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Behbood MOHAMMADZADEHKHOSHMAHR

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Danışman:
Prof. Dr. Gülden ERTUĞRUL

İzmir

2008

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Doktora tezi olarak sunduğum "A Comparative Postcolonial Discourse in *The God of Small Things* by A. Roy and *Things Fall Apart* by C. Achebe and Its Incorporation in ELT Multicultural Literature Curriculum" adlı çalışmanın tarafımdan, bilimsel ahlak ve geleneklere aykırı düşecek bir yardıma başvurmaksızın yazıldığını ve yararlandığım eserlerin bibliyografyada gösterilenlerden oluştuğunu, bunlara atıf yapılarak yararlanılmış olduğunu belirtir ve bunu onurumla doğrularım.

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ÖZET

Bu çalışmada Arundhati Roy'ın *Küçük Şeylerin Tanrısı* ve Chinua Achebe'nin *Ruhum Yeniden Doğacak* adlı eserlerine yansıyan sömürgecilik sonrası (postkolonyal) Hindistan ve Nijerya'da kültürlerarası oluşumlar, sömürgecilik mirası ve sömürgecilik sonrasındaki dil incelenmektedir. Roy ve Achebe'nin dolaylı ve dolaysız bir şekilde ileri sürdükleri kültürlerarası oluşumlar, sömürgecilik mirası ve sömürgecilik sonrasında oluşan dil, karakterlerin yaşamlarını etkileyerek; postkolonyal söylem bağlamında roman karakterlerinin melez kimliklerinin oluşumu üzerinde durulacaktır. Postkolonyal metinlerde, yukarıda anılan üç konu, sömürülen insanların geleneksel ve modern kültür arasında kalmalarına neden oluyor. Bu çalışmada iki sömürge ülkesinden, Hindistandan'dan Arundhati Roy'un *Küçük Şeylerin Tanrısı* ve Nijerya'dan *Ruhum Yeniden Doğacak* adlı metinler sömürgecilik sonrası söylem bağlamında ele alınmaktadır. Bu çalışmanın esas hedefi sömürgecilik sonrası söylem bağlamında, adı anılan iki farklı eserde her yazar tarafından seçilen farklı yöntemler sonucu ileri sürülen sömürge halkının gelişimi ve her yazarın sömürgecilik politikası sonucu meydana gelen değişimlere tepkilerini irdelemektir. Bu çalışmada izlenen yöntem postkolonyal söylem analizi ve tarihsel metinlerarası bir metodu içermektedir.

Bu çalışma yedi bölümden oluşmaktadır. Giriş bölümü her metni özetleyerek bu metinlerde kültürlerarsı oluşumlar, sömürgecilik mirası ve sömürge sonrası dili irdelemektedir. Ayrıca, bu bölümde kişisel ve toplumsal kimliklerin oluşumu sürecinin Hindistan ve Nijerya sömürgecilik sonrası yazınında nasıl ortaya çıktığı incelenmektedir. Birinci bölüm sömürgecilik sonrası teorisini ve edebiyatta yansımalarını ele alarak postkolonyal çalışmaları ilgilendiren esas konulardan dört tanesi, örneğin güç ilişkileri, temsil ve direnme, melezlilik ve kültürel oluşumlar ve dil üzerinde durulmaktadır. İkinci bölümde seçilen yazarların yaşamı ve eserleri incelenerek, üçüncü ve dördüncü bölüm de ise *Küçük Şeylerin Tanrısı* ve *Ruhum Yeniden Doğacak* adlı eserlerin üzerine bir metin incelemesi yaparak iki eserde yerel halkla sömürgecilerin arasındaki karşılıklı ilişki ve geleneksel ve modern oluşumlar arasındaki mücadele ele alınmaktadır. Beşinci bölümde incelenen metinlerin İngilizce Öğretmenliği Bölümleri müfredatında konulma gereksinimleri ve yolları incelenmektedir. Sonuç bölümünde çalışmanın tümü gözden geçirilerek sömürgecilik süreci sonucu meydana gelen kültürel ve dil melezliği incelenen bu iki metinde karşılaştırılmaktadır.

ABSTRACT

This dissertation examines the transcultural forms, the colonial heritage, and language in the postcolonial India and Nigeria depicted in Arundhati Roy's *The God of Small Things* and Chinua Achebe's *Things Fall Apart*. Roy's and Achebe's portrayal of the covert and overt ways on transcultural forms, colonial heritage, and language and their impact on the characters' lives will be a major focus in constituting a hybrid and in-between identity in postcolonial discourse. In the world of the postcolonial texts, this phenomenon occurs when colonial subjects are caught between tradition and modernity. The Indian text that I discuss is Arundhati Roy's *The God of Small Things,* which I compare to the Nigerian text; Chinua Achebe's *Things Fall Apart.* The primary goal of this study is to do a postcolonial discourse on these different texts in order to find the different methods chosen by each author in his or her representations of the space in which the colonial subject develops and his or her reaction to the changes brought by colonization. The methodology followed throughout the dissertation encompasses postcolonial discourse and historical contextualization.

The dissertation consists of seven main parts. The introduction overviews the world of each text in terms of the transcultural forms, the colonial heritage, and language. It also explores the textual construction of individual and collective identities in postcolonial writing in India and Nigeria. The first chapter examines postcolonial theory and its reflection in literature and selected main concerns of postcolonial studies such as power relations, representation and resistance, hybridity and cultural forms, and language will be reviewed as well. The second chapter looks at the life and works of the two selected authors. The third and forth chapters consists of a textual analysis of *The God of Small Things* and *Things Fall Apart,* which will be an analysis of the interaction between indigenous people and their colonizers as well as the struggle between tradition and modernity. The fifth chapter explores the need and the ways of incorporating postcolonial texts in the curriculum of ELT Departments. The last part, the conclusion compares and overviews the whole study on the basis of how the continuation of the process of colonization portrayed in the two texts brought changes such as cultural and linguistic hybridization.

INTRODUCTION

Postcolonial studies have been achieving importance since 1970s with the advent of Edward Said's influential critique of Western constructions of the Orient in his 1978 book, *Orientalism,* which is the biggest step in this field. In fact, "most of today's colonial and postcolonial studies initially emerged from engagements with and elaborations of Said's book, which has been translated into dozens of languages"[1]. The growing field of postcolonial was reinforced by the appearance of *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures* in 1989 by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin. As they highlight in this book: "more than three-quarters of the people living in the world today have had their lives shaped by the experience of colonialism" (Ashcraft, et. al., 1989: 1). Although this event had a significant influence on the political and economical issues of these countries, its general authority on perceptive structures of contemporary peoples is less obvious, but "literature offers one of the most important ways in which these new perceptions are expressed" and the colonized people thought that "their writing, and, through other arts (…) that the day-to-day realities experienced by colonized peoples have been most powerfully encoded and so profoundly influential" (Ashcraft, et. al., 1989: 1). After the advent of this work, the use of terms 'Commonwealth' and 'Third World' that were used to describe the literature of Europe's former colonies has been changed to postcolonial literature.

In the realm of literary criticism, postcolonial studies are a relatively new field. In spite of this fact that there is a substantial discussion on the exact parameters of the field and the definition of the term 'postcolonial,' in a very general sense, it is the study of the interactions between European nations and the societies they colonized in the modern period. Bill Ashcroft and his colleagues maintain that "the term 'post-colonial' is resonant with all the ambiguity and complexity of the many different cultural experiences it implicates, (…) it addresses all aspects of the colonial process from the beginning of colonial contact. (Ashcraft, et. al., 1989: 1)

Today, the cultural and social implications through examination of

comparative texts of postcolonial literatures are the main focus of many comparative literature studies. Comparative literature recognizes that some fields such as post-colonial is inherently comparative and tries to facilitate the work of scholars in these fields. According to Bill Ashcroft and his colleagues:

> Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being. None of these is 'essentially' post-colonial, but together they form the complex fabric of the field (Ashcroft, et. all., 1995: 3)

Works written by Western writers during the colonial period favored the Europeans and their superiority over the non-Europeans. In all of these texts it was the system of power that determined the representations. Therefore, in these texts the Europeans were portrayed as "masculine", "democrat", "rational", "moral", "dynamic", and "progressive" and the non-Europeans were described as "voiceless", "sensual", "female", "despotic", "irrational", and "backward". Colonial discourse never portrayed the anxiety and the suffering of the colonized people. All over the colonial period and the aftermath, the west had cultural and economic hegemony over the non-Europeans through orientalists discourse. As Bill Ashcroft states the colonizers who believed themselves as "a high level of civilization", formulated the colonized lands in colonial discourse as "civilizations in decay, as manifestations of degenerate societies and races in need of rescue and rehabilitations by a civilized Europe" (Ashcraft, 1998: 158). Therefore, the colonizers tried to bring the best of their country to the colonized territories after settling down in those countries and attempted to change them to a civilized one.

Although the colonizers after settling down in the colonized land attempted to change their culture, they themselves were at the risk of being changed by the colonized people. Following a profound interaction with the native people, the colonizer degenerated both morally and physically "from European behavior, to the participation in native ceremonies, or the adoption and even enjoyment of local customs in terms of dress, food, recreation and entertainment" (Ashcroft, 1998: 115).

The colonized people, following their dependency, who acknowledged the importance of their identity and who learned not to be humiliated about their culture and past began to create their own text called postcolonial discourse or postcolonial literature. Postcolonial text started to eliminate the Eurocentric assumptions created by the Europeans, although the colonized had not the advantage of breaking the European domination and to depict the Europeans the same way they were illustrated through the colonial period. Indeed, they have had the chance to present Europeans as “immoral”, “irrational”, and “sensual”, just as they were depicted during the colonial period. Furthermore, the colonized, having been ignored for a long time, and tolerating the suffering for decades, upon starting to write the text began to imitate the colonizer.

In order to study postcolonial literature, we have to be familiar with the major theorists and critics of canonical postcolonial theory such as Homi Bhabha, Edward Said, Gayatri Spivak, and Franz Fanon who have contributed to the field and scrutinized tits future. A study on genealogical thread of this field will enable us to be informed about the pasts of postcolonial theory, and subsequently its critical commitments, refusals, and negotiations. Alongside the work of the major theorists and their perspectives, we have to analyze relevant explorations of the current state of the field.

The main concern and interests of postcolonial theory are enormous and multifaceted. The theorization and deconstruction of cultural forms such as the analysis of power relations between the new nation-states and the former empire, representation and resistance, hybridity, and use of the colonizer’s language are considered as the main topics for research. Power relations created between the colonizer and the colonized depict how the colonizer and colonized observed each other, how they considered their position in society and how the colonial people’s identity was created in imperial discourse. Considering representation and resistance, postcolonial literatures focus on literature written by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past’s inevitable otherness. In fact, postcolonial theory is built around the concept of

representation and resistance, of resistance as subversion, or opposition, or mimicry, and hybridity. Hybridity in postcolonial theory refers to the integration of cultural signs and practices from the colonizing and the colonized. It encompasses the assimilation and adaptation of cultural practices, the cross-fertilization of cultures that can be seen as positive, enriching, and dynamic, as well as oppressive. Hybridity refers also to the impacts of the colonization processes on both the colonized and the colonizers. Language, as a part of hybridization, is a significant concept concerning the postcolonial experience and developed in two different ways: settler and invaded colonies. Settlers "established a transplanted civilization which eventually secured political independence while retaining a non-Indigenous language" (Ashcroft et al, 1989: 25). In the case of invaded colonies, colonizers imposed their language upon the colonized people and marginalizing vernacular languages let indigenous linguistic and cultural forms to be continued.

This dissertation examines the transcultural forms, colonial heritage, and language in postcolonial India and Nigeria as it is portrayed in two postcolonial novel; *The God of Small Things* (1997) by Arundhati Roy and *Things Fall Apart* (1957) by Chinua Achebe. Colonial and postcolonial discourse has been understood in terms of who speaks and who is silent (power relations), therefore, the colonizers owning the power of voice, speak while the colonized are silenced by oppression. The discourse in this study will be based on tools used in the novels that made the novels great novels; they are postcolonial themes and main concerns of postcolonial theory. These themes and main concerns encompassing multifaceted issues of identity formation of the colonized people include, power relations, representation and resistance, hybridity and cultural forms, and language. In this dissertation, I will adopt some of these concepts derived from postcolonial theory, because of their instrumentality and methodological value to approach and analyze *The God of Small Things* and *Things Fall Apart*.

The first novel is Roy's *The God of Small Things* in which she tells the story of Estha and his twin sister, Rahel and their divorced mother, Ammu, who live in the south Indian state of Kerala. Ammu, a Syrian Christian, has had no choice but to

return to her parental home, following her divorce from the Hindu man she had married; the father of Estha and Rahel.

Roy's story centers on events surrounding the visit and drowning death of the twins' half-English cousin, a nine year old girl named Sophie Mol. The visit overlaps with a love affair between Ammu and the family's carpenter, Velutha, a member of the Untouchable caste - "The God of Loss/The God of Small Things" (274). The novel, told from the children's perspective, shifts from 1993 India to the drowning that took place twenty-three years earlier, in 1969 and the outcomes of these intertwined events; the drowning and the forbidden love affair, Ammu is sent away from her home dying miserably and alone at age 31, Rahel is forced out from school and marries an American whom she later leaves, and Estha stops speaking to the family. The story begins and ends as Rahel returns to her family home in India and to Estha, where there is some hope that their love for each other and memories recalled from a distance will heal their deep wounds.

Roy's protagonists, Rahel and Estha, grow up in a village in Kerala influenced by Elvis Presley, Broadway musicals, peppermint candies, Love-in-Tokyo hair bands, Rhodes scholarships, Chinese Marxism, and Syrian Christianity. All of these are foreign, yet all of these are their own, so, alienated from their own culture and living in between, while in one sense these children are Malayalam, in another sense they are not. This confusion of identify shapes the basis of the plot; the children aren't sure who or what they are. Roy narrates this scene from the children's uncle, Chacko, where he says "We're prisoners of war," (…) "Our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore" (52). In fact, the children's dilemma as hybrid identities portrays a characteristic of postcolonial world which establishes a new kind of identity and culture, in another words, as Bill Ashcroft and his colleagues maintain, a "new transcultural forms within the contact zone produced by colonization" (Ashcroft, 1998: 118)

Roy's third-person narrative is told generally from the viewpoint of the two

twin protagonists, Rahel and Estha. She creates her narration moving backwards from present-day India to the fateful drowning that happens twenty three years earlier, in 1969. Roy, with flashbacks from the present to the past, fabricates her plot with an increasing suspense till the end of the novel. Roy narrates gradually the story of all characters and the shocking experiences they undergo throughout her text.

The story of the visit and the drowning of Sophie Mol, Chacko's half-English daughter, results in the destruction of the innocent lives and their splitting up from each other during Charismas holiday. Upon coming to India, Sophie Mol is out with her Indian cousins, Estha and Rahel, on the mysterious river in Ayemenem, she drowns which makes the family grieved. Sophie Mole's drowning can be understood as a metaphoric sign of the hegemony of the Eastern over the European, which has the power to swallow up the colonizers easily.

Postcolonial discourse discloses that the threat of the Eastern for the European is either to demolish the European in the wilderness or to make the Europeans go wild. Sophie Mol's death in *The God of Small Things* metaphorically demonstrates that there is no escape from the tragic fate waiting for the colonizer in the colonial land. The deep interaction with the colonizer creates not only the suffering of the colonizer but also that of the colonized that recognized and felt upset and anxious about the inferiority of their own culture when compared to that of the colonizer. The colonized, having felt their inferiority, begin to appreciate everything that belongs to the colonizer and forget their own history, culture, and language.

The God of Small Things portrays the relationship between the colonizer and the colonized subjects in Chacko and Margaret Kochamma's affiliation. For Margaret, the exotic Chacko symbolizes a break in her monotonous life, and, for him, she symbolizes the so called British "superiority." Indeed, for Chacko, Margaret's love shows his legitimization and recognition on the part of the white British world. Sophie Mol is a hybrid 'product' that is the fruit of the complex meeting of two cultures brought into contact within the formation of a power relation, and her death metaphorically stand for the collapse of the colonial project.

Regarding cultural hybridity in the creation of (relation) meaning, Bhabha mainly focuses on its subversive aspects. Consequently, hybridity comprises a space from which one can subvert and challenge power structures of homogeneous, unified discourses and hierarchies (Clarke, 2007, 138). Bhabah highlights that, "the inter-stitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1995: 38).

Upon the arrival of Sophie Mol and Margaret Kochamma, Baby Kochamma fakes a British accent (137). Chacko dresses in a Western-style suit, "anybody could see that Chacko was a proud and happy man to have had a wife like Margaret. White" (136). Chacko, Baby Kochamma and Mammachi all are pleased with Sophie Mol's visit. The colonized people, seeing themselves inferior, recognize that the only way to make their situation better is to become similar to the colonizer, and thus, they try to imitate the colonizers ideas, values and practices. They appreciate and value the colonizers way of living and try to imitate their culture in view of not having of their own. As Anna Clarke states: "In *The God of Small Things,* Chacko, himself an Oxford graduate, explains to Rahel and Estha that they are a family of Anglophiles[2] a product of the legacy of such colonial endeavor" (53) (Clarke, 2007, 138).

Roy in her novel narrates clearly how the colonized people appreciate the English culture and their considerable effort to become like them by way of imitation. They are seen perfectly in different behaviors of the natives in the novel toward the half English Chacko's daughter Sophie Mol and her Indian twin cousins, Rahel and Estha. As Anna Clarke states:

> Postcolonial theorists, while remaining aware of the dislocating effects of colonialism, have tended to view hybridity more positively than Chacko does. Homi Bhabha, in particular, famously privileges hybridity as the 'Third Space', an in-between or interstitial space between cultures that carries the burden of the meaning of culture" (Clarke, 2007, 138).

Thus, "the location of the meaning of culture is the contact zone between cultures: the space of culture's hybridity" (Clarke, 2007, 138). Homi Bhabha in his celebrated

book, *The Location of Cultrure*, wrote of:

> an *inter*national culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity.* To that end we should remember that it is the 'inter' - the cutting edge of translation and negotiation, the *in-between* space -that carries the burden of meaning in culture. (Bhabha, 1994: 56)

Living the 'third space' Rahel and Estha, Roy's protagonists, are not happy to their families' admiration for the English language and culture. They gain their love of the family if they behave in English manners and hold English values. They are forced to abandon their own language and do not have any importance, and who "had to sing in English in obedient voices" (154).

The God of Small Things portrays also Ammu's disobedient, as another 'third space', against the rules of caste system and disregarding patriarchal structures of society. Roy narrates Ammu's behavior as "Unsafe Edge …. An unmixable mix. (…) she lived in the penumbral shadows between two worlds, just beyond the grasp of their power' (44). Regarding the love affair between Ammu and Velutha, they are conscious of consequences of their action in entering in a love and sexual affair and this is not simply some sort of systematic program against the religious rules of Hinduism, but revolting individually as a result of their hybrid beings.

Nevertheless, there is a positive aspect of hybridity in the novel, depicting itself in the novel's use of language. Postcolonial novels, particularly Indian novels in English are themselves hybrid. Roy's *The God of Small Things* is apparently written in English but also employs Malayalam words and phrases, only some of which are translated for the understanding of non-Malayalam readers.

Roy illustrates the novel's cultural and linguistic hybridity in the world of Estha and Rahel. These kinds of hybridities are aspects of western popular culture and Hindu and local traditions and the existence of Malayalam and English. Roy's protagonists, Estha and Rahel, as an example of biological hybridization, are reprimanded and banished by their great-aunt Baby Kochamma "who disliked the twins, for she considered them doomed, fatherless waifs. Worse still, they were Half-

Hindu Hybrids whom no self-respecting Syrian Christian would ever marry" (44).

The important fact here is that the contamination of the colonized is not their admiration for the English or their efforts to imitate them, but their inability to belong to neither the culture of the colonized nor that of the colonizer and they experience an identity problem. The colonized is alienated by imitating the culture of the colonizer from their own culture and at the same time the skin color and national origin of the colonized estranged them from the English culture. Thus, they gain a hybrid identity, a mix, 'in between' native and colonial identity, neither fully one nor the other. Most of the problem about hybrid identities lies in its existence, which is, as Anna Clarke highlights:

> Hybridity, then, or the state of 'entertaining difference', whether biological, cultural, linguistic or conceptual, is represented in the novel as something that engenders responses of fear, hatred, and even violent retribution. The reason for those responses is the perception of hybridity as a threat, on the grounds of its capacity to challenge, subvert and oppose the prevalent structures of power. It is an important point to grasp that hybridity is not, though, *inherently* seditious. Children play with language not with a conscious, explicit intention to challenge a world order. (Clarke, 2007, 139)

Hybridity is used to describe an individual whose identity is divided into several facets. Having a hybrid identity clearly implies the fact that oppressed people are both coerced and influenced to define themselves according to the oppressor's stereotypical creations of their identity. However, oppressed people know how power works, and they are conscious that, in order to stay alive, they need to apparently conform to the requirement, of the dominating power while silently resisting it. Hybridity is ultimately a survival approach.

Roy in her story presents perfectly her twin protagonists Rahel and Estha as two hybrid characters. Notwithstanding, the twins, try not to imitate the English values and language, but they cannot escape from feeling inferior when they compare themselves to their half English cousin, Sophie Mol, since they are just the imitation of English, not real ones. Roy depicts the difference between the twins and Sophie Mol throughout the novel. She describes Sophie Mol as one of the "little angles" who

"were beach-colored and wore bell bottoms", while Rahel and Estha are depicted as two evil where we are told: "Little demons were mudbrown in Airport fairy frocks with forehead bumps that might turn into horns with fountains in love-in-Tokyos. And backward-reading habits. And if you cared to look, you could see Satan in their eyes." (179). Another character of Roy's who suffers from being a hybrid is Pappachi Kochamma, the grandfather of the twins who possessed a strong passion to be an English man in manner and appearance.

Postcolonial theory gives mainly importance to discourse subjects who has the power to speak in colonial and postcolonial literary texts. Thus, in postcolonial novels, it is, for example, "the indigenous elites which include family elders, members of the upper castes, police, and men who are represented as having the power of speech in the society to the extent that their words can decide the fate" of others who are in low levels. On the other hand, as the novel reflects the power relationships in society; "it also adopts a strategy of deliberately foregrounding and allowing us to hear the voices of some of those marginalized, 'subaltern' figures (Clarke, 2007, 134).

The second textual analysis in this study is on Chinua Achebe's *Things Fall Apart* (1958) which encompasses three parts; the first part consisting of the first thirteen chapters is his depiction of the Igbo culture in which by illustrating an Igbo way of life in Umuofia tries to state that Africa had its own civilization and Europeans did not bring it to them, the second part comprising six chapters, fourteen to nineteen, Achebe narrates the exile of his protagonist Okonkwo lasting for about seven years and the arrival of Europeans to Igbo land. The exile and the advent of European colonizers influence the protagonist and the life in Igbo. The protagonist sees the European intrusion as an event that seeks to undermine community solidarity and results in the disintegration of social institutions. Finally, in the third part we are told about Okonkwo's return from exile after seven years and his loss of pre-exilic social clan and status. This part depicts the colonization process of Umuofia people and how things in this community fall apart (Njoku, 1984: 26).

Things Fall Apart, as the first postcolonial novel, is noticeable for its clear picture of Igbo culture at the end of nineteenth century. When the British colonialist landed in Igbo society, they found a people in an advanced level of republicanism. The power was decentralized and segmented among the people. There were no large centralized institutions under powerful organizations. They had no monarchs, kings, nor supreme leaders, usually, the eldest man in every 'household' was considered as head and related families living together in a close-knitted distinct settlement of many houses and compound known as the *Ezi*. The head of each *Ezi,* sometimes accompanied of the head of each family units within the *ezi*, made up the village council. The village council is a kind of traditional egalitarian parliamentary system in which matters of communal importance were deliberated with common consent. This communal council usually held meetings in the village halls or village square and wrestling, for instance, was organized amongst other activities.

There were no known tribal wars and serious political conflicts and inter-tribal rivalries. The tendency was towards distribution of power, instead of concentrating it in a few greedy hands (Njoku: 1984, 14). Thus, Igbo people had a peaceful life, they had social structure made up of several small local communities. Every family was living in a compound which consisted of individual family units including the extended families and their homes. In fact, "The Igbo man was a highly individualistic, liberal, broad-minded, and forward looking person. He was as open to new ideas as his society was trying out new lifestyles and new experiments in living". (Carroll: 1984: 26)

The Igbo people practiced their traditional religion, which accepted the existence of a Supreme Being Chukwu, (God), Chineke (God the Creator), a hierarchy, or a new-work of miner deities. God (Chukwu) was believed to control fertility, and creation, while his servants made up of miner deities, encompassing the mighty Ala (earth-goddess), assisted man in his day to day activities.

Achebe in *Things Fall Apart* tells the story of the Igbo people and how it is destroyed by colonialism. Achebe's protagonist, Okonkwo' personified this

traditional lifestyle. Okonkwo's tragedy arises from his resistance to change, from his resistance to the fascinations of European culture. The destruction of Igbo traditional life is the last tragic event which results in destruction of all manner of social cohesiveness and solidarity. *Things fall Apart* reflects amongst other things, Achebe's attempt to shed light on the traditions and beliefs of the Igbo people from the earliest times before the advent of colonialism. It brings to light the fact that Africans in general and Nigerians in particular, had high value system in every area of their social, political and even religious life. His intention was to make a statement in Igbo traditional society and to show that this system was as organized and even superior to that of Europeans.

Things Fall Apart tells the story of Okonkwo who by the convention of traditional system, was held to be a great man in his native clan which was made up of a group of nine villages in the Eastern Igbo tribe of Nigeria, of which Umuofia, Okonkwo's village was among. Okonkwo's father Unoka, who is a lazy man who earns no titles in the Ibo tribe, was lazy who brought shame many times to himself and his family. Okonkwo, being a character unlike to his father, not only desires to be better than his father but rather to surpass the success of every other man in the village so that his father's failure will be completely wiped off memory and will not for once be remembered. Hence, Okonkwo hates his father and does everything he can to be nothing like the man. As a young man, Okonkwo begins to build his social status by achieving a feat that was looked upon as the greatest art of valor and success from medieval Igbo culture; the act of wrestling. He defeated the greatest wrestler in the tribe, propelling him into society's eye. He is hard working and shows no weakness to anyone. Although rough with his family and his neighbors, he is wealthy, brave, and powerful among his village. He is a leader of his village, and his place in society is what he has striven for his entire life.

In the course of the novel, we see that Okonkwo quickly attains the position accorded such men who achieve similar feats. He is selected by the elders to be the guardian of Ikemefuna, a boy taken prisoner by the tribe as a peace settlement between two villages. Ikemefuna is to stay with Okonkwo until the Oracle instructs

the elders on what to do with the boy. For three years the boy lives with Okonkwo's family and they grow fond of him, he even considers Okonkwo his father, but Ikemufuna remained a property of the oracle, the god who holds sovereignty over Umuofia. It soon decides that the boy must be killed, and the oldest man in the village warns Okonkwo to have nothing to do with the murder because it would be like killing his own child. Achebe adorned Okonwo with a disastrous tragic flaw which inevitably controls every sphere of Okonwo's thoughts and actions. It is this flaw of "of being afraid of being thought weak" that culminates in Okonkwo killing the boy himself in spite of the warning from the old man.

Shortly after Ikemefuna's death, things begin to go wrong for Okonkwo and when he accidentally kills someone at a funeral ceremony, he and his family are sent into exile for seven years to calm down the gods he has offended with the murder. While Okonkwo is away in exile, white men come to Umuofia and they peaceably introduce their religion. As the number of converted members increase, the foothold of the white people grows beyond their religion and a new government is introduced. Okonkwo returns to his village after his exile to find it a changed place because of the presence of white men. He and other tribal leaders try to reclaim their hold on their native land by destroying a local Christian church that has insulted their gods and religion. In return, the leader of the white government takes them prisoner and holds them for ransom for a short while, further humiliating and insulting the native leaders.

The people of Umuofia finally gather for a great uprising, and when some messengers of the white government try to stop their meeting, Okonkwo kills one of them. He realizes with hopelessness that the people of Umuofia are not going to fight to protect themselves because they let the other messengers escape, an act which he interprets to mean that Umuofia has willfully and cowardly submitted to the sovereignty of the white people (colonialism) and all its attendant destruction to the native culture and tradition of the people; he concludes that there is no other reason to live. When the local leader of the white government comes to Okonkwo's house to take him to court, he finds that Okonkwo has hanged himself. It is here that the novel

ends.

While in postcolonial studies the problem of language, in terms of emphasizing the importance of native language, has been a controversial issue, Achebe uses English language to construct an image of Africa and convey his thoughts. Achebe asserts that he writes his novels in English, African English, since it has been adjusted to the African culture. Moreover, Achebe modifies English by using African words and phrases in his novels showing the richness of his language. He uses storytelling and proverbs in his novels which is part of Igbo culture. Achebe, using proverbs and storytelling, makes it clear for the European reader that Africans have an authentic language that can convey their culture.

Before the advent of the postcolonial literature, the colonized people, whose own stories were reflected in the colonizers narrative, were deprived of the right of narrating their own experiences to their next generations and to the outside world. During the postcolonial period, this narrative, which reflects real or fictive events and situations in time sequence, is used by the writers of the former colonies as a counter-discursive strategy of 'writing back - of regaining their own dignity distorted by, and lost in, the colonizer's narratives. Achebe's use of this narrative strategy in his novels help to convey African experiences effectively.

In *Things Fall Apart,* Achebe attempts to challenge and reverse the European colonizer's blurred analysis of his people, and thus reinstates the dignity of his people deprived of by European narratives. Achebe underlines that a writer should serve as a teacher of the people: "We in Africa did not hear of culture for the first time from Europeans" (Achebe, 1972: 1). In *Things Fall Apart,* he uses the omniscient narrator to achieve his goal of teaching. Achebe's choice of an omniscient narrator gives authority to his narrative. Achebe's selection of a narrator who looks a lot like a community elder and of a narrative which is like a folktale, effectively underlines *Things Fall Apart* as a narrative written against the biased depiction of the African people by European colonizers. Achebe's omniscient narrator discloses the Igbo people's perspective about what occurred in their land, a

perspective which readers would not find in the District Commissioner's book. On the whole, these two strategies authorize Achebe to use effectively the imperialist language and introduce the narrative of the colonized powerfully and successfully. Achebe not only struggles to encounter imperialist narratives with an Igbo narrator and a folklore narrative, but also is conscious of the change of time and realities and adapts his narratives in view of that to take greater benefit of the English language. Achebe in *Things Fall Apart* tries to bring back history and dignity of his people.

The different narrative strategies used in Achebe's novels help to convey African realities. Having the ultimate authority, the omniscient narrator in *Things Fall Apart* reflects the African experiences of being colonized. These modes of narration, which is appropriate for the specific historic periods the novel depicts, reveal Achebe's ability to manipulate the English language. They confirm that it is feasible for African writers to adopt the English language and make it a means of reproducing African realities more efficiently. Achebe discovers this possibility again by his cautious use of Pidgin English and proverbs.

Achebe expresses persuasively how Pidgin English increasingly takes on more and more functions as a language in the Nigerian texts. Therefore, he mainlines not only that pidgin English should be considered as an independent language, but also how it can be employed by African writers as a helpful and efficient strategy to appropriate the imperial language and to reflect African realities. Therefore, *Things Fall Apart,* Achebe's first novel shows little use of pidgin English. The language here is almost standard English but the only different issue from the imperialist language are the use of Igbo words Achebe brings in when there are no English equivalents to transmit the same ideas, or when he is determined to introduce Igbo coloration in English. Examples of this consist of *chi* (personal god), *egwugwu* (the ancestral spirits), and *Osu* (an outsider who has been sacred as a god).

Since almost half of the novel is set before the coming of the Western colonizers to the Igbo world, and before pidgin English began to circulate in that world, it is very proper for Achebe not to use more pidgin words in the conversations

of his characters. Nevertheless, pidgin English is not entirely absent in this novel; Achebe uses it in the second part, when Western missionaries come into the Igbo society, and when church school and Western justice and administrative systems begin to work. Achebe utilizes a few pidgin words to reproduce the historical reality of his tribal life, for instance, introducing the name of Jesus Christ, Achebe does not use the Standard English spelling, but its pidginized version "Jesu Christi" instead. He uses other pidgin words such as "kotman" (23) (that is "courtman"), "palavers" (136), which means "conferences" and a few others.

Achebe's purpose in using the pidgin words has two main functions. Firstly, Achebe gives a slight evidence of the coming of a foreign culture in the Igbo world. Secondly, his use of pidgin English has a communicative function to record the beginning of the interaction between Igbo culture and the Western invaders, for example, the District Commissioner uses 'palaver' instead of 'conference' probably out of the conviction that Igbo people, his audience, might not understand the standard English word.

Besides the literary devices mentioned above, Achebe in *Things Fall Apart* uses African proverbs with noticeable efficiency to get his meaning across to his readers. By using proverbs, he wants to introduce the rich culture of his people to his readers, in his later novels; he uses African proverbs to depict new post-independence realities in Africa. While he narrates African experiences in an imperialist language, by using West African proverbs, Achebe argues against the colonizers' attempts to humiliate African cultures.

This basic characteristic of proverbs can contribute to the understanding of the roles that proverbs play in Achebe's novels. The proverbs that belong to the oral tradition offer Achebe a mean by which he can ornament new English to write a postcolonial text. As Achebe points out in his book *Morning Yet on Creation Day,* an African writer is "to use English in a way that brings out his message best without altering the language to the extent that its values as a medium of international exchange will be lost (Achebe, 1975: 100). Achebe by using African proverbs in his

novels tries to expand the territories of English language making the language of the former colonizers a transporter of African wisdom, and combining the novel, which is initially a Western literary form, with African oral traditions. Indeed, Achebe takes revenge at the language which was used by the colonialists to demolish African traditions and cultures. Proverbs also, as a source of moral and philosophical truth, carry traditional African values and reproduce changes that the societies described have experienced in different historical periods in West Africa.

In recent years, English language teachers have incorporating multicultural literary texts in their literature curriculum to meet the needs of their culturally diverse students. Nevertheless, since most of these teachers have not been equipped with enough knowledge about different literary criticism and interpretative techniques they encounter problems in analyzing the multicultural literary texts. They are examining these texts according to their reading strategies which stem from traditional literary theories instead of, for example, examining such texts according to the postcolonial literary theory and theorists. Although many of them use traditional, new criticism, mythological and archetypal, the formalist, feminist, or reader-response approaches of literary analysis in their reading of multicultural literature, they are not conscious of, for example, Eurocentric biases which can be examined only by using postcolonial literary criticism.

This lack of theoretical background leads teachers to encourage their students to admit uncritically challenging representations of various cultural groups, as they come across these representations in their literary texts. Therefore, examining these texts according to the postcolonial literary theory leads students to read critically the Eurocentric representations of imperialism's others. Teachers who use postcolonial reading strategies have the privilege to teach their students to become more aware of the different multicultural texts, in which people at the margins and centers of empire view each other and to achieve higher levels of multicultural literacy. Using postcolonial reading strategies can also help students to become more effective intercultural communicators. This study, as a result, will suggest to teachers some ways of incorporating multicultural literary texts in their curriculum to help students

to understand more effectively the representations of dominant and subaltern cultures to be found in both Eurocentric and postcolonial literary texts.

This study is divided into five chapters, an introduction and a conclusion. The introduction overview the frame of the study, the first chapter provides a general background to postcolonial theory and examines its foundations and developments. Discussing the various attempts to define the term, the chapter reviews the main themes of the postcolonial criticism that are related to this study such as the themes of representation, resistance, hybridity, and language. Every concept is examined in detail by the contribution of the prominent critics concerned. The second chapter discusses the authors of the two selected postcolonial novels. The chapter reviews the life, thoughts, and works of Arundhati Roy and Chinua Achebe. The third and fourth chapters analyze *The God of Small Things* and *Things Fall Apart* from the perspective of postcolonial theory. They examine the established East-west dichotomy, transcultural forms and colonial and postcolonial heritage in these two postcolonial texts. The fifth chapter discusses the necessity of incorporating multicultural comparative literature in ELT departments. Finally, in conclusion, I will compare The *God of Small Things* and *Things Fall Apart* and focus on the similarities and differences in these two postcolonial texts.

Chapter I
Postcolonial Theory and its Reflection in Literature

1-1 Imperialism, Colonialism, Decolonialism, the Literature of New Nation States, and Postcolonial Literary Studies

The history of imperialism and colonialism began in the 15th century with the age of discovery, led by Spanish and Portuguese explorations of the America and other continents. In the eighteenth century, the advent of the Industrial Revolution in the years 1760-1830 led to great changes in the industrial transformation of economies and an enormous development in the traditional trade. European countries in order to provide themselves with raw materials and markets for their goods colonized many non-European countries. This policy affected most parts of the earth, including the political, economic and cultural life of all the countries that were formerly under imperial rule. According to Edward Said:

> By 1914…Europe held a grand total of 85 percent of the earth as colonies, protectorates, dependencies, dominions, and commonwealths. No other associated set of colonies in history was as large, none so totally dominated, none so unequal in power to the Western metropolis. (Said, 1994: 7-8).

The quest to colonize inadvertently brought the Europeans in contact with the non-European landscape and nation. Identifying with Eurocentrism let them observe themselves as superior and the colonized and their land as inferior and uncivilized. Consequently, they tried to transform the colonized landscape into the civilized countries similar to home country. The growth of capitalism and industrial developments in the western countries provided "an enormous superabundance of capital". In order to invest this money in the western countries on the grounds that lacked labor and land forced Europeans to go to the other parts of the world. This brought about the colonization of many countries which had abundance of land and raw materials, but lacked the capital needed to bring their natural resources into full production. This global interaction system was called "imperialism" (Loomba, 1998: 5). Said defines this global system or imperialism as "the practice, the theory and the

attitudes of a dominating metropolitan centre ruling a distant territory…[and controlling] the effective political sovereignty of another political society" (Said, 1994: 9). Bill Ashcroft, concerning the rise of imperialism states that:

> As a nation enters the machine economy it becomes more difficult for its manufacturers, merchants and financiers to dispose profitably of their economic resources, so they prevail upon government to acquire colonies in order to provide markets. As production at home exceeds the growth in consumption and more goods are produced than can be sold at a profit, more capital exists than can be profitably invested. It is this economic condition of affairs that forms the taproot of 'mperialism. (Ashcroft, 1998: 125)

Besides the shortage of the agricultural land and labor in European countries following the rapid change in industry and economy in Europe, there was another reason for the imperial expansion during many decades which was taught to be "Eurocentrism", which "has dominated the world of ideas since the Enlightenment and refused to admit other systems of knowing and other epistemological orders as equals" (Obiechina, 1992: 18). Said highlight that this was not a mere "struggle over geography," since it was not "only about soldiers and cannons but also about ideas, about forms, images and imaginings"(Said, 1993: 7). Said argues that neither imperialism nor colonialism-which was the direct outcome of the imperial ruling of distant territories-was based simply on the simple accumulation and acquisition of distant lands and territories. These procedures were strengthened by "impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination" (Said, 1993: 9).

According to Edward Said, Eurocentrism considers all of the non-European countries Europe show up in as a subject to the superior, advanced, developed, civilized, and morally matured Europe, who came to rule, instruct, discipline and colonize the people in those countries. As a result, to achieve its goal, Eurocentrism observed everything about the non-European in order not to leave any non-European culture unstudied, any non-European land unclaimed and colonized (Said 1978: 72). Loomba states that besides the Eurocentrism, as part of European culture during many decades, at the beginning of the nineteenth century, many non-European

countries were colonized by Europe in the name of colonialism. Thus, for Loomba "the imperial country is the "metrople" from which power flows, and colony, (…) is the place which it penetrates and controls" (Loomba, 1998: 7).

The affiliation between imperialism and colonialism is stated by Jurgen Osterhammel as "imperialism is in some respects a more comprehensive concept. Colonialism might appear to be one special manifestation of Imperialism" (Osterhammel, 1997: 22). Being an inevitable result of imperialism, "colonialism", as Loomba quotes in *Colonialism and Postcolonialism*, is defined in the *Oxford English Dictionary* as follows:

> a settlement in a new country… a body of people who settle in a new locality, forming a community subject to or connected with their parent state; the community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up. (Loomba 1998: 1)

Moreover, the relation between imperialism and colonialism is defined by Edward Said in *Culture and Imperialism* as the following quotation makes it clear: "Imperialism means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory; colonialism, which is almost always a consequence of imperialism, is the implanting of settlement on distant territory" (Said 1993: 9). Although these definition focus on settlement, the relation between the inhabitants and the newcomers, and the colonial practices, it makes a difference between the colonialism at the beginning of the nineteenth century immediately after the industrial revolution, and the colonialism. Colonialism in the nineteenth century was significantly different from the earlier invasions during the Renaissance in that the former, as Ania Loomba maintains, was not only "a settlement in a new country", but also the expansion of European power into non-European lands, introducing new and different kinds of colonial practices, which changed the whole globe (Loomba, 1998: 2-3). Said quoting from Alfred Crosby's book on imperialism asserts that colonialism is a geographical violence because without asking the natives' choice, by impression of colonialism "Europeans immediately began to change the local habitat; their conscious aim was to transform territories in places as far away from Europe as

South America and Australia into images of what they left behind" (Said, 1993: 77). According to Loomba, it not only extracts goods and wealth from the colonized countries, but also restructured the economies in those countries on account of "a flow of human and natural resources" between them. Furthermore, in order to manufacture goods; slaves, labor and raw materials were transported from the colonized countries, which at the same time provided "markets for European goods" (Loomba, 1998: 3-4).

Aime Cesaire in his book *Discourse on Colonialism* differentiates the relation between the colonized and the colonizer based on "forced labor, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt, mistrust, arrogance, self-complacency, swinishness, brainless elites, degraded masses" (Cesaire, 1972: 81). In addition, Cesaire observes colonialism as a great danger to the modern world just like the danger of Roman imperialism to the ancient world had been which is clear in this following quotation from *Discourse on Colonialism*:

> all this wreckage, all this waste, humanity reduced to a monologue, and you think that all that does not have its price? The truth is that this policy cannot but bring about the ruin of Europe itself, and that Europe, if it is not careful, will perish from the void it has created around itself. (Cesaire, 1972: 87)

For Jurgen Osterhammel, colonialism is not only a kind of relationship between "masters" and "servants", but also the one in which "an entire society" is governed and controlled by the idea of their inferiority resulting in the destruction of its own culture and history. Thus, colonial rulers attempted to make "peripheral" societies subordinate to the "metropolises" (Osterhammel, 1997: 15), which is noted by Osterhammel as follows:

> Colonialism is a relationship of domination between an indigenous (or forcibly imported) majority and a minority of foreign invaders. The fundamental decisions affecting the lives of the colonized people are made and implemented by the colonial rulers in pursuit of interests that are often defined in a distant metropolis. Rejecting cultural compromises with the colonized population, the colonizers are convinced of their own superiority and of their ordained mandate to rule. (Osterhammel, 2005: 17)

On the whole, imperialism as well as the great development in economy in Europe at

the beginning of the nineteenth century and 'Eurocentrism', offering Europe the intention to formulate all non-European lands obedient to themselves, many lands began to be colonized by European empires due to both their need to supply themselves with necessary raw materials, agricultural lands and labor and also their wish to demonstrate their superiority over these non-European people. Thus, European Empires dealt with change of whole globe through the practices they introduced. Suppressing the non-European lands, they made the non-Europeans accept the values, beliefs and attitudes of the colonial power as the most valuable and superior.

From the beginning years of twentieth century, suppressed peoples began to interrogate and rebel against imperialism and its constitutions. The First World War led to nationalism in the many colonies, and generated throughout the Empire a great disappointment with Europe and its culture and the Second World War, altering the power relations of the world and rising nationalist movements, created a new platform towards decolonization. Following the rise of these nationalist movements, the British colonies obtained a new consciousness of their position and began to demand economic and political autonomy. According to King:

> not only did the war radically weaken British prestige and power, stimulate the local economy and bring bout rapid social changes, but as war aims became defined, the defense of Empire was replaced by ideals of independent democratic states (King, 1980: 23).

The Eurocentric nature of imperial policy deliberately opposed the democratic ideals and the Britains, which had acted as the role of championing democracy, could not maintain to defend an imperial policy. Therefore, the ideological system on which imperialism had been established severely ruined. The Second World War provided industrialization and modernization to the new independent, and with their advent, nationalism became stronger and led to cultural pride among them. Nationalist governments helped the establishment of schools and universities that promoted curriculum favoring their native content.

As a result of increasing national literary production in several former British

colonies, the community of writers and scholars of these new independent states achieved a consciousness of their significance and recognized that they were part of a new historical period. Consequently, a system progressed, connecting the literary and intellectual groups of these nations and an active and enriching exchange of ideas and critical tendencies occurred. Thus, 'Commonwealth Literature and Literary Studies,' the forerunner of 'Post-colonial Literature and Literary Studies,' became a new literary field and area of study on an international level. The goal and rationale of the critics, scholars and writers that accepted this title was to find a place in the syllabus of English departments at home and abroad for the new nation-state literatures and criticism, which had been totally ignored until that time.

In recent years 'Commonwealth literature' replaced as 'post-colonial literature.' However, the scope of the expression has been problematic since in a short sense, the term 'post-colonial literary studies' refers to the study of the literary traditions of countries formerly under European realm but today the term encompasses a larger, flexible meaning incorporating the study of works of fiction written during the colonization period by writers of both colonizer and colonized nations. Moreover, many critics use the term 'post-colonial' to the literary works written by many ethnic minorities of industrialized countries. They assert that Black and American Indian literatures in the United States can be studied from a post-colonial perspective because these literatures are considered peripheral. Another limited side of the term is an objection that 'post-colonial literature' in relation to the literary production of the new nation-states is that many of them are today economically dependent on powerful industrialized countries. Although they are technically independent, the fact of neo-colonialism depicts that colonialism continues to exist under a new structure. Some critics see another problem with the term concerning its Eurocentric base, since it indicates that colonialism is the most significant experience that the new independent states have experienced, and thus, their literary history is determined by the beginning of European colonialism. (Brians, 1998: 1-4). Considering that this has some limitations, Ashcroft Griffiths and his collogues state that

> In practical terms, the description we adopt – 'postcolonial' – is less restrictive than 'commonwealth' (…). However, the term 'post-colonial

> literatures' is finally to be preferred over the others because it points the way towards a possible study of the effects of colonialism in and between writing in english and writing in indigenous languages in such contexts as Africa and India, as well as writing in other language diasporas (French, Spanish, Portuguese) (Ashcraoft, 1989: 24).

1-2 Orientalism

European imperialism lasting for two centuries, from eighteenth century and nineteenth centuries came to its end following the independence of many colonies in the second half of the twentieth century. However, as Edward Said claims that it still continues as he highlights "I don't think colonialism is over, really. I mean colonialism in the formal sense is over" (Said, 1978: 2). In fact, although the colonized obtained their own independent, colonialism had had a deep impact on them; it survives to be seen in many forms. Said in his controversial work, *Orientalism*, discuses the colonialism lives on academically through its doctrines and theses about the Orient and the Oriental" (Said, 1978: 2).

Orientalism as Said implies had such a great power that everyone who thinks, writes and acts on the orient should take into consideration the constraints on thought and action imposed by Orientalism. According to Said, there is no European novel in which imperialism does not exist; in fact, Said tries to focus on importance of colonialism, which is a direct influence of imperialism. Thus, the colonization of the non-European territory by European ended just in formal sense, and it survives in the form of Orientalism as a kind of authorization that fabricated non-European as the "inferior" other.

Orientalism which is a way of thinking about the Eastern world, depicting the orient as "exotic", "dark", "mysterious", "erotic" and "dangerous", has a long history which dates to the colonization period, during which this premise was established and prepared by the imperial power, which focused on setting European systems and values superior to other cultures. Orientalism gains its roots from Eurocentrism which accepts European cultural assumptions natural and universal and considers anything that does not belong to Europe as "primitive and so opposed to a European

norm of development and civilization". Thus, the orient stated to be seen as "the other", which must be understood, explored and subordinated (Ashcroft, 1998: 92). Edward Said states that the eighteens century onwards, there has come forth "a complex orient suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustrations in anthropological, biological, linguistic, racial, and historical theses about mankind and the universe" (Said, 1978: 7)

Said highlights that Orientalism is a kind of "authority" through which the European culture managed to fabricate the orient as the counter image of itself; "irrational", "inferior", and especially different from the western world where he says:

> Orientalism is a style of thought based upon an ontological and epistemological distinction made between "the orient" and (most of the time) "the occident". Thus a very large mass of writers among whom are poets, novelists, philosophers, political theorists, economists, and imperial administrations, have accepted the basic distinction between East and West as the starting point for elaborate accounts theories, epics, novels, social descriptions, and political accounts concerning the orient, its people, customs, "mind", destiny and so on. (Said, 1978:2)

Thus, for Said "the entire history of nineteenth century Europe thought is killed with such discriminations as these, made between what is fitting for us and what is fitting for them, the former designed as inside, in place, common, belonging, in a world above, the latter, who are designed as outside, excluded, aberrant, inferior, in a world below" (Said, 1978: 13). For Said, "orientalists writers all depart from the same premise that there is a line separating us from them" (Said, 1978: 4). While, they always in their text portray the Orient as "the other", Orientalists depicted themselves as the opposite by regarding everything about the Orient as the disapproval of the Western civilization. Thus, the Orient, that "has helped to define Europe (or the West) as its contrasting image, idea, personality, experience" (Said, 1978: 1-2), was both the contrast of the Western culture and also the essential part of the West to prove their superiority. Said in his Orientalism, influenced by Michel Foucault, follows him in two ways; firstly, regarding the concept of power

interrogates what power is and how it works, and rejects the concept of power as a force. Secondly, he adapts and adopts from him the argument that, “discourse” constructs the objects of its knowledge and discourse “produces reality: it produces domains of objects and rituals of truth” (Kennedy, 2000: 24)

Said in discussing power relations in Orientalism uses Foucault’s strategy which illustrates that those representations are always influenced by power. Regarding this issue, Leela Ghandi maintains that the way of approaching to the Orient by Western cannot be divided from how it dominated and had authority over the Orient. Connecting Orientalism to power relations, Said claims that Orientalism is not mere benign, scholarly interest in the Orient, nor is it a western ‘evil’ plot to control the Orient, but rather a

> *Distribution* of geopolitical awareness into aesthetic, scholarly, economic, sociological, historical, and philological texts: it is an *elaboration* not only of a basic geographical distinction (the world is made up of two equal halves. Orient and Occident) but also of a whole series of "interests" which, by such means as scholarly discovery. Philological reconstruction, psychological analysis, landscape and sociological description, it not only creates but also maintains: it *is* rather then expresses, a certain *will* or *intention* to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly-different (or alternative and novel) world: it is above all a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinks of power, shaped to a degree by the exchange with power political (as with a colonial or imperial establishment), power intellectual (as with reigning sciences like comparative linguistics or anatomy, or any of the modern policy sciences), power cultural (as with orthodoxies and canons of taste. texts, values), power moral (as with ideas about what “we” do and what “they” cannot do or understand as “we” do). (Said, 1978: 12)

Said approaches Orientalism as a transhistorical event without much focus on historical periodization and sociopolitical change; secondly, it enables him examine this discourse by the analysis of different writings gathered from various disciplines such as literature, philology, sociology, history, and politics to interrogate the power relations that existed between the West and its Other, the Orient. Thus, Orientalism is the discursive and textual production of colonial meanings and the consolidation of

colonial hegemony. It examines the historically imbalanced relationship between the world of the Orient and that of European Imperialism. According to Ghandi, Orientalism is a discourse in which the ideological disguises of imperialism are unmasked (Gandhi, 1998: 64-68). Bart Moore-Gilbert commenting on Said says that Orientalism operates in the service of the West's hegemony over the East by producing the East as the West's inferior "other", which strengthens the West's self-image as superior civilization. Thus, as the East represented in Orientalists discourse as "voiceless, sensual, female, despotic, irrational and backward", the West is represented as "masculine, democratic, rational, moral, dynamic and progressive" (Moore- Gilbert, 1997: 39).

Said's main premises is that the Western Orientalism was a discipline by which the Orient was created as a product of the Western imagination for consumption in the West by using Orientalist discourse (Said, 1978: 4). Moreover, as Moore-Gilbert states, Said tries to synthesize these aspects of Foucauldian thinking regarding the Italian Marxist Gramsci, who argues that "one should not count only on the material force which power gives in order to exercise an effective leadership" (Moore-Gilbert, 1997: 37). Said's Orientalism indebted much to Gramsci's conceptualization of the dynamics of domination, which is seen in the following quotation:

> In any society not totalitarian, the certain cultural forms predominate over other, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony, an indispensable concept for any understanding of cultural life in the industrial west. It is hegemony, or rather the results of cultural hegemony at work, that gives Orientalism the durability and the strength. (Said 1978: 7)

Considering Gramsci's understanding of hegemony, as Kennedy says, Said takes Orientalism as an example of how cultural hegemony works "to strengthen the ruling ideology of political society not by domination but by consent" (Kennedy, 2000: 31). Consequently, as Kennedy states, in the light of Gramsci's idea that authority can prove itself by means of cultural hegemony without any material force, and Foucault's idea that discourse produces reality, Said concludes that the West has a domination and cultural hegemony over the Oriental people by creating inferior

Orient by means of a discourse. This discourse examines the relationship between the Orient and the Occident giving not exact knowledge about the Orient, rather depicts the power of the West over the Orient (Kennedy, 2000: 28).

Said who, as Kennedy maintains, "acknowledges the existence of the 'brute reality' of Oriental nations and cultures" (Kennedy, 2000: 28), states that "such texts can create not only knowledge but also the very reality that they appear to describe" (Said, 1978: 94). Reality is not seen in this knowledge, and as J. C. Young states, there is no alternative to the Western construction of the Orient, no real Orient, because the Orient is itself an Orientalists concept (Young, 1995: 160), and Orientalism as Said claims, is simply "a kind of Western projection onto and will to govern over the Orient" (Said 1978: 95). Therefore, Europeans became very successful to prove their superiority and make the non-Europeans subservient to the colonizer by using many ways, one of which is Orientalism. With the help of Orientalist discourse, in which the non-Europeans were described "inferior", "cruel", "exotic", and the counter image of European, the colonizer claimed their superiority over the colonizer and the colonized had no choice but to accept their inferiority and to be ashamed of their own selves and history. In fact, Edward Said in *Orientalism* analyzes the colonial discourse of orientalists by exploring their complex relations with their object of study, the Orient, as they are inclined to homogenize it into a 'unified' entity and assume control and authority over it. The orientalist scholars, or even travelers, by reaffirming the classical orientalist image of the Orient, help the colonial administration to control the Orient.

1-3 Postcolonialism

Upon their independence the colonized people realized themselves and found their own identity, tried to regain their own past, which for centuries the European colonizing power had undermined and also reflected by Orientalist as inferior. For Frants Fanon, the colonized people, after recognizing their own identity, turned their concentration on the differences in literature and culture between European and non-European and to the way literature dealt with such issues like racial identity and

nationhood, and became “an awakener of the people” (Fanon 265-271). Edward Said points out that, postcolonial period was a kind of fight “against an alien and occupying empire on the part of people possessing a common history, religion and language” (Said, 1978: 74).

One of the controversial topics in postcolonial theory is the question of how the colonized people dealt with repossessing their past. As Gareth Griffiths highlights, for the most part, their assertion of the indigenous pre-colonial culture and their resistance to be recognized was managed by way of the simultaneous existence of hybridized texts, which imitated the dominant culture and which subverted and denied the dominant colonial discourse (Griffiths, 2001:75-77). Homi Bhabha argues that the construction of the hybridized texts within colonialist relations always questioned the Western frame. This space of questioning is for Bhabha the space where colonial subjects became agents of resistance and of change. This type of critical writing that portrays the challenge and the resistance of the colonized against the Western hegemony is recognized as post-colonial theory, postcolonial studies and post-colonial discourse (Bhabha, 1995: 123).

Thus, it can be discussed that postcolonial writing came out of the experience of colonization and emphasized its differences from the assumptions of the imperial centre. Indeed, the center of postcolonial viewpoint is to oppose Eurocentric assumptions that regard everything about non-Western cultures as inferior. Therefore, the colonized people after independence started, firstly, to repossess their own past and to recognize the importance of disregarded ethnic experiences and literatures, subsequently they began to re-evaluate the history of colonial discourse and began to eliminate the colonialist ideology, through which their history had been diminished.

Postcolonial writing, apparently, was a struggle to the colonial hegemony, colonial era and the silence of the Orient. Frantz Fanon quoted by Simon Gikandi asserts that it was the time “the colonized masses mock at these values, insult them, and vomit them up” (Gikandi, 1996: 17). During the colonial period, while the Occident was

able to reflect the Orient as the inferior and opposite image of Western civilization, the colonized were deprived of the chance both to present the Occident in the same way and to assert their own culture in their own writing. Although the colonized were limited to some kinds of definite and "frozen" status given by Western hegemony (Moore-Gilbert, 1997: 130), they, after the independence, had the opportunity to convert damaging stereotypes into positive images: to intrude upon and convert colonialist genres, to recover a displaced and fragmented native cultural integrity and also "were concerned with recovering an identity fragmented, displaced, or discredited under colonialism in order to reconstitute cultural integrity and, in ths way, to construct a vision of an independent future" (Boehmer, 1995: 122).

The most significant ambition of the colonized people, in the first step, was to eliminate the rules imposed by colonial authority; thus, "postcolonial texts are seen as radical challenges to the mainstream curriculum because they are said to challenge western hegemony" (Mukherjee, 1998: xiv). Throughout the imperial period writing was certainly generated by literate elite, whose main recognition was with the colonizing power, and the first texts created in the colonies were regularly produced by imperial power. Even though these texts presented the culture of the Orient in detail, they clearly privileged the centre. The imperial ruling class manipulated the literature in colonial period by giving permission just to the acceptable form and content. According to Edward Said in colonial discourse there was "general continuity" in the way West and East are presented (Said, 1978: 34). Westerners were possibly to be characterized as "rational, peaceful, liberal, logical, capable of holding real values without natural suspicion" (Said, 1978: 49) and Easterners as irrational, degenerate, primitive, mystical, suspicious, sexually depraved and so on (Said, 1993: xi). These representations for him were not real; drawing on Faucauldian discourse theory, he shows how they were laden with a "will or intention to understand, in some cases to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world" (Said, 1978: 12). In this sense, Said concludes that colonial discourse was the discipline through which European was able to "produce the Orient politically, sociologically, militarily,

ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said, 1978: 3)

The struggle of the colonized people against the colonizer, in the second step, was because of the incapability of the colonizer to present them and to deal with the colonized culture adequately in colonial discourse. Colonial discourse was always attempting to reflect all non-Western cultures in terms of Western cultures' categories and the truth about them was constructed by imperial power in spite of the fact that they did not have the exact knowledge about the Orient. Thus, as Andre Lefevere maintains:

> My contention is that Western cultures constructed (and construct) non-Western cultures in terms of the two grids whose 'existence' I have postulated earlier. In short, Western cultures 'translated' (and 'translate') non-Western cultures into Western categories to be able to come to an understanding of them and, therefore, to come to terms with them. This brings us, of course, straight to the most important problem in all translating and in all attempts at cross-cultural understanding: can culture A ever really understand culture B on that culture's (i.e. B's) own terms? Or do the grids always define the ways in which cultures will be able to understand each other? Are the grids, to put it in terms that may well be too strong, the prerequisite for all understanding or not?
>
> My answer is that they need not be, but that a great deal of work has to be done if they are not to be. (Lefevere, 1999: 77)

Western writers because of lack of knowledge about the Orient's culture made different interpretation about it in their works. Edward Said argues that none of the disciplines like history, anthropology, philology or economic and cultural studies was sufficient to analyze the culture of the Orient (Said, 1993: xi). This is because western writers spent little time to learn about non-European cultures because Europeans respected their own culture and traditions, and intended to pursue their interest without giving consideration to other societies, and regarded the Orient as unimportant and trivial. Colonized people, who experienced continuous oppression, injustice and submission, were dismissed and forgotten for centuries, and European colonists and earlier generations of European writers had regarded the colonial lands as vast regions of the world merely as blank spaces, lands 'without narrative', waiting to be mapped, mined, written into existence. The advent of indigenous writers started to write these places, their societies and world views. On the whole,

postcolonial discourse examines the relationship between the West and the non-West created by the European colonialism. Postcolonial writers, after the independence of colonized people, have been trying to fill the gap between the western and non-western writers. In fact, their aim is

> To mend these breaks, …, post-independence novelist and poets, like their early twentieth-century counterparts, attempted to fined and describe networks of racial and ancestral affiliation, to unearth communal memory…. [They] emphasized the importance of unity *within*, cleaving to one's own. Apart from anything else, the ct of reinforcing communal unity was perceived to be politically astute. After colonial policies of divide and rule, the key to success as an independent nation-state was cultural oneness. (Boehmer, 1995: 190,191).

Thus, the colonized people's writing, as a signifier of postcolonial criticism and discourse, attempts to disengage the Eurocentricism created by the institution of the Western hegemony. Underprivileged of an opportunity to assert their own culture and history for many years, postcolonial writers dealt with constructing and producing their own reality and renewed the construction of non-Eropean for European.

1-4. Main interests of Postcolonial Theory

Postcolonial theorist's interests and concerns are enormous and multifaceted. Since the term "post-colonial," is a flexible one, it encompasses a great number of matters as subsections of post-colonial theory. Thus, the theorization and deconstruction of cultural forms such as literature, the analysis of power relations between the new nation-states and the former empire, questions of subalternity, alterity, the constitution of identity and linguistic and textual issues created by the imposition of the colonizer's language and systems of representation are considered as the main emphasis. The questions of power relations, representation and resistance, hybridity, and language are central to my dissertation.

A) Power Relations

Power relations created between the colonizer and the colonized are of great interest and concern for those postcolonial theorists. Regarding literary works as cultural monuments that depict how the colonizer and colonized observed each other, how they considered their position in society and how the colonial people's identity was created in imperial discourse, postcolonial writers have carried out the commission of analyzing and examining relationships between the representations of the non-Western subject in Western texts. They also study the ways in which postcolonial writers have been responding to the representations of formerly colonized peoples to struggle imperialist and neo-imperialist assumptions about their identity, history, geography and culture. As Gareth Griffiths points out

> the literary text, and the appearance of literatures in English in post-colonial countries, . . . continue to be viewed as crucial evidence, since writing, literacy, and the control of literary representations are vital in determining how the colonizers and colonized viewed each other, and how the colonized established or renewed their claims to a separate and distinctive cultural identity. (Griffiths, 1996: 164)

Postcolonial theory mainly attempts to deconstruct the hierarchical and double revelation of the world presented in imperialist discourse. This discourse has always shown the colonizer as the centre of value and authority and the colonized a powerless and marginal "other." Gareth Griffiths highlights that, "the colonizer was always and inescapably the Self to the marginalized Other of the colonized. By knowing the Other the colonizer asserted his right to determine what that Other could or should be. In other words, the colonized could be literally moulded into whatever best served the economic and political purposes of the colonizer" (Griffiths, 1996: 164). The colonizer/colonized as a binary opposition was essentially one of the main pillars of imperialist discourse. Thus, postcolonial theory tries to separate the ideological nature of the definitions and representations of colonized themes in colonial discourse.

B) Representation and Resistance

Postcolonial literatures are rewritings of colonial images and postcolonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized peoples. It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities, and inscribes the inferiority of the colonized people. It also focuses on literature by colonized peoples which attempts to articulate their identity and reclaim their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, traditions and so forth of colonized countries. Postcolonial theory is also built around the concept of representation and resistance, of resistance as subversion, or opposition, or mimicry - but with the haunting problem that resistance always inscribes the resisted into the texture of the resisting. The concept of resistance carries with it or can carry with it ideas about human freedom, liberty, identity, individuality, etc., which may not have been held, or held in the same way, in the colonized culture's view of humankind. Bill Ashcroft and his colleagues highlight that:

> Representation and resistance are very broad arenas within which much of the drama of colonialist relations and post-colonial examination and subversion of those relations has taken place. In both conquest and colonization, texts and textuality played a major part. European texts - anthropologies, histories, fiction, captured the non-European subject within European frameworks which read his or her alterity as terror or lack. Within the complex relations of colonialism these representations were re-projected to the colonized -through formal education or general colonialist cultural relations - as authoritative pictures of themselves. Concomitantly representations of Europe and Europeans within this textual archive were situated as normative. Such texts - the representations of Europe to itself, and the representation of others to Europe - were not accounts of different peoples and societies, but a projection of European fears and desires masquerading as scientific/objective knowledge's. Said's foundational Orientalism examines the process by which this discursive formation emerges. (Ashcraft, et. al., 1995: 85)

Although postcolonialism as a recognizable theory, developed only in the

1990s, its scope today encompasses many themes that comprise discussions of the self in relation to the Other: how to understand one's own identity in the influence of a hegemonic culture, mostly due to the colonial experience. One of the most important themes of postcolonialism is the theme of representation: how the colonizer views/describes/represents the colonized, and the colonizer's reaction to this representation. One of the first authors to address theoretically the problem of representation in relation to the colonial experience is Frantz Fanon. His *Black Skin, White Masks* (1952) addresses the psychological effects of colonization and racism on the psyche of black peoples who will subsequently subscribe to the representation of their French masters and develop an inferiority complex that results in their acceptance of their subservience. The black person will continue to have black facade, skin but will always wear a white mask that symbolizes the image imposed on him by colonial France. To escape inferiority, Fanon states that the black man must become white.

In his later book *The Wretched of the Earth* (1961) Fanon deal with issues like decolonization and how/why it is related to violence, the relation between the leaders of the national movements and the masses, the bourgeois replacement of colonial regimes in the newly independent nations, legitimacy of the claims of a nation, and finally mental disorders that arise from the war of national liberation. The native, Fanon says, is always stressed and disturbed due to the constant denial of his identity, which then causes him to become more violent than others.

Representation take for granted speaking for a certain people. Said attributes political intentions to any representation, especially when the experience of colonization is evoked. Gayatri Spivak, on the other hand, mainly in "Can the Subaltern Speak?" concludes that the subaltern, the masses, cannot speak. Attempting to attribute a voice to the subaltern, the writer speaks for the Orientals, and, therefore, inserts his or her own ideology into this speech. The elite's representation of lower classes helps preserve and maintain the elite's ideology. Spivak warns that critics should not attempt a recovery of voices silenced by colonization because, first, these voices are permanently, and second such

representations acknowledge the violence of imperialist epistemic inscription but disregard other forms of social and disciplinary violence that can greatly influence representation. Once the subaltern can speak, he or she is no longer subaltern, because having access to the tools of representation is beyond the ability of subalterns. The language of representation, therefore, serves as a separating ground between those who own it and those subjected to it. Any attempt to represent or speak for the people conceal paradoxical inconsistencies within this very attempt representation relies on familiarity with the subject and for the most part, a vocabulary of fixation. The masses or the subaltern will be shown to be a homogeneous body empty of any nuances or confronts.

Spivak notifies that the colonized subaltern subject is permanently heterogeneous. This fixation of an inherently changeable subject complicates other issues such as gender, race, and class differences within this supposed unified body of subaltern subjects. If the subaltern is silenced, Spivak observes, then the subaltern as female is even more deeply in shadow. These layers of marginalization and consequently, permanently frustrate any attempt to leak into the subaltern classes with a representation that hopes to capture their precolonial voices. Ironically, Spivak here seems to equate colonialism with postcolonialism as two elite discourses that attempt to speak for the masses. The question of "who should speak for the Orient/orientar" is provided invalid by Spivak since no representation can evade ideological, socio-economic, gender, or class differences. Whereas Said maintains that the Orient must represent itself, privileging the native agency, Spivak sees colonial discourse and postcolonial writings to be similar in their attempt to speak for a permanently silenced voice.

However, Said disagrees that the subaltern cannot speak, arguing that the native's resistance to colonialism is one form of speaking, and that all resistance phenomena can be studied as a systematic reaction to the organized colonial rule. Resistance to imperialism is the study of the native's reaction to or interaction with the forceful presence of the Other. Many critics use Ariel and Caliban in Shakespeare's *Tempest* to represent this reaction/interaction. Said summarizes the

three options available for the native with respect to his or her relationship with the colonizer:

> One choice is to do it as Ariel does, that is, as a willing servant of Prospero; Ariel does what he is told obligingly, and, when he gains his freedom he returns to his native element, a sort of bourgeois native untroubled by his collaboration with Prospero. A second choice is to do it like Caliban, aware of and accepting his mongrel past but not disabled for future development. A third choice is to be a Caliban who sheds his current servitude and physical disfigurements in the process of discovering his essential, pre-colonial self. (Said, 1993: 214)

Resistance, however, does not always equate violence or nationalism. Said maintains that nationalism "was only one of the aspects of resistance, and not the most interesting or enduring one" (Said, 1993: 214)

The literature of resistance uses tools such as language, myths, religion, and other cultural artifacts to form a resistance to the encroaching colonial hegemony which takes many forms that range from modern education to the European repressive history. Peter Childs and Patrick Williams, in their book titled *An Introduction to Post-Colonial Theory,* argue that history is seen in the postcolonial world as a European invention, a Eurocentric narrative, or a European imposition on colonized cultures. In the postcolonial world, this Eurocentric history is usually substituted by native stories that range from folklore to pure myths. Postcolonial critics such as Derek Walcott and Wilson Harris privilege the native myth over Eurocentric history.

This gap between what happens and how it is narrated creates the difference between colonial and postcolonial discourses. Unlike western history resistance discourse does not claim neutrality or detachment from its subject matter. Indeed, it centers colonialism as its very cause and initiator. In *The Black Jacobins* C. L. R. James gives an account of the San Domingo revolution of 1791-1803 which was led by Toussaint Louverture centers his (James's) interestedness and partiality in his account, denying Eurocentric claims of objectivity. He engages in the remembering of the sufferings of the past because it is essential in the construction and

maintenance of collective memory a vital tool in any resistance to cultural hegemony. To resist hegemony, therefore, means to construct an opposing model and to believe in it. Cesaire acknowledges the construction and artificiality of his negritude but he believes that any resistance to hegemony must be based on an identity, even though constructed. Believing in this false self, therefore, is providing an alternative for the native, other than the colonial hegemony and its imposed image of the native.

Resistance literature is essential in any assessment of the colonial experience. To overlook resistance means to privilege the colonial discourse and neglect responses to it. This is an attack usually started against Said's *Orientalism* due to its engagement in colonial discourse analysis, overlooking the native agency. Like orientalists Said sees the Orient to be inactive and capable only of receiving Europe's ideas. Of course, Said, in his 1994 afterward to *Orientalism,* maintains that *Orientalism* does not mean to defend or represent the Orient, but rather is an analysis of Europe's representation of its Other and the faults of this epistemological process (Said, 1978: 331)

Said tried to correct this approach in his later book *Culture and Imperialism* (1993) in which he covers the native agency by addressing resistance as a systematic way of opposing the organized workings of colonialism (Said, 1978: 196). Said identifies three topics in any cultural resistance as:

> Three great topics emerge in decolonizing cultural resistance, separated for analytical purposes, but all related. One of course, is the insistence on the right to see the community's history whole, coherently, integrally. Restore the imprisoned nation to itself. …… the concept of national language is central, but without the practice of national culture-from slogans to pamphlets and newspapers, from folk tales and heroes to epic poetry, novels, and drama-the language is inert; national culture organizes and sustains communal memory…… Second is the idea that resistance, far from being a reaction to imperialism, is an alternative way of conceiving human history. It is particularly important to see how much this alternative reconception is based on breaking down the barriers between cultures. ……. Third is a noticeable pull away from separatist nationalism toward a more integrative view of human community and human liberation. (Said, 1993: 260,261)

Language as resistance enables the natives to promote their culture, the most prominent of which is language itself, in order to create a unifying collective identity that strengthens, as well as legitimizes their resistance. Everything cultural, then, becomes a weapon of resistance. The idea of culture itself as resistance has been emphasized by writers as early as Fanon who saw the search for a pre-colonial identity as one of the weapons of the natives against the risk of being overwhelmed or assimilated by the hegemonic western culture. The simple act of foregrounding and ultimately privileging the native culture brings into conflict the native and the hegemonic cultures/powers. Cabral emphasizes that:

> In culture there lies a capacity (or the responsibility) for forming and fertilizing the seeding which will assure the continuity of history, at the same time assuring the prospects for evolution and progress of the society in question. Thus it is understood that imperialist domination, by denying the historical development of the dominated people necessarily also denies their cultural development. It is also understood why imperialist domination likes all other foreign domination, for its own security requires cultural oppression and the attempt at direct or indirect liquidation of the essential elements of the culture of the dominated people. (Carbal, 1970: 55)

To speak of culture, therefore, means to resist the colonial cultural hegemony. Cultural assimilation was one of the colonial tools notoriously used by the French in their colonies. To maintain native culture means to form a policy that contradicts and fights that of the colonial. Fanon speaks of the Algerian storytellers that were systematically arrested by French colonial officers who regarded their storytelling as somewhat seditious. On the whole, the theoretical consequence of any form of resistance is that it usually accepts an inherent difference from the Other, promoting an unproblematic view of the self. The native constructs an identity that draws on a pre-colonial image to reinforce its independence and essential distinction from the colonizer. The Indian critic and theoretician Homi Bhabha developed the theory of hybridity; problematizing this undisturbed view of the self and the Other in a series of articles published in his book *The Location of Culture*

C) Hybridity and Cultural Forms

Bill Ashcroft and his colleagues define hybridity as "the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft et al., 2000: 118). Hybridity, as an important concept in postcolonial theory and discourse, refers to the integration of cultural signs and practices from the colonizing and the colonized cultures. Hybridization, as Bill Ashcroft and his colleagues maintain "takes many forms: linguistic, cultural, political, racial, etc. Linguistic for example include pidgin and creole (…) (Ashcroft et al., 2000: 118). Although the term's uses are different, they seem to vary depending on the field that claims it as a concept, for example, "in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third 'hybrid species" (Ashcroft et al., 2000: 118). In the field of postcolonial studies, hybridity refers to the impacts of the colonization processes on both the colonized and the colonizers. Therefore, hybridity as a process can be witnessed in the ways in which the former colonies' cultures and ways of life have been transformed by their experiences with colonialism, and in the ways in which societies that were the exporters of colonialism have been profoundly impacted by such experiences. For instance, Indian society has undergone tremendous transformations as a result of its experiences with British colonialism. As a result of these relationships, the assimilation, and adaptation of cultural practices and the cross-fertilization of cultures, hybridity can be seen as positive, enriching, and dynamic, as well as oppressive.

The term hybridity has been focused on more in the works of Homi Bhabha, whose interpretation of colonizer and colonized relationships emphasizes "their interdependence and the mutual construction of their subjectivities" (Ashcroft et al., 2000: 118). For Bill Ashcroft and his colleagues:

> Bhabha contents that all cultural statements and systems are constructed in a space that he calls the 'Third Space of enunciation' (1994: 37). Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favour of the

> recognition of an empowering hybridity within which cultural difference may operate. (Ashcroft et al., 2000: 118)

Home Bhabha commenting on the issue states that:

> It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory (…) may open the way to conceptualizing an *inter*national culture, based not on the exoticism of multiculturalism the diversity of cultures, but on the inscription and articulation of culture's hybridity. (Bhabha, 1994: 38)

Hybridity is, then, "the 'in-between' space that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important" (Ashcroft et al., 2000: 119). While Bhabha focuses on the conflicts and the contradictions in colonial power and colonial discourse and states that these ambivalences and oppositions interfere with the colonial power and leads to the questioning and subversion of colonial authority, Said offers a model of colonial relations in which all powers stand with the colonizer, and to present the Orient as "not European's interlocutor, but its silent other" with colonizer (Moore-Gilbert, 1997:51). Bhabha gives emphasis more efficiently than Said to the issue of the resistance of the colonized to colonialism and imperialism.

To emphasize the contradictions in both colonial power and discourse, as Kennedy states, Bhabha develops a set of key concepts such as 'hybridity', 'ambivalence', 'mimicry', 'the in-between' and the 'third space', all of which articulate ideas of split selves and discourses in the relationship between the colonizer and the colonized (Kennedy, 2000: 120). Kennedy claims that, for Bhabha, what produces conflicts and ambivalences are that in the attempt to civilize the colonial subject, the colonizer causes a 'double-take' on the civilizing mission. This means that although the object of the colonial enterprise is to reform and educate the colonized, this reformation must also be rejected to secure the continuation of the colonial power. In other words, the colonial Other is supposed to "be mimetically identical, be totally other". The natives are supposed to imitate the colonized in order to be civilized, but at the same time they must avoid becoming as civilized as the

colonizer (Kennedy, 2000: 199). According to Andrew Bennett, Bhabha claims that the colonizer did not want the natives to become as civilized as the colonizers themselves and to become identical with them on the grounds that they considered this situation as a kind of threat to their authority. They feared that by the imitation of the colonizer the culture of the colonizer would lose its originality, and it would belong not only to themselves, but also hybrids. Accordingly, their authority of the colonizer would be disturbed (Bennett, 1989: 212).

Mimicry is another concept that Bhabha focuses on. He maintains that the colonial encounter leads to some conflicts and ambiguities. For the colonizer, mimicry is a threat to the source of power. From Bhabha's point of view, this strategy should not be successful because the colonized should remain always inferior in order that the colonizer can continue to control the colonized (Moore-Gilbert 2000: 459). According to Bhabha:

> Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes the power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an imminent threat to both 'normalized' knowledge's and disciplinary powers (Bhabha, 1994: 86).

Adopting the colonized forms and internalizing the values and norms of the colonial power is the aim of the colonizer to reform the colonized culture. Bhabha in his "of mimicry and man", submits that the act of "mimicry", done by the colonized seeks to threaten the mission of civilization by *repeating* and producing another of is norm. (Bhabha, 1994: 175). Besides the threat of mimicry on colonial power, its danger on the authority of colonial discourse is also profound and disturbing, since for Bhabha "the menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (Bhabha, 1994: 175). Bhabha believes that similar to ambivalence of colonial power, colonial and imperial discourse are inherently "unstable" and "split" on grounds that while practicing domination, the language of colonial power becomes hybrid in the very practice of

domination. Bhabha tries to explain this instability through an analysis of the 'colonial stereotype", which according to him is an instance of the deployment of imperial authority. Bhabha in "Sly civility" argues that:

> What is articulated in the doubleness of colonial discourse is not simply the violence of one powerful nation writing out the history of another", but "a mode of contradictory utterance that ambivalently reinscribes, across differential power relations, both the colonizer and the colonized For it reveals an agonistic uncertainty contained in the incompatibility of empire and nation; it put on trial the very discourse of civility within which representative government claims its liberty and empire its ethics. (Bhabha, 1994: 95, 96)

Bhabha's arguments are against Said's portraying of it as an essentially unified and dominant system which effectively silences the colonizer with its rules. What differentiates Said and Bhabha in their view on the concept of hybridity. Colonial discourse, in Bhabha's view, becomes hybrid when the language of the colonized intersects with that of the colonizer, and when the culture and representation conflicts through different meanings attributed to the same words. This situation leads to subversion, because what begins as part of the dominant discourse turns into an appropriate and therefore challenging respond. This way of approaching to the processes of resistance and subversion distinguishes Bhabha's approach from Said's. While Said in *Culture and Imperialism* uses hybridity to mean the overlapping of colonizing and colonized cultures in all domains, and the characteristics of literary works produced in this situation, Bhabha broadens the concept with more focus on the resistance to and the subversion of colonial power. He claims that hybridity is a problematic agency of colonial representation and individuation that reverses the effects of the colonialist contradiction, thus the other "denied" knowledge enters upon the dominant discourse and threatens the basis of its authority (Kennedy, 2000: 122).

According to Bart Moore-Gilbert, Homi Bhabha thinks that mimicry should be approached not only from the point of view of the colonizerS who are mimicked, but also of the colonized who mimic; in this latter case mimicry can be described as a defense and resistance (Moore-Gilbert 1997: 131). As maintained earlier, the aim of

the colonizer was to civilize its others, and to fix them into perpetual otherness. To achieve this, the colonized needed to imitate and adopt a different culture. They were the strangers who were expected to become members of this culture. Since being a member of culture necessitated mimicry, the colonized other was forced to mimic the language and to imitate the customs, gestures and even the dressing style of the colonizer, but it was not easy for them. Ashcroft and his colleagues examining this issue states that:

> The assertion of a shared post-colonial condition such as hybridity has been seen as part of the tendency of discourse analysis to de-historicize and de-locate cultures from their temporal, special, geographical, and linguistic contexts, and to lead to an abstract, globalized concept of the textual that obscures the specifities of particular cultural situations. (Ashcroft et al., 2000: 118)

When regarded from the colonizer's point of view, mimicry is a way that results in the self-assertion of the colonized in spite of being a menace and a threat for the colonizer. Being presented as inferior by the colonial authority for a long time, the colonized that succeedED to become like the colonizer through mimicry, learned not to be ashamed of themselves anymore and to find their own identity called 'authenticity'. The colonized, who were forced to become like the colonized at one time, now got the opportunity to assert their own past culture.

On the whole, as Bhabha and Said highlight in *The Location of Culture,* and *Orientalism*, respectively, in colonial discourse and colonial power there are a lot of contradictions resulting from the menace and the threat of Bhabha's term 'hybridity'. The roots of threat of hybridity on colonial power is mimicry in which the colonized have an opportunity to turn into a nation as civilized as the colonizer itself, to get rid of being inferior or 'Europe's silent other', and, as Edward Said asserts, to develop an ability to dislocate the colonizer's authority. Thus, hybridity is a kind of threat for the colonial discourse in that in the attempt to imitate the colonial discourse the colonizer repeats and produces another discourse of its own and threatens the authority of colonial power.

D) Language

Language, like power relations, is a significant concept concerning the postcolonial experience and the analysis of linguistic matters is mainly informing when it comes to the study of the literary texts of former colonies. In fact, European colonization developed in two different ways: settlers and invaded colonies. Colonies like United States, Canada, Australia and New Zealand can be categorized as settlers in which

> land was occupied by European colonists who dispossessed and overwhelmed the Indigenous populations. They established a transplanted civilization which eventually secured political independence while retaining a non-Indigenous language. (Ashcroft et al, 1989: 25).

Although European languages and culture overshadowed the indigenous ones, which were silenced and marginalized, the settlers were faced up to the fact that their language was unsuitable for their new surroundings and experience in the colony. According to Ashcroft and his colleagues:

> Having no ancestral contact with the land, they dealt with their sense of displacement by unquestioningly clinging to a belief in the adequacy of the imported language – where mistranslation could not be overlooked it was the land or the reason which was 'wrong'. Yet in all these areas writers have subsequently come, in different ways, to question the appropriateness of imported language to place. (Ashcroft et al, 1989: 25).

Thus, they had to struggle to find a proper language to express their experience in the new land. In the case of invaded colonies like Asian countries and the colonized parts of Africa, "indigenous peoples were colonized in their own territories" (Ashcroft et al, 1989: 25). The linguistic challenge was bigger than in settler colonies. Imposing their language upon the colonized people and marginalizing vernacular languages, contrary to settler colonies, the colonizing powers in invaded colonies let indigenous linguistic and cultural forms to continue to exist. Writers of the invaded colonies were forced to reconcile two conflicting views, their own and the colonizers', of the world. Ashcroft et al. highlight that in invaded societies, where indigenous peoples were colonized on their own territories,

> writers were not forced to adapt to a different landscape and climate, but had their own ancient and sophisticated responses to them marginalized by the world-view which was implicated in the acquisition of English. Whether English actually supplanted the writer's mother tongue or simply offered an alternative medium which guaranteed a wider readership, its use caused a disjunction between the apprehension of, and communication about, the world. (Ashcroft et al, 1989: 25).

In many invaded colonies, upon establishing the British system of education, speaking a native language in a colonial school was severely banned. This oppressive linguistic policy forced members of native elite groups to be educated and trained in the colonizers language, which was a threatening means of control and conquest. The consequences of this linguistic policy were that vernacular languages were made to seen the humiliated. Following the decolonization process, writers and intellectuals were encountered with a linguistic dilemma: whether to write in the colonizer's language or in indigenous and local languages.

Concerning this issue, writers and intellectuals are two groups: the first support a return to the use of vernacular languages as a way of redemption of the pre-colonial past. The best example for the first group is the Kenyan writer Ngugi wa Thiongoo, who began to write in English, but turned to writing his native language, Gikuyu. For Ngugi English language can not reflect the specificity of his culture. Bankim Chandra Chatterjee, is the second writer in this group that is considered as the 'first-ever Indo-English' novelist; he began his first novel in English, but left it incomplete and turned to writing in Bengali, his mother tongue (Dhawan, 1991, 8).

The second group of postcolonial writers, scholars and intellectuals does not abandon European languages as a medium for their work. In some countries like India, for instance, where English was imposed as the official language of government, the courts, education and all the activities related to commerce with the metropolitan centre, there are fifteen major languages and numerous minor languages and dialects. Hence, a writer's decision to create in a vernacular language does not guarantee a large reading group, because in a multilingual society such as India's, any vernacular language is alien to many groups of the population. One of the most outstanding writers of this group is Arundhati Roy who adopted the language of the

former colonizing power to write her literary works since it comprises a more practical alternative. Roy maintains that

> There are more people in India that speak English than there are in England. And the only common language that we have throughout India is English. And it's odd that English is a language that, for somebody like me, is a choice that is made for me before I'm old enough to choose. It is the only language that you can speak if you want to get a good job or you want to go to a university. All the big newspapers are in English. And then every one of us will speak at least two or three I speak three - languages. (Jana, 1997: 3)

Authors like Roy support the use of English advocating that cultural forms and linguistic artifacts have experienced a procedure of hybridization attributable to a social phenomenon such as colonialism. One of the proponents of this inclination is a group of postcolonial writers and intellectuals who believe that the return to a mythic and uncontaminated past is a misleading project. According to them, writing in the language of the former colonizers recommends them the opportunity to compete the ethnocentric views. They are extremely aware that, in colonial times, European languages were a means of control and suppression. This group of writers uses English, or any other European language, as the medium for their literary works in many ways as a political proclamation. Consequently, they try to make colonial languages reflect the cultural experience of colonized societies. Thus, Roy's choice to write in English is a conscious one, since, as I will depict in the analysis of her novel *The God of Small Things* in chapter three, she reconstructs the English language in original ways to reflect the postcolonial experience.

Another significant author of this group is Nigerian writer Chinua Achebe whose use of language in his novels is conceivably the most repeatedly argued, because the language of postcolonial writers is itself a fiercely argumentative subject. Achebe, in spite of the opposition of many critics and writers to the use of European languages in postcolonial works, has successfully revealed in the five novels he has published to date that English can be suitable to reflect African experiences. Chapter four of this study examines how Achebe does this by using different modes of narration; as a means of conveying messages, proverbs; as an important language strategy which allows English to communicate African themes and to reflect the

changing outlook of the Nigerian people, and Pidgin English; itself a result of appropriating the imperialist language, which is used carefully by Achebe to reflect the changing social realities in Nigerian history, in his first novel: *Things Fall Apart* (1958.

Roy and Achebe's language strategies in their novels pose an important issue which should be examined analyzing postcolonial texts. The use and choice of language in literary texts has become a topic of dynamic discussion among postcolonial writers and scholars. This discussion results from the important role that language plays in literature in general, and the fascinating connotation it has for postcolonial literature in particular. *The Oxford English Dictionary* defines literature as "the body of writings produced in a particular country or period," while language is defined as "words and the methods of combining them for the expression of thought." The close relationship between the two is previously thought to be of little consequence, but as Monroe Beardsly maintains it is important: "Since a literary work is a discourse, its parts are segments of language" (Beardsly, 1967: 283). This report is true because literature cannot be abridged to a simple categorizing of language. According to Abiola Irele, the connection between literature and language is "somewhat equivalent to that between content and form" (Irele, 1981: 43). Therefore, the two are essentially indivisible.

The study of relationship between language and literature is one of the main concerns of postcolonial studies. The language of the former colonizers as one of the results of colonialism is that it often remains the basic medium of communication for the people of the former colonies, even after several decades aftermath of colonialism. In spite of this fact that people in formerly colonized countries use their indigenous languages for communication, European languages are also used as medium languages for many of them. For instances, in Nigeria, English is still the official language several decades after Nigerian independence. Postcolonial writers regarding the choice of language are in an ambivalent position. On the one hand, their mission is to challenge the oppression of empire, and to recover pre-colonial dignity. In an effort to define postcolonial literature, Bill Ashcroft and his colleagues

in *The Empire Writes Back* highlight that:

> What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial center. It is this which makes them distinctively postcolonial. (Ashcroft et al., 1989: 2)

Postcolonial writers, on the other hand, in order to complete their mission often find that they have an obligation to use the imperialist languages, the very languages which were used by colonizers to humiliate African cultures.

In order to understand better this ambivalence, we have to examine the interrelationship between language and discourse, the latter also being an important concept in a postcolonial context. In this light Michel Foucault's discourse theory is very useful to our understanding of the relationship between language and discourse. One of Foucault's most frequently quoted comments on discourse is that discourse is "a violence which we do to things" (Foucault, 1986: 67). As Stephen Slemon illustrates, what Foucault means by this is that "discourse ... is the name for that language by which dominant groups within society constitute the fields of 'truth' through the imposition of specific knowledge, disciplines, and values" (Slemon, 1987: 6). To put in another words, discourse is a system of rules which adjusts the meaning of reality and verify such standards as the inclusion of certain authors in a literary canon and the exclusion of others, the definition of one language variety as "language" and others as "dialects,".

Discourse is very pertinent to the postcolonial context since it contributes a lot to the process of decolonization as it did in the process of colonization. According to Helen Tiffin, decolonization has

> Involved a radical dis/mantling of European codes and a post-colonial subversion and appropriation of the dominant European discourses …. It invokes an ongoing dialectic between hegemonic centrist systems and peripherial subversion of them; between European or British discourses and their post-colonial dis/mantling …. It has been the project of post-colonial

> writing to interrogate European discourses and discursive strategies from a privileged position within (and between) two worlds; to investigate the means by which Europe imposed and maintained its codes in the colonial domination of so much of the rest of the world. (Tiffin, 1995: 95).

Therefore, decolonization is a challenge between colonial discourse and postcolonial counter-discourse. Since the colonizers have been imposing and naturalizing imperialist power configurations, presuming the opportunity of being the only creators of truth, the formerly colonized people interrogate and undermine colonial discourse. They deny the colonial discourse's role as generating truth. Regarding this analysis, it is clear that the process of decolonization is essentially a struggle of power over truth. Michael Foucault in The Order of Things maintains that

> in every society, the production of discourse is at once controlled, selected, organized and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality. (Foucault, 1981: 52)

This is where language plays a crucial role in this struggle of power over truth. It is the only device through which the truth is articulated and power maintained. As Ashcroft and his colleagues point out:

> power is invested in the language because it provides the term in which truth itself is constituted. The struggle for power over truth in some senses 'mimics' the metropolitan impulse of dominance, and postcolonial critics such as Homi Bhabha have sought to address this problem. Only by stressing the way in which the texts transforms the societies and institutions within which it functions (its 'transformative work') can such a mimicry be avoided and replaced by a theory and practice which embraces difference and absence as material signs of power rather than negation, of freedom not subjugation, of creativity not limitation (Bhabha 1984a). (Ashcroft et al., 1989: 167-68).

The closeness of the relationship between language and discourse does not mean that English language, which serves the imperialist discourse, should be generally avoided by postcolonial writers. There has been actually a continuing discussion between the advocates and opponents of literature written in European languages in formerly colonized societies. The two opposed groups both recognize that language is a transporter and indication of culture and ideology. Postcolonial writers' different

approaches towards writing in European languages lie in the roles they think writers can play in this relationship.

Chapter Two:

I Arundhati Roy

> Little events, ordinary things, smashed and reconstituted. Imbued with new meaning. Suddenly they become the bleached bones of a story.
>
> **Arundhati Roy, *The God of Small Things***

Suzanna Arundhati Roy, as a celebrated Indian postcolonial writer, was born on November 24 in 1961 in Shilling Meghalaya, in Bengal, North Eastern Indian state of Assam to a Syrian- Christian mother, the teacher and social activist Mary Roy, and a Bengali Hindu father, a tea planter. Roy's parents separated when she and her brother were still very young, and her mother Mary Roy was obliged to move to her family home with her children in the small town of Ayemenem, in the southern Indian state of Kerala. The rural world of Ayemnem is portrayed in *The God of Small Things,* and Roy reflects her deep sense of place to her childhood environment: "The kind of landscape that you grow up in, it lives in you […] if you spent your very early childhood catching fish and just learning to be quiet, the landscape just seeps into you."[1] The picturesque and lovely surrounding of South India is also reflected in Roy's fiction and prose. Roy's mother after her divorce was never accepted back into the traditional and conservative world of rural Kerala, and Ammu's humiliation in *The God of Small Things* as a divorcee may be a reflection of the emotional texture of Roy's mother's shameful return after her failed marriage.

Roy started her education at 'Corpus Christi', a school founded by her mother in Aymenem, Kerala, India. Since this school was very informal, Roy improved a different way of thinking and writing, in another words, she acknowledged how to think for herself. As a result, she recognized that she wants to be a writer, it was her childhood dream. At the early age of sixteen, leaving her home to live on her own in a small hut with a tin roof, she showed her independence. She lived for seven years by selling empty bottles to survive. She "observed the effects of Christianity, Marxism, Hinduism, and Islam in India, which shaped her attitudes and beliefs".[2] She, then, managed to survive from the poverty-stricken life and went to the Delhi School of Architecture. There, she married to her first husband, Gerard Da Cunha.

Roy and her husband were working in architectural firms in Delhi, then, they decided to give up the job and flower children, moving to Goa to join the hippy community. Roy then began selling cake to people on the beach survived for several months. Growing tired of this lifestyle and divorcing from Da Cunha after four years of marriage, Roy moved to Delhi. Working as a research assistant at the National Institute of Urban Affairs in Delhi for a short time, she was talent-spotted in the street by the film-maker and environmentalist Pradeep Krishen, who gave her a small role, playing the "tribal bimbo" in the film *Massey Saab* based on Joyce Cary's novel of colonial Africa, *Mister Johnson* (1939). Roy then won unpredictably an eight-month scholarship to study the restoration of ancient monuments in Italy where she recognized, writing letters to Krishen that she wanted to become a writer.

Following her return to India, Roy got married to Krishen and started working on documentary film commentaries and television screenplays. Then, Roy and Krishen implemented a collaborated project named *Bargad (The Banyan Tree),* which Roy wrote and Krishen directed. *Bargad,* set in Allahabad, examined the story of four college graduates in the challenging years of the Indain freedom struggle. According to Roy's words, it was a substitute to both "the-Jewel-in-the-Crown school of absurd colonial nostalgia [and] our home-grown brand of moustache-quivering, chest-thumping nationalism" (Clarke, 2007: 15). Then, Roy drawing on her own student experiences wrote a screenplay which became a film named *In Which Annie Gives It Those Ones* (1988). It won two awards at the Indain National Film Festival in1989, including best Screenplay. Consequently, Roy wrote the screenplay and was production designer for channel 4 films, *Electric Moon*, in 1992. From Roy's point of view, these productions were significant since they were formed small pieces of her novel, and the screenplay of In *Which Annie Gives It Those Ones* is especially important when compared with *The God of Small Things*.

Roy's ideas and thoughts are reflected in her later works in the social consciousness of characters such as Radha, whom Roy plays in the original film and who tells a tutor that every Indian city consists of a "City" and a "Non-city" and they are at war with each other. Roy argues that the city encompasses a number of

institutions the non-citizen has no institutions (Clarke, 2007: 15).

Roy, beside her screenwriting, began writing newspaper articles in the early 1990s. She published reviews of Shekhar Kapur's controversial 1994 films such as *Bandit Queen* which was based on the true life of Phoolan Devi, a low-caste woman who became the leader of a band of outlaws after being gang-raped by high-caste men from her village. The film was adapted from a biography by Mala Sen entitled *Indi's Bandit Queen: the True Story of Phoolan Devi* (1991). Roy criticized the film since it alleged to be a true life of Devi which was filmed without getting her consent. Roy's *Bandit Queen* essays raised some issues about the responsibilities of artistic representation. According to Roy, Kapur abridged Devi's life to the fact of her rape and her struggle for revenge. Roy's anger at the unnecessary representation of rape is seen in an interview where she says "Until I was about fifteen, I believed that every woman gets raped. It was just a question of waiting for yours to happen. That was the kind of terror [these films] inculcated in young girls." (Clarke, 2007: 16).

Roy has developed an independently critical thinking in everything. She does what she wants to do and tells her opposite opinion in everywhere as a social activist. She has a critical eye on current issues in the world and is known as an anti-war activist and articulates them in her numerous writings and conferences. Roy in her book *Power Politics* expresses her resentment of the Unites States policies in Middle East. In her essay *"The Algebra of Infinite Justice"* in *Power Politics* she examines the attack on the World Trade Center and the Pentagon and gives new understanding of realities of the world for her readers. She criticizes political speeches given by American politician, for instance, in her discussing America's true aim for going to war in Middle East asks if America's enemies 'hate our freedom' (articulated by President Bush in his September 20th address to the US Congress), then why were the World Trade Center and the Pentagon, rather than the Statue of Liberty, selected target? She argues that the World Trade Center and Pentagon are "symbols of America's economic and military dominance", not symbols of freedom. Stating that "terrorism is the symptom, not the disease" she criticizes President Bush for his aim

to "rid the world of evil-doers".[3] In her another essay titled "Power Politics: The Reincarnation of Rumpelstiltskin" in *"Power Politics"* she retells the story of a character in European folklore to introduce an image of a power-hungry organism. The story is about Rumpelstiltskin, a young lady is encountered with the impossible job of spinning straw into gold and told that death awaits her should she not accomplish the task. A strange man helps her to do the task and in exchange he asks for the child she bears and not having any other idea to survive her life, she accepts the bargain. However, when the child is born she pleads with him to have the child but he tells that she can keep the child if she can recall his name. Roy uses this little man's name, Rumpelstiltskin, to depict as a portrayal of world politics. Roy shows Rumpelstiltskin as a powerful, pitiless king that no one has known before, the symbol of the elite nation, the one that forces his victims into vowing on something that they cannot give. In the story Roy retells the young lady represents India, a victim with few alternative. She highlights the main problems in the controversy of the public water supply to Third World nations, the issue of poverty in the worlds' economic and social structure, and the fight for the basic human rights on multiple fronts all over the world. She bravely demonstrates the injustices and deficiencies of the politics of the world. Roy, using the foreknowledge of the strange little gnome, depicts that the political forces in the world are mocking the ones they have power over as the Rumpelstiltskin ask the "just reward" that the victims were forced to give but now unable to supply. She maintains that the political and economic arrangements between the "first" and "third" worlds are in extreme need of reconsideration.[4]

Roy's political awareness and the sensitivity to social injustices in *The God of Small Things* and her other works can be detected in her childhood and her mother's inflexible feminism and social activism. Upon returning to her hometown, Mary Roy established a small independent school in Ayemenem and encountered a scandal involving in a lawsuit arguing against Syrian-Christian laws that restricted the amount a daughter could inherit to a quarter of the amount of a son could inherit. She ultimately won the lawsuit in 1986 at the Indian Supreme Court. Arundhati Roy would then become entangled in different legal challenges herself, such as an

obscenity lawsuit against the allegedly corrupting content of *The God of Small Things* and a charge for demonstrating outside the Court against government dam-building projects.

Arundhati was given an unconventional education which constitutes the basis of her stylistic 'freedom' and her rebellious attitude towards authority. She in an interview states that "My childhood's greatest gift was a lack of indoctrination [. . ,] it's not that I'm somebody who's remarkable because I've learned to think outside the box. The fact is that the box was never imposed on me.[5]

Upon finishing her secondary schooling, Roy went to Delhi, where she joined the Delhi School of Architecture, and at the same time her politics was obvious in her undergraduate thesis, a plan for housing the poor urban. In Roy's autobiographical novel *The God of Small Things* Roy's undergraduate experience and Rahel's purposeless studies at her architecture college, where "careless reckless lines" of her drawings are "mistaken for artistic confidence, though in truth, their creator was no artist" (17)

Another autobiographical similarity can be seen in the character of Radha in Roy's 1988 screenplay *In Which Annie Gives It Those Ones,* which is set also in Delhi Architecture College. Rahel and Radha's lack of ambition which disappoints peers and teachers alike reflects Roy's own view on success. Roy highlights that her fiction centers much more on "loss, grief, broken-ness, and failure, the ability to find happiness in the saddest things" (Clarke, 2007: 14). Roy's six years as an architecture student was a financial challenge with her family conflict forcing her to rent cheap loggings, this was the negative and unhappy side of her life.

As Roy maintains in many interviews and in the preface to *In Which Annie Gives It Those Ones,* her architecture training has a great impact on her writing: "Studying architecture taught me to apply my understanding of structure, of design and of minute observation of detail to things other than buildings. To novels, to screenplays, to essays. It was an invaluable training" (Clarke, 2007: 14). She relates

the construction of *The God of Small Things* to working on an architecture plan: "I would start somewhere and I'd color in a bit and then I would [..] stretch back and stretch forward. It was like designing an intricately balanced structure" (Clarke, 2007: 14). Thus, the sequential structure changing the novel's two time schemes is one of the most multifaceted aspects of *The God of Small Things*. It took five years for Roy to write the novel, the painstaking positioning of these sections took the place of closer rewriting.

Although by the mid 1990s Roy had already been working on the manuscript of *The God of Small Things,* because of the novel's individual structure, she did not depict anyone the drafts of her work in progress. Upon finishing the final manuscript Roy gave a copy to Pankaj Mishra, a writer and literary agent, who dealt with the purchase of the Indian right and who acknowledged the foreign publishers to what he described as "the most important Indian English Novel since Salman Rushdi's *Midnight's Children*.

Upon publishing in April 1997, and coinciding with the fiftieth anniversary of Indian independence that year, *The God of Small Things* won the Booker Prize the following October and became a best-selling novel all over the world and subsequently translated into over forty languages. The success of Roy's *The God of Small Things* brought her a very high media profile and caused critical controversies about the endorsement of both the novel and its author. The reaction to *The God of Small Things* in India was totally positive, even though following the publication of the novel; Roy was lawsuited in a court by a lawyer from Kerala charging of obscenity against the novel's sex scenes. Roy encountered unprepared, the demands of celebrity and even though she knew the positive power of "recognition", the unexpected experience of literary recognition lead her to evaluate her own ideas in a spontaneous manifesto produced in her essay "The End of Imagination", in *The Cost of Living.* According to Roy:

> To love. To be loved. To never forget your own insignificance. To never get used to the unspeakable violence and the vulgar disparity of life around you. To seek joy in the saddest places. To pursue beauty to its lair. To never simplify

> what is complicated or complicate what is simple. To respect strength, never power. Above all to watch. To try and understand. To never look away. And never, never to forget.[6]

Roy's candid manifesto distinguishes her from other authors, whose sense of irony stop them from making such candid and naïve declarations of their ideas. Roy herself realizes surely that for "a writer of the twenty-first century", her willingness to 'have a point of view [and ...] make it clear that I think it's right and moral to take that position' is considered 'a pretty uncool, unsophisticated thing to do'" (Clarke, 2007: 17). Roy highlights that political loyalties do not exclude the difficulties of literary ambiguity, but she interrogates Indian authors about their present role and suggests that "there are times in the life of a people or nation when the political climate demands that we - even the most sophisticated of us - overtly take sides" (Clarke, 2007: 17).

Roy instead of writing a second fictional work after *The God of Small Things* has eagerly focused on journalism and political/environmental activism. The most important of these is her support for the Narmada Bachao Andolan (NBA) or Save the Narmada movement, a group that campaigns against the building of large dams on the Narmada River in Maharashtra. In 2001 Roy was charged with criminal contempt of court for demonstrating with the leaders of the NBA outside the Indian Supreme Court. The following year she was sentenced to three months imprisonment or a fine and, after a symbolic night in jail, Roy paid the fine.[7]

After winning the Booker Prize, Roy donated her prize money to the movement and her literary fame has subsequently permitted her to reach a large audience with her prose essays. After publishing *The God of Small Things*, Roy has published *The Cost of Living* (1999), which encompasses her essays on India's dam projects on the Narmada River: "The Greater Common Good", and her contemptuous condemnation of the Indo-Pakistani nuclear-arms race, "The End of Imagination".

These works as well as Roy's more recent other essays that document her growing concern over the harmful effects of trans-national capital in India were

recently republished, with additional essays on the political role of the writer and the "War on Terror", in *The Algebra of Infinite Justice* (2003). Disputing labels such as "writer-activist" and preserving her judgment to contemplate on prose essays, Roy has continually affirmed that: "Good fiction is the truest thing that ever there was. Facts are not necessarily the only truths. Facts can be fiddled with by economists and bankers. There are other kinds of truth" (Clarke, 2007: 18). This analysis has led Roy to question the difference between fiction and non-fiction and to discuss that the two are simply "different techniques of storytelling" (Clarke, 2007: 18).

There are some well-built connections between *The God of Small Things* and Roy's other prose works. Following the second Gulf war in 2003, Roy has turned her awareness to issues of public dispute and "Empire", an expression that include US-led foreign policy, "instant-mix imperial democracy" and commercial globalization. Roy's opposition to the war has been supported by Amercan intellectuals such as Noam Chomsky and Howard Zinn. She has supported and praised the work of global injustice activities such as the World Social Forum, which struggle under the motto of "Another World is Possible" and depicts itself as an ethical option to the strong World Economic Forum (an annual meeting of politicians and business leaders). (Clarke, 2007: 18). Moreover, for Anna Clarke, Roy observes this opposition as "the only thing worth globalizing" and notifies of a global future that will have to face the massive inequalities and "humiliations" that the new "Empire" continues:

> As the rift between the rich and the poor grows, as the need to appropriate and control the world's resources to feed the great capitalist machine becomes more urgent, the unrest will only escalate [. . .] The urge for hegemony and preponderance by some will be matched with greater intensity by the longing for dignity and justice by others.
>
> Exactly what form that battle takes, whether it's beautiful or bloodthirsty, depends on us. (quoted in Clarke, 2007: 18)

Arundhati Roy has written a novel and many books including *The God of Small Things*. 1996, *The Cost of Living*. 1999, *Power politics*.2001, *War Talk*. 2003, *An Ordinary Person's Guid to Empire: A collection of Speeches and Essays*. 2004, *Power Politics in the Age of Empire*.2004, *The Checkbook and the Cruise Missile: Conversations with Arundhati Roy*. 2004, and many other articles in newspapers.

II Chinua Achebe

> "…. Only the story ….can continue beyond the war and the warrior. It is the story that outlives the sound of war-drums and the exploits of brave fighters. It is the story . . . that saves our progeny from blundering like blind beggars into the spikes of the cactus fence. The story is our escort: without it we are blind. Does the blind man own his escort? No, neither do we the story; rather it is the story that owns us and directs us.
>
> Chinua Achebe, *Anthills of the Savannah* (1987)

Chinua Achebe (Albert *Chinualumogu Achebe)* was born on November 16, 1930 in Ogidi, a few miles from Onitsha and the Niger River, in the Eastern part of Nigeria. He attended Government college in Umuahia from 1944-1947, and the University of Ibadan from 1948 to 1953. At the University of Ibadan, he began o study medicine but was attracted to the liberal arts and later decided to read English literature. The university at that time was the craddle of burgeoning literary evolution both in Nigeria and in the whole of Africa. Achebe's "background was Christian, for his father, Isaiah Okafor Achebe, was one of the first Ibo men to become connected with a mission"(Gale, 1990: 4). Although a converted Christian, Achebe states that he was really a member of the traditional society, he was really full grown in the tradition of Igbo life when he became a Christian. Thus, Achebe was exposed to both Christianity and Igbo traditional world, which influenced his perceptions of life (Gale, 1990: 4).

In 1953 after he graduated with a BA, he travelled in Africa and America, and worked for a short time as a teacher, then joined the Nigerian Broadcasting Company in Lagos in 1954. In the 1960s he was the director of External Services in charge of the Voice of Nigeria. During the Nigerian Civil War (1967-70) Achebe was in the Biafran government service, and then taught at US and Nigerian universities. Achebe, then, became a research fellow at the University of Nigeria, and after working as professor of English for many years, he retired in 1981. Since 1985, Achebe has been a professor emeritus. Since 1971 he has edited *Okike*, the leading journal of literary writings in Nigeria. He has taught English at the University of Massachusetts, Amherst and is currently the Professor of Languages and Literature at Bard College in Annandale-on-Hudson, New York. He constantly talks on the politics in Nigeria and has promised not to come back to the country until there is

democracy. An automobile accident on the in 1990 left Achebe partially disabled and confined to a wheelchair.[8]

Achebe influenced by the colonial situation was brought up in a village which was separated by Christians and non-Christians. His parents taught him to look down on non-Christians and his life was affected by two cultures in which worshipping of Igbo gods and hymn-singing and Bible reading were challenging each other. Achebe was exposed to this multicultural life in these two distinct worlds at his early life. Through this multicultural life he had a chance to explore the traditional rituals of the Igbo life that fascinated him and led him to learn his ancestor's culture and history.

During the 1940s, Nigerians taking British education inclined to scorn their African culture and be identified by European values and customs since they saw it superior to their own native life. Achebe who was imposed to this way of life by his parents and British education had an eye critical to see and experience these cultural conflicts among his people. Nevertheless, Nigerians began to regain their ancestral and traditional values upon starting nationalist movement in their country aftermath of the Second World War. Upon this time, Achebe as a Medicine student at the University of Ibadan decided to change his field of study to literature (Achebe, 1989: 35). Consequently, he studied important literary works of English Literature but nothing in terms of the African literature was incorporated in the department's curriculum. Then, he got acquaintance with the works of Conrad, Cary and Greene which had great influence on him.

Achebe as a student started to write fiction which led him to feel strong inclination toward his nation's culture and tradition. Inspired by his great grandfather, Achebe had the chance to learn more about his ancestors' way of life. Achebe wrote fiction and also dealt with the political and social issues in his country. In 1954, he worked at the Nigerian Broadcasting Corporation, and in 1961, was appointed as the Director of External Broadcasting. This occupation helped him to travel to Britain and other parts of the world. Upon the massacre of the Igbos in the Northern part of Nigeria in 1966, he resigned from his position and following the

declaration of independence in the Eastern Region named Biafra he worked as the Biafran Minister of Information (Ravenscrof, 1977: 7-8). He traveled to Europe and America to gain the support of the world. He then served as the editor of a journal of new African writing, Okike (Achebe, 1989: 35). Following the end of the Biafran War in 1970, he taught at the University of Biafra and then in 1970s worked in deferent universities in Canada, Britain and the United States (Ravenscroft, 1977: 8).

Things Fall Apart (1958), *No Longer at Ease* (1960), *Arrow of God* (1964), A *Man of the People* (1966) and *The Anthills of Savannah* (1987) are five novels written by Achebe. He focuses in "the forgotten question of the African experience" in his novels (Gikandi, 1991: 5). Achebe in his celebrated novels *Things Fall Apart* and *Arrow of God*, tries to interrogate the colonialism in Africa. He examines the ways through which new (postcolonial) African nation and community can be established in *No Longer at Ease*. He works on many African countries experience aftermath of the independence in *A Man of the People* and *Anthills of Savannah*. Achebe has also written many short stories during his university years, some of them were published in the university's magazine, University Herald. *Girls at War* is a title he gives to his later short stories in which he traces the Biafran struggle for independence.

Achebe's *Things Fall Apart* was rewarded with a Margaret Wrong Memorial Prize a year after the publication and his *No Longer at Ease* was given Nigerian National Trophy for Literature. After his experience in the civil war in 1972, Achebe wrote his poems which won the Commonwealth Poetry Prize (J. Harris 2). His *Anthills of Savannah* was also a finalist for the Booker Prize (M. Harris 96). In 1989, Achebe published a collection of essays in *Hope and Impediments* in which subjects like duty of a writer, Nigerian past, colonialism and its effects and postcolonial problems were discussed. Beyond his identity as a writer, Achebe is an intellectual who is sensitive to the events of his country and his culture, since he has worked for the good of his nation throughout his life. According to him, a postcolonial writer must involve himself or her self with the realities of the country. He highlights that African writers should reflect in their works the African culture's dignity. He states

that African people did not learn the culture from European, they had their own culture and dignity. He claims that they lost this dignity during the colonial period and must regain and recover it. This is what the writers must do to regain it. Exemplifying this with an Igbo proverb he says, “a man who can’t tell where the rain began to beat him cannot tell where he dried his body”. It is the writer’s duty and he or she who must “tell the people where the rain began to beat them” (M. Harris 96). To him, this duty is a “revolution” which will be helpful in regaining the self-respect and courage and diminishing the negative effects of the colonial period.

Through the character of Okonkwo, Achebe exposes the major effect of colonialism on the colonized. Drawing from one of Ania Loomba’s many ideas of colonialization as captured in her book; “Colonialism/Postcolonialism; the new critical idiom”; she saw colonialism as “forming of a community” in a new land which entails “unforming” or reforming the communities that already exist. This was exactly what the British set out to do in Igbo land and in other parts of Africa where they colonized. They came to inform the already existing statutes of culture, religion and strong sense of kinship that which existed in the communities. It is the way the British set out to achieve this aim that forms the core of the novel. Achebe narrates this medium of informing the local culture of his native Igbo people in the novel with a brilliance that makes the novel thick.

Achebe’s writing has taken many forms but his novels are the most important of his writing carrier. His novels focus on the traditions of Igbo society, the effects of Christianity on African culture, and the conflict of values during and after the colonial period. His literary style relies mainly on the Igbo oral tradition, and combines straightforward narration with representations of folk stories, proverbs, and oratory. He has also published a number of short stories, children’s books, and essay collections.[9] His first impressive novel, it is called the first postcolonial novel, *Things fall Apart* (1958) has been translated into more than 50 languages. Achebe in this novel tells the story Igbo people both before and after colonial period. The first part of the novel reflects the traditional life of the Igbo tribe and in the next part he explains how the white man with his new religion comes and brings destruction to his tribe’s traditional life.

Chinua Achebe's works are very significant in terms of the counter-hegemonic discourse in postcolonial literature. His works in both fiction and nonfiction are among the earliest attempts to challenge the cultural hierarchies imposed by Western political and cultural hegemony as well as helping to create a modern identity for African societies. Achebe represents in his works the main trends in African literature, focusing on the relation between literature and society. As Frantz Fanon maintains, for these writers culture as well as literature should "take place at the very heart of the struggle for freedom" (Fanon, 1969: 422). Achebe's two key article as literary manifesto are 'The Role of the Writer in a New Nation,' and 'The Novelist as Teacher,' both of which, influenced by Frantz Fanon, explain the role of writers in reflecting the struggle of African people in confronting colonialism.

Achebe highlights that "the potentiality of literature to reform the self in a manner analogous to the process of psychoanalysis" (Achebe, 1989: 169) by studying them in depth maintains the values of a nation. Thus, since in Africa the values of the nation have been assaulted and substituted by foreign ones letting no space for the natural maturation of the society, literature help them through self-discovery to regain these values.

Novels for Achebe not only reflect the existing situation but also new realities that can help to rereading the world and reshaping it. Therefore, he reconsiders many postcolonial theorists who maintain the significance of the role of novel as a generative part of identity. As Edward Said points out, "the power to narrate, or to block other narrations from forming and emerging is very important to culture and imperialism and constitutes one of the main connections between them (Said, 1997: xiii). As a result, for Achebe the writer's role is to act rather than to react. ... I think our most meaningful job today should be to determine what kind of society we want, how we are going to get there, what values we can take from the past, if we can, as we move along (Lindfors, 1997: 34). For Achebe, a genuine writer cannot have "a literal mind [which is] the one-track mind, the simplistic mind, the mind that cannot comprehend that where one thing stands, another will stand beside it" (Achebe 1989:

161). Achebe does not believe in a monologic discourse that sees life and history from one perspective but for him there has always been place for diversity and dialogue in texts.

This multiplicity and candidness to otherness can be related both to Achebe's own hybrid cultural background and to the Igbo worldview. He grows up in a world of multiple identities at what he calls "the crossroads of cultures" (Achebe 1989: 34). In an interview with Tony Hall Achebe states that

> I was brought up in a village where the old ways were still active and alive, so I could see the remains of our tradition actually operating. At the same time I brought a certain amount of detachment to it too, because my father was a Christian missionary, and we were not fully part of the 'heathen' life of the village (Lindfors, 1997: 18).

Hence, Achebe's work "at the crossroads of culture," act as a mediator between two cultural contexts; it fills the gaps which hybridization has created between the old and new world. Achebe differentiates both the advantages and the threats of this in-between situation and asserts that people of this generation:

> Have to know a lot more than either tradition. . .. This is the problem of being at the crossroads. You have a bit of both, and you really have to know a lot more than either. So their situation is not very easy. But it's very exciting. Those who have the energy and the will to survive at the crossroads become really exceptional people (Moyers, 1989: 333).

This liminal position between both cultures places them in a position that can either force them to be lost or to establish a new identity that is better than either. For Achebe, this new identity would be the best of the two present cultures in an idealistic world, but, in real life, it is not always possible, and many safety measures should be taken to avoid repeating others' mistakes while benefiting from their stronger points. Thus, though he is not "one for opposing an idea or a proposition simply on the grounds that it is 'un-African'" (Achebe, 1975: 32), he still calls for a kind of selectivity in what should be appropriated and what should not.

Achebe states that family values are very highly held in the traditional society and are now in danger due to the blind imitation of the Western way of life: he says:

"why go and copy people who are in trouble?" (Lindfors, 1997: 69). Achebe gives an example from the Igbo proverbs. "Wherever something stands, Something Else will stand beside it." to point out the importance of the concept of duality to any understanding of the Igbo system of signification. In this paradigm, to claim that "I am the truth; the way and the life would be called blasphemous or simply absurd" (Achebe, 1975: 161). However, Achebe also gives some examples of the weaker points of the culture and the society that should be given up. For example, the throwing away of twins, the caste system which victimized the whole class of people known as the *osu,* the system which permitted the victimization of a fine boy like Ikemefuna, all are highlighted and implicitly condemned in *Things Fall Apart.* Put in any other way, the story would have either been "defending the throwing of twins, or else [saying] that everything in Africa is barbarism" (Lindfors, 1997: 37).

Religion is another subject that preoccupies Achebe's world view. As a Christian and the son of a missionary, he points out that "you can be a Christian and yet be able to worship your ancestors... . That was a revelation, yes" (Lindfors, 1997: 104). Achebe states that it is unimportant

> Whether somebody has a sacrament with God through Christian communion or somebody else has another sacrament in which he breaks kola in the presence of his guests and his God and ancestors. I don't think these two things conflict. (Lindfors, 1997: 69)

Achebe considering this declaration writes stories situated in the past to reflect that the past with its privileges has long been ignored. In presenting the past, he recognizes that the imperialism used missionaries as one of the strongest weapon. Missionaries helped the progress of the political and economic utilization that was happening at that time. They also brought modernity to the Igbo society. For this reason Okonkwo, Achebe's protagonist in *Things Fall Apart* does not find sufficient help from the people of his clan. This is clear where we are told the white man had "indeed brought a lunatic religion, but he had also built a trading store and for the first time palm-oil and Kernel became things of great price, and much money flowed into Umuofia" (126). Achebe's portrayal of the missionaries neither does praise nor betrays them, but he recognizes that the missionary who abandoned living a comfortable life in Europe to come Africa should be praised. However as Achebe

states many imperfections that caused by this cultural influences resulted in binary identities. Africa for him

> has been the most insulted continent in the world. African's very claim to humanity has been questioned at various times, their persons abused, their intelligence insulted. These things have happened in the past and have gone on happening today. We have a duty to bring them to an end. . . . And 'we' includes writers. (Achebe, 1989: 138)

Thus, Achebe reflects all of these in his works in order to save his people from this dilemma and to bring back to his people their self-confidence in themselves. He maintains that my aim is to "teach my readers that their past - with all its imperfections - was not one long night of savagery from which the first European, acting on God's behalf, delivered them" (Achebe, 1989: 72). Achebe speaks for the silent Other in his works and is successful to give his people a voice, to re-establish their own identities. Achebe highlights that:

> Three or four hundred years ago, we were taken out of our history and dumped into somebody else's history. We lost the initiative - the historical initiative - and therefore for us it is a matter of life and death that we recapture that initiative, and we situate ourselves again in the mainstream of our own thought and feeling and experience and perception (Lindfors, 1997: 58).

Recalling and bringing back this lost history and demonstrating it to the whole world is Achebe's big success. Achebe believes that the people should identify that the Western model is not the only choice they have and that there are other choices open to them.

Regarding the language of the African literature there are two different camps among African writers. The first camp states that African experience, written by Africans, can only be conveyed through African languages. Obi Wali and Nugugi wa Thiong are among these intellectuals. The second camp encompasses those intellectuals who support using European languages in writing African literature. Achebe as one of these intellectuals argues that we have to use the English language but it "will be a new English, still in full communion with its ancestral home but altered to suit its new African surrounding" (Achebe, 1989: 103). As a result, this is

what many African writers, particularly Achebe, wanted to do; they created in English embellishing it with native languages. Achebe says that "I can see no situation in which I will be presented with a Draconic choice between ... English and Igbo. For me, no either / or; I insist on both (Achebe, 1989: 63). Considering these attitudes we see that Achebe writes poetry in Igbo language according to the traditions of oral literature. He also started the bilingual journal *Uwa ndi Igbo: A Journal of Igbo Life and Culture,* a new publication which aims at exploring and maintaining the Igbo culture, in addition to coediting an anthology of Igbo 'egwu' verse called *Aka Weta.* Achebe as a representative of the second camp has written his works in English and *Things Fall Apart* was his first example.

CHAPTER THREE:

THE GOD OF SMALL THINGS IN POSTCOLONIAL CONTEXT

> For me, what made "*The God of Small Things*" so worthwhile is that people all around the world are connecting with this book, that it's somehow hitting some deeply human chord.
>
> **Arundhati Roy *The salon Interview***

During the colonial period written text favored the Europeans and their superiority over the non-Europeans. It was the system of power that determined the representations. Terry Goldie maintains that "the indigene is a semiotic pawn on a chess board under the control of the white sign maker" (Goldie, 1995: 232). Thus, in oriental discourse the Europeans were portrayed as "masculine", "democrat", "rational", "moral", "dynamic", and "progressive". Otherwise, since the writing was under the direct control of the Europeans the non-Europeans were described as "voiceless", "sensual", "female", "despotic", "irrational", and "backward". Colonial discourse never depicted the anxiety and the suffering of the colonial that stemmed from the underestimated image of themselves. Throughout the colonial period and the aftermath, the west had cultural and economic hegemony over the non-Europeans through orientalists discourse. According to Bill Ashcroft, the colonizers who believed themselves as "a high level of civilization", fabricated the colonized lands in colonial discourse as "civilizations in decay, as manifestations of degenerate societies and races in need of rescue and rehabilitations by a civilized Europe" (Ashcraft, 1998: 158). Upon settling down, therefore, the colonizers desired to bring the best of their country to the colonized territory, and to change this native country to a civilized one. Colonial discourse fabricating the native cultures as both primitive and degenerate was because fearing of contamination amongst the colonizers. Bill Ashcraft highlights that "expressed through a fear amongst the colonizers of going native, namely losing their distinctiveness and superiority of contamination from native practices" (Ashcroft 1998: 159).

Consequently, despite the fact that the colonizer had gone to the colonized land to change things; they themselves, however, were at the risk of being changed by the colonized. The deep interaction with the native people and under the effects of climate of the colonies in hot areas, the colonizer degenerated both morally and physically, and slipped as Ashcroft claims, "from European behavior, to the participation in native ceremonies, or the adoption and even enjoyment of local customs in terms of dress, food, recreation and entertainment" (Ashcroft, 1998: 115). In fact, the colonized encountered and experienced what they were always scared; that is they were debased and contaminated by the native life and customs, and they uprooted. Upon the arrival in the colonized land, the colonizer acknowledged the difficulty of surviving in that land. On the whole, these are some of the themes the postcolonial discourse aims at discussing and exploring.

However, the colonized people after obtaining their independence, who acknowledged the importance of their identity and who learned not to be embarrassed about their culture and past, started to create their own text called postcolonial literature. Then, postcolonial text began to abolish the Eurocentric assumptions created by the Europeans, although the colonized had not the privilege to break the European domination and to portray the Europeans the same way they were illustrated through the colonial period. To put it more precisely, they have had the opportunity to present Europeans as "immoral", "irrational", and "sensual", just as they were pictured during the colonial period. Moreover, the colonized, having been neglected for a long time, and tolerating the suffering for decades, upon starting to write the text began to imitate the colonizer. On the whole, all these cultural and social implications mentioned above encompass the main themes of the postcolonial novels. This chapter examines the Indian Arundhati Roy's postcolonial novel *The God of Small Things* which presents and reflects the issues of the postcolonial period.

Roy in her celebrated novel *The God of Small Things* tells the story of a Syrian Christian family in southern province of Kerala, India. The main plot is constructed around this family; retired imperial entomologist Pappachi Kochamma is the father of the family. Upon retiring from his job in Delhi he returns back to his

hometown Ayemenem with his wife, Mammachi Kochamma, and his two children Ammu and Chacko. Ammu their daughter several years after their arrival experiences an unhappy marriage with a Hindu man, which end in divorce. Ammu after divorce comes back to her parental house with her twin, Estha and Rahel. Ammu and her twin begin to live in Ayemenem with Mammachi, Chacko, and their aunt, Aunt Baby. Chacko Pappachi, family's son is sent to Oxford to continue his education, where he meets his future English wife Margaret but their marriage ends in divorce in the same year, then, Chacko leaving Margaret and his daughter Sophie Mol, in England, comes back to Ayemenem to his father's home.

Roy's story evolves around the events surrounding the visit made by Sophie Mol, Chacko's daughter and his ex-wife Margaret and the drowning of Sophie two weeks after their arrival, leaving a disintegrated family behind. The family's suffering from Sophie Mole's drowning becomes great when Ammu, the daughter of the family, experiences a love affair with Velutha the family's carpenter, a man from the "untouchable" or Paravan caste. Ammu's love affair with a member of an untouchable caste is considered a forbidden love according to the caste system in India, which divides people into classes and makes the lower class people "untouchable". Risking to interact with one of these untouchables, Ammu violates the caste system, which also causes the family to fall apart and also, Ammu's twins, Estha and Rahel to be separated from each other. Sophie Mol's unfortunate drowning, though, occurs in 1969, Roy's story begins twenty three years later, when Rahel comes back to home in India, to Estha where there is a desire that the love of the twins for each other will heal their deep suffering. Rahel comes back to Ayemenem as an adult to "a decimated household, a dysfunctional twin and a decaying house" (45).

Much of Roy's third-person narrative is told mainly from the point of view of the two fraternal twin protagonists, Rahel and Estha. She constructs her narration moving backwards from 1993 India to the fateful drowning that occurred twenty three years earlier, in 1969. With flashbacks from the present to the past; Roy fabricates her plot with an increasing suspense till the end of the novel. She

structures her narration so skillfully that the malignant tragedy is not fully illustrated until the final scenes of the novel. Roy tells and reveals gradually the story of all characters and the shocking series of events throughout her text.

Roy's *The God of Small Things* is the story of the visit and the drowning of Sophie Mol resulting in the destruction of the innocent lives and their splitting up from each other when she comes to see her Indian father, Chacko, during her Charismas holiday. Upon coming to India, Sophie Mol is not aware of the disaster waiting for her. One day she is out with her Indian cousins, Estha and Rahel, on the mysterious river in Ayemenem, she gets drown suddenly. This makes the family, especially, Margaret grieved. The catastrophic event occurs even if English Margaret, who is "traveling to the Heart of Darkness, has been acknowledged by her friends to "take everything" and to "be prepared" on the grounds that "anything can happen to anyone" in India (267).

As Sophie's mothers friend's have estimated, the most horrifying incident she might experience in her life happens, and "green weed and river grime were woven into her beautiful redbrown hair" of her daughter, and her child's eyelids were "nibbled at by fish" (251). Margaret never forgives herself for not listening to her friends, and taking Sophie to India but she understands her mistake very lately after her losing her daughter in India. Sophie Mol's drowning is a metaphoric sign of the hegemony of the Eastern over the European, which has the power to swallow up the colonizers easily. This is also the power of the wilderness and primitiveness of Eastern that the colonial elements always fear and never resist. Postcolonial discourse maintains that the threat of the Eastern for the European is either to devour the European in the wilderness or to make the Europeans go wild. The death of Sophie Mol in Roy's story metaphorically illustrates that there is no escape from the tragic fate waiting for the colonizer in the colonial land. As previously mentioned, the deep interaction with the colonizer creates not only the suffering of the colonizer but also that of the colonized that recognized and felt upset and anxious about the inferiority of their own culture when compared to that of the colonizer. The feeling of the inferiority created a community that was not glad about his existence, and that

had no peace anymore. The colonized having felt their inferiority, appreciated everything that belonged to the colonizer and forget their own history, culture, and language.

Besides Roy's hybrid characters which can be understood as an evidence of the contamination that arrived with the colonizer, in order to prove how dreadful their suffering was. The arrival of the colonizer has brought to the colonial land, the day on which Sophie Mol comes to India is used metaphorically to stand for the coming of the colonizers. Sophie Mol with her English mother Margaret comes from England to India to see her Indian father, Chacko. Her coming to India is important because it stands for that of the colonizer and in what ways it has brought about the sufferings of the people in the colonial territory. Roy explains throughout the novel the great influence of Sophie Mol in disturbing the tranquil situation in India and the destructive effects of her visit. The most shattering effects can be seen in Estha and Rahel's character, both of whom "hadn't seen each other since Estha's return in a train with his pointy shoes rolled into his khaki hold all"(32). Rahel, immediately after separation of Estha from Ayemenem loses, her mother Ammu, too. Rahel also loves Ayemenem and her twin brother and wander from school to school. On the whole, Sophie Mol's arrival to India changed their faith and caused all these disastrous events. The life in Ayemenem before her arrival was peaceful and tranquil. Roy in illustrating the Ayemenem maintains that "Here, however, it was peace time and the family in the Plymouth traveled without fear or foreboding"(35). Sophie Mol's arrival representing the colonizer disturbs the peaceful life in Ayemenem. This is obviously observable when Roy portrays the situation as, "You couldn't see the river from the window anymore… and their has come a time when uncles became fathers, mother's lovers and cousins died and had funerals. It was a time when the unthinkable became thinkable and the impossible really happened" (31).

Roy's *The God of Small Things* portrays the the connection between the colonizer and the colonized subjects in the Chacko and Margaret Kochamma's relationship. Although they love each other, both are conditioned by stereotypes: for

Margaret, the exotic Chacko symbolizes a break in her monotonous life, and, for him, she represents the so called British "superiority." In fact, for Chacko, Margaret's love indicates his legitimization and recognition on the part of the white British world. Thus, their relationship is the combination of the two forms of realization that take part in a master-slave relationship. Therefore, Sophie Mol the result of this relationship signifies the remarkable meeting of the colonizer's and the colonized worlds. Sophie Mol is a hybrid 'product' that is the fruit of the complex encounter of two cultures brought into contact within the formation of a power relation, and her deaths metaphorically stands for the collapse of the colonial project.

Regardless of his anglophilia, Chacko is deeply conscious that they only exist for and through the colonizer. The Ipe family depicts its profoundly rooted anglophilia and mimicry particularly upon Margaret Kochamma's and Sophie Mol's coming. The twins call the *"What Will Sophie Mol Think ?* week" (36), the week before their arrival. There are continuous arrangements and Baby Kochamma

> eavesdropped relentlessly on the twin's private conversations, and whenever she caught them speaking in Malayalayam, she levied a small fine which was deducted at source. From their pocket money. … [The Twins] had to form the words properly, and be particularly careful about their pronunciation" (36).

The day Margaret Kochamma and Sophie Mol arrive, Baby Kochamma fakes a British accent (137). Chacko, dresses in a Western-style suit, "anybody could see that Chacko was a proud and happy man to have had a wife like Margaret. White" (136). Chacko, Baby Kochamma and Mammachi all are pleased with Sophie Mol's visit. The blood relationship existing between them and the white child are a source of pride, for it is a proof of their connection with the British white world. Thus, Sophie Mol represents of a Westernized image of them.

In *The God of Small Things*, Chacko Kochamma, the uncle of the twins, describe the colonized people as "prisoners of war", as a result of which their "dreams have been doctored" and they "belong nowhere". According to him, it is a kind of war that has occupied their minds that they "have won and lost. The very worst sort of war. A

war that captures dreams and re-dreams them. A war that has made them adore their captures and despise themselves" (53) Frantz Fanon in his *A Dying Colonialism* (1965), argues that "the challenging of the very principle of foreign domination brings about essential mutations in the consciousness of the colonized, in the manner in which he perceives the colonizer, in his human states in the world" (Gandhi, 1998: 130). Seeing themselves inferior, the colonized people recognize that the only way to make their situation better is to become similar to the colonizer, and thus, they try to imitate the colonizers ideas, values and practices. They appreciate and value the colonizers' way of living and try to imitate their culture in view of not having their own. As Anna Clarke states:

> In *The God of Small Things,* Chako, himself an Oxford graduate, explains to Rahel and Estha that they are a family of Anglophiles, a product of the legacy of such colonial endeavor. From Chacko's, disillusioned perspective, cultural hybridity is seen as emphatically negative as it alienates the subject from both cultures, making closer identifications on which identity so strongly depends ultimately impossible: "We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore' (53). (Clarke, 2007, 138)

Roy, in narrating Chacko's thoughts, reports:

> Chacko told the twins though he hated to admit it, they were all anglophile. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history, and unable to retrace their steps because their footprints had been swept away. He explained to them that history was like an old house at night. With all the lamps lit. And ancestors whispering inside.
>
> "To understand history, 'Chacko said, we have to go inside and listen to what they're saying. And look at the books and the pictures on the wall. And smells the smells." (51)

Roy, in her novel, narrates clearly how the colonized people appreciate the English culture and their considerable effort to become like them by way of imitation. There are seen perfectly in different behaviors of the natives in the novel toward the half English Chacko's daughter Sophie Mol and her Indian twin cousins, Rahel and Estha. According to Anna Clarke:

> Postcolonial theorists, while remaining aware of the dislocating effects of colo-

> nialism, have tended to view hybridity more positively than Chacko does. Homi Bhabha, in particular, famously privileges hybridity as the 'Third Space', an in-between or interstitial space between cultures that carries the burden of the meaning of culture. (Clarke, 2007, 138)

Thus, as Anna Clarke highlights "the location of the meaning of culture is the contact zone between cultures: the space of culture's hybridity" (Clarke, 2007, 138). Bhabha in his significant book in the realm of postcolonial criticism argues that:

> an *inter*national culture, based not on the exoticism of multiculturalism or the *diversity* of cultures, but on the inscription and articulation of culture's *hybridity.* To that end we should remember that it is the 'inter' - the cutting edge of translation and negotiation, the *in-between* space -that carries the burden of meaning in culture. (Bhabha, 1995: 38)

Emphasizing the significance of cultural hybridity in the creation of (relation) meaning, Bhabha mainly concentrates on its subversive aspects. Therefore, hybridity constitutes a space from which one can subvert and challenge power structures of homogeneous, unified discourses and hierarchies (Clarke, 2007, 138). Bhabha maintains that, "the interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy" (Bhabha, 1995: 38). Thus, as Anna Clarke points out

> to entertain difference is not to allow an imposition of an order which assumes that it is exclusively right, natural or privileged. Quite how dangerous such a stance of entertaining difference, abiding in a space of interstitial hybridity can be, is amply illustrated in Roy's novel. (Clarke, 2007, 138)

When Chacko's half English daughter Sophie and her mother Margaret come to India, everybody in the family impatiently awaits for their arrival. Sophie Mole's half English identity is important both for the members of the family and for the people outside. The importance of an English cousin can be obviously presented in the speech of a man from outside the family where Roy illustrates the scene as the following:

> The twins squatted on their haunches, like professional adults gossip in the Ayemenem market.
> They sat in silence for a while. Kuttappen mortified, the twins preoccupied

with boat thought.
'Has Chacko Saar's Mol come?' Kuttappen asked.
'Must have Rahel said laconically.
'Where is she?'
'Who knows? Must be around somewhere. We don't know.'
'Will you bring her here for me to see?'
'Can't, 'Rahel said.
'Why not?'
'She has to stay indoors. She's very delicate. If she gets dirty she'll die.' (199, 200)

The appreciation in his question about the Sophie Mol is more like to that of the Orgerndrink Lemondrink man, who sells beverages at the cinema, when he learns that Sophie is coming he says "'from London's? A new respect gleamed in uncle's eyes. For a family with London connections" (110).

Roy's protagonists, Rahel and Estha are suffering from the great admiration of their family for the English language and culture. They obtain their love of the family if they behave in English manners and hold English values. They are the children who are forced to neglect their own language and who do not have any importance, and who "had to sing in English in obedient voices" (154). Baby Kochamma, the twin's aunt corrects Estha when he makes a mistake in pronouncing an expression where he say 'Thang God,' (154). As Anna Clarke states:

> We can gauge how unsettling hybridity is seen to be in the novel from the fact that all the central instances of hybridization, where characters try to breach the established hierarchies (of colonizer and colonized, touchable and untouchable, grammatical order and 'disorder') and 'entertain the difference' of hybridity are punished, criticized or controlled within the narrative. (Clarke, 2007, 139)

In *The God of Small Things* Ammu does not follow the rules of caste social system and disregards patriarchal structures of society. Roy narrates Ammu's behavior as

> Unsafe Edge …. An unmixable mix. The infinite tenderness of motherhood and the reckless rage of suicide bomber. It was this that grew inside her, and eventually led her to love by night the man her children loved by day. … she lived in the penumbral shadows between two worlds, just beyond the grasp of their power' (44).

Considering the love relationship between Ammu and Velutha, even though they are adults, are conscious of consequences of their action in entering in a love and sexual affair and this is not in simply some sort of systematic program against the religious rules of Hinduism. Thus, what makes hybridity hazardous is its social view; that is, what the novel discovers is the social meaning of hybridity, "which includes its simultaneous perception as a threat and a subversive tool in relation to established hierarchies of language and culture" (Clarke, 2007, 139).

Nevertheless, there is a positive aspect of hybridity in the novel, depicting itself in the novel's use of language. Postcolonial novels, particularly Indian novels in English are themselves hybrid. Starting with Bankimchandra Chatterjee's pioneering *Rajmohan's Wife* (1864), Indian novelists maintain to write in English, which is now observed as one of many languages of India. Roy's *The God of Small Things* is apparently written in English but also employs Malayalam words and phrases, only some of which are translated for the understanding of non-Malayalam readers. For example, "in Malayalam Mol is Little Girl and Mon is Little Boy" (58), and *"Aiyyo,* Rahel Mol!" Comrade K. N. M. Pillai said, recognizing her instantly, *"Orkumrilleyl?* Comrade Uncle?" *"Oower,"* Rahel said (122). Thus, English-speaking readers are led to encounter their lack of knowledge, illustrated in the novel in the figure of Miss Mitten who thinks that people in Kerala speak Keralise (58).

The novel's cultural and linguistic hybridity; aspects of western popular culture and Hindu and local traditions and the existence of Malayalam and English come together in the world of Etha and Rahel. Besides reading The *Jungle Book* and quoting from *Julius Caesar,* the twins are regularly at home with the demonstration of the Hindu ritual recitation of the narrative of the *Mababbarata* in the local performance of *katbakali* dancers. The family's regular outings to see *The Sound of Music,* and Estha's impersonation of Elvis Presley coexist alongside the linguistic inscription of the local tradition in the many words in Malayalam pertaining to family relations (e.g., Aramu, Kochamma), social interactions, as in the quoted exchange between Comrade Pillai and Rahel, or everyday familiar items, such as food (e.g., *aualose, oondas).*

Etha and Rahel, as a main example of biological hybridization, are reprimanded and banished by their great-aunt Baby Kochamma "who disliked the twins, for she considers them doomed, fatherless waifs. Worse still, they were Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry" (44).

The twins playfulness with the language can be assessed as the most violent and brutal social reaction. However, it is an important point to say that hybridity is not inherently subversive. In fact, "children play with the language not with a conscious, explicit intention to challenge the world" (Clarke, 2007, 139). For Rahel and Estha speaking in English is a kind of obligation. They have been deprived of their own history, culture, values and language for many years by the colonizers, and they cannot survive themselves from the facts of colonialism. The twin's aunt always forces them to talk in English. Roy narrates this situation as the following:

> That whole week Baby Kochamma eavesdropped relentlessly on the twins' private conversations, and whenever she caught them speaking in Malayam, she levied a small fine which was deducted at source. From their pocket money. She made them write lines –'impositions' she called them - I *will always speak in English, I will always speak in English.* A hundred times each. When they were done, she scored them with her pen to make sure that old lines were not recycled for new punishments.
> She had made them practice an English car song for the way back. They had to form the words properly, and be particularly careful about their pronunciations. (36)

The important fact here is that the contamination of the colonized is not their admiration for the English or their efforts to imitate them, but their inability to belong to neither the culture of the colonized nor that of the colonizer and they experience an identity problem. The colonized is alienated by imitating the culture of the colonizer from their own culture and at the same time the skin color and national origin of the colonized estranged them from the English culture, thus, they gain a hybrid identity, a mix, 'in between' native and colonial identity, neither fully one nor the other. Most of the problem about hybrid identities lies in its existence, which is, as Anna Clarke highlights:

> Hybridity, then, or the state of 'entertaining difference', whether biological, cultural, linguistic or conceptual, is represented in the novel as something that engenders responses of fear, hatred, even violent retribution. The reason for those responses is the perception of hybridity as a threat, on the grounds of its capacity to challenge, subvert and oppose the prevalent structures of power. It is an important point to grasp that hybridity is not, though, *inherently* seditious. Children play with language not with a conscious, explicit intention to challenge a world order. (Clarke, 2007, 139)

Hybridity is used to describe an individual whose identity is divided into several facets. Having a hybrid identity clearly implies the fact that oppressed people are both coerced and influenced to define themselves according to the oppressor's stereotypical creations of their identity. However, oppressed people know how power works, and they are conscious that, in order to stay alive, they need to apparently conform to the requirement, of the dominating power while silently resisting it. Hybridity is ultimately a survival approach.

Hybridity and drive to imitate the oppressor is a progress within the framework of a master-servant relationship. Nevertheless, the relationship established by two consciousnesses engages a conflict. In *The God of Small Things,* many of the major characters attempt to imitate and mimic the colonizer. Indeed, the Ipe family is portrayed as a family of anglophiles and they acknowledge themselves to be so. According to Celia Britton, they suffer "a particular kind of alienation that involves imitating and identifying with the European Other and, hence, losing any autonomous perspective on reality" (Britton, 1999: 83). In *The God of Small Things,* it is Ammu who revolts against anglophilia; she explains to the twins that

> Pappachi was an incurable British CCP, which was short for *chhi-chhi poach* and in Hindi meant shit-wiper. Chacko said that the correct word for people like Pappachi was *Anglophile.* He made Rahel and Estha look up *Anglophile* in the *Reader's Digest Great Encyclopaedic Dictionary.* It said: *Person well disposed to the English.* Then Estha and Rahel had to look up *dispose.* (50,51)

Ammu regards her father as a collaborationist, someone who enthusiastically accepted English rule. Chacko, alternatively, describes Pappachi as someone who was somehow forced into being an anglophile. However, as Chacko asserts,

Pappachi is not the only anglophile in the family. “Chacko told the twins that, though he hated to admit it, they were all Anglophiles. They were a family of Anglophiles. Pointed in the wrong direction, trapped outside their own history and unable to retrace their steps because their footprints had been swept away” (51). Obviously, Chacko is aware of the historical obligations that had made him and his family become anglophiles and develops the sense of hybridity and mimicry. For Chacko, the Ipe family have been trapped in a master-servant relationship established by the British colonizer and have been seduced into defining themselves according to the colonizer’s ideological representations of them. Chacko further explains to the twins that history is “like an old house at night. With all the lamps lit. And ancestors whispering inside”. (51). In order to understand the history, we have to go inside and listen to what they are saying, but, Chacko says that we cannot go inside the house and even if we try to listen to the ancestors’ whispering, we wouldn’t understand because our minds have been invaded or colonized by “A war that we have won and lost. The very worst sort of war. A war that captures dreams and re-dreams them. A war that has made us adore our conquerors and despise ourselves" (52). The war Chacko refers to is the battle resulting in a master-servant relationship; in it, the Indian people became the objects of desire of British colonial power. Chacko maintains to explain to the twins the consequences of colonialism:

> “We’re Prisoners of War,” …. “Our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore. Our sorrows will never be sad enough. Our joys never happy enough. Our dreams never big enough. Our lives never important enough. To matter" (52).

In other words, this ambivalent cultural identity does not belong definitely to the world of either the colonizer or the colonized. It is presented an ‘other’ from both cultural identities. This mixed identity, hybridity, “has been recently associated with the work of Homi Bhabha, whose analysis of colonizer/colonized stresses their interdependence and the mutual construction of their subjectivity. Bhabha maintains that all the cultural statements and systems are structured in a space that he ‘names third’ the third space of the enunciation’ (1994:37). Cultural identity always comes out in this contradictory and ambivalent space which for Bhabha constructs the

argument to a hierarchical 'purity' of cultures. Bahaba puts this in this way:

> It is only when we understand that all cultural statements and systems , are constructed in this contradictory and ambivalent space of enunciation, that we begin to understand why hierarchical claims to the inherent originality or 'purity' of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity. Fanon's vision of revolutionary cultural and political change as a 'fluctuating movement' of occult instability could not be articulated as cultural *practice* without an acknowledgement of this indeterminate space of the subject(s) of enunciation. 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, rehistoricized and read anew. (Bhabha, 1994: 78)

Roy in her story presents perfectly her twin protagonists Rahel and Estha as two hybrid characters. Notwithstanding, the twins, try not to imitate the English values and language, but they cannot escape from feeling inferior when they compare themselves to their half English cousin, Sophie Mol, since they are just the imitation of English, not real ones. Roy depicts the difference between the twins and Sophie Mol throughout the novel. She describes Sophie Mol as one of the "little angels" who "were beach-colored and wore bell bottoms", while Rahel and Estha are depicted as two evil where we are told: "Littledemons were mudbrown in Airport fairy frocks with forehead bumps that might turn into horns with fountains in love-in-Tokyos. And backword-reading habits. And if you cared to look, you cold see Satan in their eyes. (179).

Baby Kochamma twin's aunt also gives an expression on the difference between Sophie Mol and the twins. She describes Sophie Mol as "so beautiful that she reminded her of a wood- sprite. Of Ariel." Ariel in Shakespeare's *The Tempest* (144). While in describing the twins she says, " 'They're sly. They're uncouth. Deceitful. They are growing wild you can't manage them" (149). This point maintains that such a great appreciation that they love even their children as long as they imitate the values of the other culture, and dissemble to be a member of that culture. As Anna Clake points out:

> This operation of somewhat undifferentiated hybridization of cultural and linguistic influences in the children's lives seems to represent a model suggestive of what Mikhail Bakhtin identified as unconscious 'organic' hybridity: 'a mixing of various "languages" co-existing within the boundaries of a single dialect, single national language', 'an encounter, within an arena of an utterance, between two different linguistic consciousnesses'.[17] This model of linguistic hybridity is one of , amalgamation rather than contestation. To that end, the novel posits a productive and positive model of existence in between different cultures based on a notion of syncretism as a 'confluence of cultures whose inherently *contradictory forces are kept in a playful balanc',* just as they are in the world of the children. (Clarke, 2007, 140)

Roy's another character who suffers from being a hybrid aspect is Pappachi Kochamma, the grandfather of the twins whom with his strong passion to be an English man in manner and appearance. Pappachi is a man who after retiring from the Government service in Delhi having worked for many years as an Imperial Entomologist at the Pusa Institute, and who come to live in Ayemenem with his wife, Mammachi, his son Chacko and his daughter Ammu till he dies. Pappachi tries always to imitate the English way of clothing and as Roy illustrates "until the day he died, even in the stifling Ayemenem heat, even single day, Pappachi wore a well prepared three-piece suit and his gold pocket watch" (49).

It is his strong passion for another culture that makes him dress in a suit, not his traditional clothing, mumudu and "khaki Judhpurs though he had never ridden a horse in his life" (51). In fact, as Anna Clarke point out:

> [Pappachi's] social standing and position of power seem to derive at least in part from his associations with the imperialist British. Pappachi, we soon learn from his son, was 'an incurable British CCP, which was short for *chhi-chhi poach* and in Hindi meant shit wiper'. (Clarke, 2007, 134)

Chacko who is aware of how his father is keen on the English culture where Roy reports:

> Chacko said that the correct word for people like Pappachi was *Anglophile*. He made Rahel and Estha look up *Anglophile* in the *Reader's Digest Great Encyclopedic Dictionary*. It said *Person well disposed to the English.* The Estha and Rahel had to look up disposed …. Chacko said that in Pappachi's

> case it meant *Bring mind into certain state*. Which, Chacko said, meant that Pappachi's mind had been *brought into a state* which made him like the English. (52)

Roy's description of Chocko's comments, here, can be concluded that by highlighting "the contrasts between the italicized Hindi colloquial epithet and the English, sanitized term of Latin and Greek origin, marks the existence of multiple linguistic legacies of colonialism in the novel" (Clarke, 2007, 134).

Although Pappachi's admiration for English culture is great, but he is not able to cope with the reality that he is not English in origin. Despite his big endeavor to be similar to English culture, he does it just in appearance, not in his manner, his way of thinking and attitudes. For instance, he is against her daughter's education where he "insisted that a college education was an unnecessary expense for a girl" (38), thereby, he let his daughter finish her school life the same year that he retires from his job in Delhi and moves to Ayemenem. Regarding to his wife's , Mammachi's, during a few month day spend in Vienna, she takes a violin course, the situation is quite similar to that of Ammu's, teacher, Launskuy Tieffethal, made the mistake of telling Pappachi that his wife was exceptionally talented and, in his opinion, potentially concert class" (50). To sum up, Pappachi does not tolerate any kind of success she achieves inching her talent in playing the violin.

Upon Pappachi's recognition that the jam and pickle is sold quickly and his wife's business gets better, he becomes irritated, so, he not only prefer not to help her with her works, but also beats her every night. Roy describing the scene concerning Pappachi's thoughts and attitudes states that:

> Chacko came home for a summer vacation from Oxford. He had grown to be a big man, and was, in those days, strong from rowing from Balliot. A week after he arrived he found Pappachi beating Mammachi in the study. Chacko strode into the room, caught Pappachi's vase-hand and twisted it around his back, 'I never want this to happen again' he told his father. 'Ever'" (48).

Postcolonial theory mainly gives importance to discourse subjects of who have the power to speak in colonial and postcolonial literary texts. Thus, in postcolonial

novels, it is, for example, “the indigenous elites which include family elders, members of the upper castes, police, and men who are represented as having the power of speech in the society to the extent that their words can decide the fate” of others who are in low levels. On the other hand, as the novel reflects the power relationships in society; “it also adopts a strategy of deliberately foregrounding and allowing us to hear the voices of some of those marginalized, ‘subaltern’ figures (Clarke, 2007, 134).

The situation is the same for Chacko, Pappachi’s son, because he also is another character who suffers from the hybridization process in terms of not belonging to either the culture of the colonized or that of the colonizer. Roy in reporting Chacko’s suffering of hybridization states that: “our minds have been invaded by a war. A war that we have won and lost. The very worst sort of war. A war that captures dreams and re-dreams them. A war that has made us adore our conquerors and despite ourselves” (53). This point highlights that the colonized always look down upon and scorns their own culture, thereby they are uprooted from their culture and appreciates whatever the colonizer has; therefore, they try to imitate them without being a member of it on account of not being European in blood.

Chacko, educated at Oxford University, realizes that their country and mind have been captured by the colonizer and he depicts his own people as “anglophile” “a person well disposed to the English” (52). However, he himself is aware of being an anglophile, when he comes to loving something that belongs to the English culture. His anglophile identity is approved when he gets married to an English woman. As Ammu, his sister, regards it on as marrying “our conquerors”. Chacko like his father’s admiration of the English way of clothing and appreciates the manners and attitudes English woman. Roy in portraying Chacko’s admiration of his English wife, states:

> As for Chacko, Margaret Kochamma was the first female friend he had ever had. Not just the first woman that he had slept with, but his first real companion. What Chacko loved most about her was her self-sufficiency. Perhaps it wasn’t remarkable in the average English women, but it was remarkable to Chacko.

> He loved the fact that Margaret Kochamma didn't cling to him that she was uncertain about her feeling for him. That he never know till the last day whether or not she would marry him. He loved the way she would sit up naked in his bed, her long white back swiveled away from him, look at her watch and say in her practical way – 'Oops, I must be off.' He loved the way she wobbled to work every morning on her bicycle. He encouraged their differences in opinion, and inwardly rejoiced at her occasional outburst of exasperation at his decadence. (245-246).

Roy in giving the reason why Chacko admires Margaret, which is a kind of looking up down on Indian women, reports that, "He was grateful to his wife for not wanting to look after him. For not offering to tidy his room. For not being cloying mother. He grew too depend on Margaret Kochamma for not depending on him. He adored her for not adoring him" (246). Although Chacko appreciates his English wife for not wanting to look after him, unlike his Indian mother, the same English woman leaves him just because he is not used to looking after himself, which is quite clear in the following description:

> That it was impossible for him to consider making the bed, or washing clothes or dishes. That he didn't apologize for the cigarette burns in the new sofa. That he seemed incapable of buttoning up his shirt, knotting his tie and tying his shoe laces before presenting himself for a job interview (247).

The important point that arises here is that his marriage to a married woman becomes successful to the extent that he is able to hide his real Indian identity and plays his role successfully as the husband of an English woman. The reason their marriage ends in divorce results in the interaction between his own culture as the colonized and the culture of his wife as the colonizer and his belonging to neither of them.

Although Chacko and Pappachi do their best to look like the colonizer both in manner and attitudes, they become the victims of the interaction with the colonizers' culture that is regarded as superior. Despite their endeavor to imitate the colonizer, considering their behavior throughout the novel, it is impossible for them to escape from their own identity, being Indian in blood, not English. Roy, as a postcolonial writer, in her novel tries to focus on the sufferings of the colonized originated from the interaction with the colonized. For Meyer Weinberg, in 1835, T. B. Macaulay, as

a Law Member of the Governor General's Executive Council in India, during the preparing an educational plan for India highlights that

> We must at present do our best to form a class who may be interpreters between us and the millions whom we govern; a class of persons, Indian in blood and color, but English in taste, in opinions, in morals, and in intellect" (Weinberg, 1997: 290).

As a result, the purpose of such a colonial educational mission would not be a homogenous, but a heterogeneous, hybrid entity: persons Indian in 'blood and colour' but English in tastes. However this restricted hybridization would be far from value-free; some parts of English literature and culture were to be included into India for the reasons of inspiring and civilizing the natives. Their hybridity would locate them away from other Indians but would also make sure that they could never appropriate the place of their 'pure' colonial masters (Clarke, 2007, 138).

Upon arriving Father Mulligan, a missionary Jesuit monk, Baby Kochamma fell in love with him, whose reason for coming to India was to study Hindu scriptures to better contest them and prove the superiority of his faith. The Jesuit frequently visited Baby Kochamma's father, Reverend E. John Ipe, who in his childhood had been blessed by the Patriarch of Antioch, the leader of the Syrian Christian Church. In order to attract Father Mulligan's attention, Baby Kochama would ask him to illuminate her Biblical doubts, and they would discuss theology. Seducing Father Mulligan for a year, Baby Kochamma attempted a lot at conquering the Father's heart: "She hoped somehow that this would provide her with legitimate occasions to be with Father Mulligan. She pictured them together, in dark sepulchral rooms with heavy drapery, discussing theology. That was all she wanted" (25).

Baby Kochamma's adopting a hybrid personality and drive to mimicry is most clearly represented in her life-long effort at imitating Father Mulligan by accepting his beliefs and way of life. She identified herself through the Father Mulligan's Western point of view. Baby Kochamma's irrational passion with Father Mulligan is rooted in her illusory wish "to be desired as white-to become white by being desired by the Other"; Father Mulligan is Baby Kochamma's object of love "for [his] ability

to confer the magic whiteness" (Britton, 1999: 86).

Roy's illustration of Father Mulligan's mission in India demonstrates how, under colonial rule, religion is used to convince the Indian people to accept Western narratives. Father Mulligan intends for demonstrating that Hinduism, an expression of Indian culture, is inferior and backward in comparison to Western forms of spirituality. Actually, Father Mulligan's intention to study and understand Hindu scriptures was eventually motivated by a will to humiliate this aspect of Indian culture. By trying to create that the ideology he represented was superior, Father Mulligan attempted to indoctrinate mimicry in Indians. This encouragement to mimicry in Homi Bhabha's words can be seen as "one of the most elusive and effective strategies of colonial power and knowledge" which has the purpose of creating "a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite.* Mimicry is, thus the sign of a double articulation; a complex strategy of reform, regulation and discipline, which 'appropriates' the Other as it visualizes power" (Bhaba, 1994, 85-6).

Although the central action of *The God of Small Things* is set more than twenty years after the independence of India, Arundhati Roy portrays Indian society as still bearing the traces of colonialism. Roy attempts to make her readers to recognize that there are still deep-rooted modes of consciousness typical of a colonized society. She gives a particular attention to the sense of hybridity that engenders a feeling of inferiority and the drive to imitate the former colonizer. Besides, Roy offers that the former colonizer still perceives the former colonized subject in stereotypical ways, which are the result of the colonizer's essentialist representation of Indian identity in colonial discourse.

To be precise, they transformed into a nation who had not culture of their own, and felt second-class thereby struggling to become a member of the superior culture of the colonized. Thus, as it is stated in novel several times "things can changes in a day" (32), implies the day on which the colonizer's arrival has changed everything in the land of the colonized.

CHAPTER FOUR

THINGS FALL APART IN POSTCOLONIAL CONTEXT

> . . . African people did not hear of cultural for the first time from Europeans; . . . their societies were not mindless but frequently had a philosophy of great depth and beauty . . . they had poetry and, above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must now regain. . . . The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost.
>
> Chinua Achebe "*The Role of the Writer in a New Nation*"

Chinua Achebe's *Things Fall Apart* (1958) encompasses three parts; the first part consisting of the first nine chapters is his depiction of the Igbo culture in which by illustrating an Igbo way of life in Umuofia tries to state that Africa had its own civilization and Europeans did not bring it to them. As Benedict Chiaka Njoku states *"Things Fall Apart*, Achebe's first novel, is remarkable for its vivid picture of Igbo society …. When the British colonial masters landed in this Southeastern Nigerian territory, they found a people, highly "decentralized, segmented" and in an advanced level of republicanism" (Njoku, 1984: 14). Achebe in presenting Igbo culture uses various codes and signs in order to provide both a cultural background to the characters and an understanding of cultural order and its spirit of things (Gikandi, 1991: 32). For instance, breaking kola (*oji*) is "a sign of the spiritual communion and unity that is intended to bring life and prosperity to the people. The ritual must also precede all traditional Igbo public events, including weddings, naming ceremonies, meetings, and political gatherings" (Njoku, 1984: 107).

The first part of Achebe's novel includes his portrayal of the Ibo culture in terms of religious rituals, domestic issues, festivals, marital issues, and agriculture. He depicts Umuofian society as a dignified one in which order is constituted by traditions and customs. In this part, Achebe tells the story of the normal life of Umuofia peoples before the advent of Europeans. He illustrates "simple solidarity among the people. Respect for law and order, respect for elders, hospitality, homeliness, diligence, and a high spirituality were among the traditional traits of the people" (Njoku, 1984: 25, 26). These high sense of values and strong and ordered culture was stemming from religious beliefs and respect for authority and tradition. The solidarity of the Umuofia

people is embeded in their traditional foundations; in their marriage customs, wrestling competitions, New Yam Festivals, the Week of Peace festivals, in their family unity, and their system of law and order nucleated around arbitration and mediation of disputes. Achebe "seems to be entirely preoccupied with portraying the traditional Igbo life and [in part three] how it has been torn to pieces by colonalism. The portagonist, Okonkwo, incarnates this traditional life" (Njoku, 1984: 107).

Things Fall Apart opens with the description of Okonkowo's character whose reputation is known "throughout the nine villages and even beyond" (7). Unlike Okonkowa, his father Unoka was "a failure. He was poor and his wife and children had barely enough to eat. People laughed at him because he was a loafer, and they swore never to lend him any more money because he never paid back" (5). Okonkwo is a self-made man whoes' father's failure did not prevent him from achieving greatness. He has a "manly and proud heart. A proud heart can survive a general failure because such a failure does not prcik its pride. ... [He] who had risen so suddenly from great poverty and misfortune to be one of the lords of the clan" (26,27).

Achebe describes the culture of Igbo society illustrating it with many signs and codes. Umuofia with its complex and self-sufficient culture is depicted as an independent town having strength to solve its problems. As Benedict Chiaka Njoku points out:

> The important thing about this society is that it is an ordered and stable society in a century that was wallowing in many kinds of revolutions and revolutionary ideas. The Igbo people celebrate the Feast of the New Yam with zest; they enjoy their corn harvest with gusto; they enjoy their wrestling matches and their war games as well. A high level of satiety characterizes the society. Life in a polygamous family is portrayed with charms, while gustatory images make eating and drinking favorite pastimes in traditional Igbo villages. (Njoku, 1984: 107).

Egwugwu, as a group of elders representing the village ancestors and one of the Igbo traditional cults, are concerning with the settling disputes and issues of the society. As the mail leaders of the tribe, they wear a costume and a mask in order not

to be recognized by the villagers since they personify the spirits of the nine villages of Umuofia. Embodying the clan's beliefs which represent them as an important part of the society, they work also as judges in any dispute among the villagers (Gale, 1984: 37-38). For example, chapter ten describes *egwugwu* and other villagers participating in a trial of a man and his wife who fled to her relatives after he had beaten her. Unlike the European stereotype of the African tribe under the rule of a powerful chief that is portrayed in Eurocentric writers, Umuofia has neither kings and chiefs nor a hierarchy of power. Since power has been divided among small unites of the society enabling all the villagers to contribute to the running of the community, all issues regarding the community is examined in the public meetings and every adult male can share their ideas. Despite the fact that Igbos do not have strong rulers, they have tentative rules that administer the society which can be alter in terms of the needs of the people and community (Carroll, 1990: 14).

In chapter four, for example, Okonkwo is punished for beating his third wife, Ojiuge, on the Week of Peace which is sacred for Igbos' since "they believe that they must honor the earth goddess in this week" (30-31). The public meetings of the Igbos, implying that no one can impose his ideas to the clan unless it is discussed at the meeting, is likened by Muoneke to "Athenian-type democracy" (65-66), and portraying that pre-colonial period Achebe criticizes European idea that the Africans were savages. For instance, following unmasking one of the *egwugwu's* Okonkwo though has power in society cannot make the clan start a war against the white men. The community gathers just to discuss the subject. Family as the most important part of the Umufia society provides the order and unity of the community and constitutes the basics of the cultural continuity and social equilibrium. This is the reason why Okonkwo wants his son, Nwoye, to be a real man who supports the family relations and enable him strong since it is a necessary to keep the link between the family members and their ancestors. As a place where children learn the values that are important for the stability and continuity of the community, such as fear of gods, respect, and discipline, family provides security and love for the children. Despite the fact that Okonkowo has a very strict way of ruling inside his family, he behaves to his children affectionately, especially to his daughter Ezinma whom he wishes she

had been born a boy.

Igbo religion and oracles as a mean of integration in the community and helping people to share common beliefs and to form a collective conscience in the community, includes three major part; "the worship of great public deities, the cult of personal gods, and the worship of ancestors" (15). As Benedict Chiaka Njoku maintains:

> It is fair to say that Igbo religion is based on a transcendent idea of a deity. The Priest or the High Priest is considered a theological genius and a visible mediator between man and the respective deity in a world of hierarchy of deities. The Igbo people believed in a vast array of transcendent beings; who were thought to be anthropomorphic. These gods were propitiated through the intermediary of the priestly tradition to appease their anger, or to reap comfortable harvest or to prevent catastrophe from falling on themselves or propserity. (Njoku, 1990: 127)

In this religion, *Chukwu* as a supreme God controls fertility and creation and "he is the Creator of heaven and earth; omnipresent, omniscient, merciful and just". There are also many "minor deities, who minister to man and Chukwu. There were shrines and oracles, such as the shrines of *Ala* or *Ani*, the earth goddess, regarded as both as the queen goddess of the earth and also queen of the underworld (Njoku, 1990: 127). *Ani* is also considered as the owner of men either dead or alive. As an ultimate judge of morality, she is a connection between the clan's people and ancestors. There are some other miner deities such as the spirits of the sun, water and farms. Dead are highly respected since they are part of the culture. *Egwugwu* representing the ancestors are under the control of the earth and *Chi* as a personal god is another category of belief that represents the soul and spiritual double of a person. The Igbo had a lot of respect for the gods that they did nothing without their consent. Like the Umuofians do in the novel they rely on their deities a lot.

Agriculture constitutes basic components of Umuofians' economy. Some corps such as yam has a special place in their culture, naming it as "kings of the crops" (33). Feast of New Yam as a festival for harvest of yams is celebrated every year since yam is a vital part in the Igbo community. Achebe presenting this festival

builds another part of Igbo's culture, as highly played out by Okonkwo.

Having an educational function, stories in Umuofian culture, which are told by men and women have different content from each other. For example, Okonkwo always tells his sons stories of war and wrestling that contains signs of masculinity. Giving more details such as marriage, funeral ceremonies and relations with other villages of the clan, Achebe responds to the imperialist argument saying that Igbo did have a culture. In other words, Achebe tries to state that there is a need for Europeans to bring peace because Igbo people rarely fight in the war fields (Hawkins, 1991: 81). Discussing the case of Ikemefuna, instead of going to war against Mbaino, Umuofians try to find out "a peaceful settlement" (11-12). Therefore, when a white man is killed by natives, the English massacre the whole village of Abame (138-140). Achebe in portraying the Igbo religion as a response to the colonialist belief that Africans are 'heathen' or pagans so they must be Christianized, maintains that, "is perhaps superior to Christianity in its integration with everyday life and lack of puritanical bigotry" (Hawkins, 1991: 81).

In fact, Achebe in *Things Fall Apart* tells two intertwined stories and tragedies; the personal tragic events of Okonkwo's life and the tragedy of African culture. Okonkwo's achievements encompasses his life as a athlete and the warrior as well as a successful and prosperous farmer. He is also a distinguished leader in community's affairs, so, he is sent to represent his village when a daughter of Umuofia is killed by a man of Mbaino. Upon returning Umuofia with a virgin girl and a boy, Ikemefuna, the elders ask Okonkwo to look after him for the clan (10-12). He is also a member of *egwugwu,* an important cult in Umuofia. However, his heroic status has a close relationship with the political and social realities of Igbo life which results in his tragic flaw. According to Aristotelian concept of tragic flaw (hamartia), "there is a deadly flaw in the protagonist that leads to his deserved downfall. This weakness is an otherwise admirable and undefeatable character often takes the form of ignorance or overweening pride" (Gale, 1990: 24-25). Okonkwo's tragic flaw depicts his fear of personal weakness and failure and it originates from the image of his father, Unoka who was an "unsuccessful man" (4). Unlike his father,

Okonkwo reflects a different aspects of his culture:

> Okonkwo ruled his household with a heavy hand. His wives, especially the youngest, lived in perpetual fear of his fiery temper, and so did his children. Perhaps down his heart Okonkwo was not a cruel man. But his whole life was dominated by fear, the fear of failure and weakness. It was deeper and more intimate than the fear of evil and capricious gods and magic, ... Okonkwo's fear was greater than these. It was not external but lay deep within himself. It was the fear of himself, lest he should resemble his father. (13)

Okonkwo manages to work hard and determine to be a successful farmer but his personality becomes harsh, thus, he becomes obsessed with manliness (JanMohamed, 1983: 163). He masters his insecurity (fear of resembling his father) and keeps that buried inside, but then we see that the fear overcomes him during the sacrifice of Ikemefuna in which his occupation with manliness is seen clearly. During his three years of living with Okonkwo's family, Ikemefuna feels himself at home and when he is forced to leave Okonkwo is sorry since he imagine him "his real father" because "he [has] never been fond of his real father" (59). Okonkwo's son, Nwoye who likes Ikemefuna like his real brother, suspects his father for the death of Okonkwo's. Upon recognizing that Ikemefuna is killed "something seem[s] to give way inside him, like the snapping of the tightening bow" (61). This is the second time he experience it; the first was a year ago, upon hearing the twins crying in the Evil Forest. This practice of his community makes him uprooted from his own people leading him to become a rebel against the traditional norms. Thus, Ikemefuna also rejects his father's manliness for the village, but the entering the Christians enables him to find the brotherhood her has with the murder of the Ikemefuna and so he converts to Christianity.

Nwoye's conversion to Christianity and his rejection of principles is not tolerated by Okonkwo which results in his alienation from his community. He wants to live his traditional practices of his society and this inflexibility to change is another side of his tragic flaw. In fact, he dos not understand that values of a community can change or new value systems can be developed in order to respond to the present needs (Gikandi, 1991: 41). There must be equilibrium, harmony between

feminine and masculine principles. This is what the Umuofian's community does by balancing its masculinity with a set of 'feminine' values such as its art, music, and folklore. The community also has a certain gentleness and flexibility whereas Okonkwo is always rigid, harsh, and in pursuit of manliness (Janmohamed 164). The controversy between Okonkwo and Obierika, Okonkw's best friend, is very clarifying where he asks his friend why he "refused to come ... to kill that boy", Obierika answers;

> "Because I did not want to" ... "I had something better to do."
> "You sound as if you question the authority and the decision of the oracle, who said he should die."
> "I do not. Why should I? But the Oracle did not ask me to carry out its decision."
> "But someone had to do it. If we were all afraid of blood, it would not be done. And
> what do you think the Oracle would do then?"
> "You know very well, Okonkwo, that I am not afraid of blood; ... If I were you I would have stayed at home. What you have done will not please the Earth. It is the kind of action for which the goddess wipes out whole families."
> "The earth cannot punish me for obeying her messenger" Okonkwo said. ...
> "That is true," Obierika agreed. "But if the Oracle said that my son should be killed I would neither dispute it nor be the one to do it." (66-67)

Although, Oberika lives up the community's principles, he compromise between the challenging realities and loyalties. While, Okonkwo is loyal to the oracle but he is also captivated by his occupation with masculinity, Oberika is never loyal to the clan's celebration of strength and virility and questions traditional practices of his community (Muoneke, 1997: 109). For example, he morns "for his friends calamity" when clansmen destroy Okonkwo's compound while he is in exile, because he knows that Okonkwo unintentionally kills a clansman. Then his wife's twin children that were cast into the Evil Forest come to his mind and he asks "[w]hat crime had they committed?" (125). Although Oberika suffers from harsh rules, he has to obey what the oracle tells. He feel sympathy about his friend when he is sentenced to exile but later he goes to destroy Okonkwo's compound as an agent of the goddess and throws his twins into the forest but then he grieves with his wife (Carroll, 1980: 48) Ikemefuna's death is a turning point of *Things Fall Apart* since after his death Okonkwo's son becomes more uprooted from his community and father. Okonkwo's

high status in the clan is declined after the execution of Ikemefuna. In Oberika's words, "It is the kind of action for which the goddess wipes out whole families" (Carroll, 1980: 48). In fact, the execution of an innocent boy for a crime he has not committed looks very cruel. However, Okonkwo overcomes his grieve and recovers from his feeling of being guilty and the customs of the tribe continues in their usual unquestioned way.

Achebe at the end of Part one portrays Okonkwo as a victim of the strict rules. His gun is exploded accidentally and kills Ezeudu's son and, consequently, by killing a clansman, he commits a crime and is forced to go to his mother's clan, Mbanta (Carroll, 1980: 47). He lives away from his home for time like the tragic heroes of the Greek epics, thus, Achebe resembling his protagonist to the Greek heroes responds to the colonialist prospective that show Africans as useless and inferior beings and depicts that African people are no different from Europeans.

Achebe, like other postcolonial critics, denies the premises of universality in literature because he believes that universalism ignores "cultural, social, and national differences". Commemorating the cultural and ethnic difference of Igbo culture, Achebe portrays it as a merit of his culture and gives importance to Igbo culture by juxtaposing it with the culture of Europe. His novel implies that the tragedy of Africa begins with the coming of the white man because in the novel we observe the "eclipse of one culture by another" (Ravenscroft, 1977: 9).

In the second part of the novel, we are told about the Okonkwo's exile lasting about seven years in Mbanta where he is served by his mother's people, however, it can be evaluated as a decline for his personal accomplishment because in Umuofia he had the highest rank in the clan. He has to show himself again and create a new farm but he is not young. Achebe states that this hard working had been very easy for him in his youth now is "like learning to become left-handed in [his] old age" (131). He is not an important person here since he is a stranger there. Although he is away from his home but he always tries to make a connection and get news of important event of his clan by the help of Oberika. The second part of Achebe's

novel is important since it demonstrates the coming of the white missionaries and administrators in Umuofia and Mnanta. As Benedict Chiaka Njoku highlightes:

> The exile and the advent of European colonizers have an indelible mark on the protagonist and the movement of the novel. Okonkwo sees the European intrusion as an event that seeks to undermine family solidarity and results in the disintegration of the social institutions. (Njoku, 1984: 26)

Describing the first impact of various colonial institutions such as religion, government and education on African in the first part of the novel showing the strangeness of these institutions to African way of life resulting in corruption and conflict both within the society and the individual, in second part Achebe illustrates the disintegration of this impact (Prasad, 1991: 84). The coming of white man is told by Obierika, who tells Okonkwo and his uncle that the village of Abame was destroyed last year by white men. The story happens when a white man is killed by an "iron horse", then, some other white man come and kill everybody in the village (138-139). Discussing the events, Oberika says other stories in which "white man who made powerful guns and the strong drinks and took slaves away across the seas, but no one thought the stories were true", Uchendu says that "[t]here is no story that is not true. ... The world has no end, and *what is good among one people is an abomination with others*. We have albinos among us. Do you think that they came to our clan by mistake, that they have strayed from their way to a land where everybody is like them" (141). In fact, this statement by Achebe implies his ideas which show that imposition of values alien to the Igbo society by European colonialism was an offensive for them since they did not respond to the Igbo culture. We are informed from the second visit of Oberika that missionaries coming to Umuofia start to convert despised and worthless people of the village to Christianity. Telling Igbo people that they are worshiping false gods and telling them that there is only one true God who "lived on high and all men when they died went before Him for judgment. Evil men and all the heathen who in their blindness bowed to wood and stone were thrown into a fire that burned like palm, oil" (145). Attracting the alienating members of the community such as misfits and outcasts, Christianity teaches people that they are equal, thus, Christianity becomes a new hope and horizon for the victims of the society's rigid and harsh rules. Peoples of dignity like Nwoye are

converted very slowly because the do not care about the Trinity, but at the same time they are impressed by the message that is given emotionally through hymn-singing (Carroll, 1980: 52-53). Achebe describes the situations as the following:

> It was not the bad logic of the Trinity that captivated him. He did not understand it. It was the poetry of the new religion, something felt in the marrow. The hymn about the brothers who sat in darkness and in fear seemed to answer a vague and persistent question that haunted his young soul – the question of the twins crying in the bush and the question of Ikemefuna who was killed. He felt a relief within as a hymn poured into his parched soul. The words of the hymn were like the drops of frozen rain melting on the dry palate of the panting earth, Nwoye's callow mind was greatly puzzled. (147)

According to David Carroll, imprisoned in his unresolved dilemma-divine law and personal affection – find a resolution in the new resolution in the new religion. Due to this anguish among other members of the clan some more young men convert to Christianity (Carroll, 1980: 53). Following the converting of young men to Christianity for seven frightening elders of Igbo, one of them makes a speech about the future of the young Igbo generation. During a feast which Okonkwo gives in order to thank his mother's clan for everything they have done for him, the man giving his speech says that, "I fear for you young people because you do not understand how strong the bond of kinship is. You do not know what it is to speak with one voice. ... An abominable religion has settled among you. A man can now leave his fathers and his brothers. He can curse the gods of his fathers ...I fear for you; I fear for the clan" (167). The conversion is also important since it criticizes the values and meanings of Igbo community and "recentres those which had been marginalized" (Gikandi, 1991: 38). Liberating the inferior men of the Igbo society, colonial society provides an opportunity ro them to be the leaders of the newly emerged colonial communities (Gikandi, 1990: 38). Colonial church by looking down at deities and giving a place in the colonial mission to the converts violates not only the tribal values but also working mechanism of the Igbo community (Gikandi, 1991: 35).

The third part of the novel portrays Okonkwo's return from exile for seven years to his home, Umuofia. Knowing that he has lost many things such as his place in the

egwugwu and "the chance to leading his warlike clan against the new religion" (171), Okonkwo dreams to compensate, however, coming the white men and changing his people's religion and government stops him from accomplishing his dreams. Okonkwo as Benedict Chiaka Njoku argues:

> Loses all his pre-exilic social clan, prestige, hero-worship, simple piety, and even respect for law and order. Missionaries have come in; evangelical education has come in; Mr. Brown's policy of containment and compromise contrasts with Reverend James Smith's uncompromising policy. In the meantime, a new system of administration and justice, wholly foreign, has been established. Okonkwo cannot accommodate the new and disintegrating force. This situation leads him to commit another murder, punishable by public suicide. His first murder, in part one, when he shoots Ezeudu's son, is an accident; and the retribution is not so earth-shaking and traumatic. (Njoku, 1984: 26)

While Achebe in the first part of the novel transform and reflect his people's experiences and culture, which is not his ultimate goal, in part two he portrays what is to him the culmination of these experiences and culture; "the dissolution of his traditional society, the tremendous changes that have come upon his society by the imposition of alien cultures, (...)" (Njoku, 1984: 31). Achebe states that the clash between Nigerian and European value systems and cultural affinities.

White men by establishing a court in Umuofia control everything. Oberika, wondering why his people did not fight against what white men did, tells everything to Okonkwo and reminds him the massacre of the people of Abame and tells how they were killed by white men. Achebe illustrating the scene sates that, "The white man is very clever. He came quietly and peaceably with his religion. We were amused by his foolishness and allowed them to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart" (176). Oberika in his speech maintains that the Igbo community can any longer function as it did before. While in the good days of the society good and bad components of the community were living at peace, now these two components are divided by Europeans and thus the cultural integrity of the clan has been distorted. The collapse of the unity of the clan uprooted the Igbo culture in the long term and Oberica's speech implying one of the significant

principles of postcolonial criticism: cross cultural relations, which are very important in terms of mutual reconciliation and empathy. By illustrating cultural relationship between the Europeans and the Africans in pre-colonial Nigeria, Achebe in *Things Fall Apart* implies that if people do not tolerate and understand each other, then the results of interaction can be frustrating.

District officers, as the symbol of the colonialism, consisting the crucial part judicial and the government, is ignorant of indigenous culture and language (Janmohamed, 1983: 173). They are unfamiliar with the customs and values of the society but judge the cases of indigenous people according to the British rules. They make communication with native people via interpreter who sometimes mislead them; they do not attempt to learn the language. The following dialogue between Okonkwo and Obierika depicts how the District Commissioners are ignorant of the region which leads to the emergence of bribery in the community.

> 'Does the white man understand our customs about land?' 'How can he when he does not even speak our tongue? But he says that our customs are bad; and our brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us.' (176)

Mr. Brown is the only person who learns Igbo culture through him Achebe tries to criticizes the other missionaries where he show Mr. Brown respecting other peoples ideas and accepts that African's also have their own ideas and beliefs. Mr. Brown's way of acting makes him highly respected by the clan and his friendship with the indigenous people empowers him to converse with Akunna from whom he learn much more about the culture. By building a hospital and a school for the people, he convinces people to send their children to school where they start to learn the new religion (Muoneke, 1978: 56).

Humanistically orientated characteristic of Mr. Brown to the Umuofians opposites Mr. Smith's attitudes who behave very arrogantly with people especially after replacing with Mr. Brown. For Mr. Smith things are black and white and he sees black as evil. His aggressiveness encourages some people like Enoch to attack

Igbo's values which results in violent reactions between Christians and non-Christians (Muoenke 56-57). When Umuofians decide to burn the church, Okonkwo becomes happy since he has always tried to convince people that they must fight against the white men and its institutions. However, the District Officer without asking them about the reason of their action imprisons them saying that,

> [w]e have brought a peaceful administration to you and your people so that you may be happy. ... We have a court of law where we judge cases and administer justice just as it is done in my country under a great queen. I have brought you here because you joined the molest others, to burn peoples houses and their place of worship. (188)

Another factor that helps the Igbo community to be disintegrated is trade which bring health to the community. Although they think the white men's religion is ridiculous, but they are against to Okonkwo's ideas in terms of throwing the Europeans out of the clan. Achebe in his novel portrays the oppression of the colonizer over the colonized; postcolonialism maintains that the oppression is mainly in the form of unconscious uprooting and assimilation resulting in the imposing of values of the colonizer upon the colonized. This occurs with the spreading of religious beliefs, language and trade. Achebe in his text discusses all of these processes successfully.

At the end of the novel following the release of elders of the village from prison, Umuofians starts to "speak its mind about the things happening" (191). Although Okonkwo desires that the clan will draw the white men out of their community, it is observable that the meeting which was held is not the same as the old ones and people discuss their private affairs. Following the meeting, five court messengers come to the meeting to stop it and Okonkwo kills one of them and then goes away and hangs himself because prefers death to the control of his life by the colonial system. Ravenscroft describes the tragic death of Okonkwo as: "when Okonkwo's ignonimous death is shown to be a part of a greater fracturing: the once integrated, organic society of Umuofia now shattered – its gods blasphemed, its customs desecrated, the clan divided, a British District Commisioner in control" (9). The tragic flaw and decline of Okonkwo implies a bigger flaw that is the tragic flaw

of the Umuofian society in which imposing of an alien culture upon the Igbo way of life makes the Umuofian community fall apart. According to Steven H. Gale:

> By centering on Okonkwo, [Achebe] has essentially symbolized an entire society, and it was the later that was his purpose; in Okonkwo's fall we can see the effect of the imposition on a new culture on an already established society. (Gale, 1990: 69)

Okonkwo by killing himself gives a message that his people have forgotten that they are a community, in fact, the day before meeting Okonkwo recognize the occurred gap in the community where we are told:

> 'The greatest obstacle in Umuofia, Okonkwo thought bitterly, is that coward, Egowanne. His sweet tongue can change a fire into cold ash. When he speaks he moves our men to impotence. If they had ignored his womanish wisdom five years ago, we would not have come to this.' He grounds his teeth. 'Tomorrow he will tell them that our fathers never fought a "war of blame". If they listen to him I shall leave them and plan my own revenge'. (184)

In fact, Okonkow takes his revenge by killing the messenger. Following the killing of a messenger by Okonkwo, the District Commissioner comes to Okonkwo's compound with his soldiers to arrest him. They are lead by Obierika into the bush where Okonkwo's body was. Oberika wants them to bury him because in Igbo culture, when someone kills him or herself is considered as abomination so he or she cannot be buried by his own clansmen. According to Steven H. Gale, "this may be the ultimate tragedy for Okonkwo, the man who more than anyone else in the novel ... concerned with preserving the customs of his ancestors and gods. Thus, Okonkwo has consciously cut himself off in life and in the death from that which he was fighting to preserve. It is terrible irony" (Gale, 1990: 54-55). Upon observing the events, the District Commissioner learns that Okonkwo "was one of the greatest men in Umuofia" (191), so he adds a paragraph to book which he is writing titled *The Pacification of the Primitive Tribes of Lower Niger.*

The end of the novel which is one of the most controversial parts of it depicts the thoughts of the District Commissioner. There is a controversy among the critics that they say that Achebe gives the final words to the colonizer which is a radical

shift from inside to the outside. Achebe impresses the reader by illustrating the world of Umuofia up to the last paragraph of the novel, but then splits the reader from that point of view and requires the reader to share the perspective of the British District Commissioner.

The District Commissioner observes Umuofia as primitive, since he is an outsider, living in "the heart of darkness of the European imagination" (Carroll, 19980: 60). The end of the novel "reminds us that the assumptions we have to accept in the course of the novel are not the only ones, indeed are not usual ones, in that realm of experience we have been exploited ... The final ironic shift is to challenge the reader to apply the stereotype once more if he dared" (Carroll, 1980: 60-61).

In fact, Achebe by giving the title of *The Pacification of the Primitive Tribes of Lower Niger* to the work by the district commissioner criticizes colonialism's policy which implicitly exist in the title. The 'pacification' connoting the continent of Africa was in anarchy and chaos when the white man arrived, however, Achebe depict us that this is not a the question of the issue. The mind of white man who is not familiar with the indigenous culture is preoccupied by these words. Therefore, 'primitive' invokes the superiority of one culture over another culture.

The District Commissioner also by writing the novel shows the change from conversation which is very important for Umuofians to European writing. Igbo people can no longer find proper words to express new concepts that have come with the colonialism, for instance, a member of the clan, Aneto, kills another clamsman, Oduche, in a fight over land and is "imprisoned with all the leaders of his family", then he is hanged but the others are released. However, he cannot find "the mouth with which to tell of their suffering" (170) since the legal colonial system is unconceivable for them. Moreover, when Okonkwo and other five of the elders of the Igbo are in prison they "found no words to speak to one another" (190). When the Igbo also encounter with the events that are the result colonialism, they cannot tell any saying or proverbs than can lead them (Ravenscroft 16).

Achebe at the end of his text states that colonial system not only destroys a man's honor and life by the impact of an invading culture, but also, as Okonkwo symbolizes, the whole community is uprooted. The Commissioner writes all of this in only one paragraph as an anecdote, but Achebe, writing the whole book about it, demonstrates that the Commissioner does not understand the human element in what he has witnesses. As Simon Gikandi points out, although both Achebe and the District Commissioner reflect the same way of representation, their writing differs ideologically from each other:

> The Disrict Commissioner writes to compress the history of Umuofia into a general text of colonization; Achebe writes to liberate his people from that text and to inscribe the values and ideological claims of Igbo culture in the language and form that sought to repress it. The ultimate irony of his novel is that although the Commissioner has the final word in the fictional text, Achebe – the African writer who has appropriated a Western narrative practice – writes the colonizer's words and hence commemorates an African culture which the colonizer thought he had written out of experience. (50)

Achebe also, as voice for the colonized people, insists that the African writer's should recover and reclaim the dignity of the African people's past since:

> African people did not hear of culture for the first time from Europeans; ... their societies were not mindless but frequently had a philosophy of great depth and beauty, ... they had poetry and, above all, they had dignity. It is this dignity that many African people all but lost during the colonial period and it is this that they must now regain. ... The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost. (Iyasere, 1998: 1)

Achebe claims that the solution for the present problems should be searched in the past events happened to this people.

Although, in postcolonial studies the problem of language, in terms of emphasizing the importance of native language, has been a controversial issue, Achebe uses English language to construct an image of Africa. Achebe claims that he writes his novels in African English, since it has been adapted to the African culture, to demonstrate "a new voice coming out of Africa, speaking of African

experience in a world-wide language. (...) The African writer should aim to use English in a way that it brings out its message best ... He should aim at fashioning out an English which is at once universal and able to carry his peculiar experience" (Achebe, 1975: 2). Connecting English and Igbo language to each other, Achebe modifies English by using African words and phrases in the novel showing the richness of his language.

Achebe uses storytelling and proverbs in his novels which is part of Igbo culture. In *Things Fall Apart,* he states that, "[a]mong the Igbo the art of conversation is regarded highly and proverbs are the palm-oil with which words are eaten" (7). Using proverbs and storytelling, Achebe makes it clear for the European reader that Africans have an authentic language that is clear, precise, linear, and one dimensional.

Achebe in writing his novels has been much aware of the significant role storytelling plays in African communities. He depicts this awareness through his characters. Achebe's purpose is to associate the art of storytelling, highly regarded in Igbo society, with a position of power and individuality. As Achebe states in an interview with Bill Moyers: "It's the storyteller, in fact, who makes us what we are, who creates history. The storyteller creates the memory that the survivors must have - otherwise their surviving would have no meaning" (Moyers, 1989: 333). Storytelling as a mode of narration is appropriate for the distinct messages Achebe wishes to convey to his readers.

The storytelling and using discourse narrative is an especially important concept for postcolonial writing. Although the colonized people, whose own stories were reflected in the colonizers narrative were deprived of the right of narrating their own experiences to their next generations and to the outside world, during the postcolonial period, this narrative, which reflects real or fictive events and situations in time sequence, is used by the writers of the former colonies as a counter-discursive strategy of 'writing back - of regaining their own dignity distorted by, and lost in, the colonizer's narratives.

Chinua Achebe's uses of this narrative strategy in his novels help to convey African experiences effectively. Reading his novels, which are set in different historical periods of West Africa, we understand that his narrative strategies are regularly changing according to the time and message. Indeed, Achebe employs narrative strategies so efficiently in his novels that they are considered sometimes as more significant than the content. According to Simon Gikandi:

> In every novel Achebe has written to date, what we know about Igbo or Nigerian culture is less important than how we know it: Achebe's narratives seek to create the initial situation in which the African problematic developed and to express the conditions in which knowledge about phenomena is produced. (Gikandi, 1990: 11)

Achebe's first novel, *Things Fall Apart,* is set at the end of the nineteenth century and the beginning of the 20th century. The novel portrays Igbo society as an ordered society, founded on the hierarchy of gods and goddesses, the ancestors, elders, and families. The Igbo people with their own rich and colorful culture and history organize their own agricultural lives based on the change of the seasons and celebrate their festivals with traditional ceremonies which are portrayed by dancing and singing, and resolve their problems in their own complex but efficient ways. Nevertheless, upon coming the European colonizers bring Christianity and European education. They enter the Igbo society and try to force their own systems on what they think are a primitive people waiting to be enlightened by Western civilization. Igbo society becomes susceptible as a result of its flexibility in admitting new ideas. As a result of this colonization process, the society fall apart, its people bewildered and alienated. Okonkwo one of the greatest men of the Igbo people hangs himself after killing an officer of the District Commissioner. Observing the event, The District Commissioner decides to incorporate this event in his book entitled *The Pacification of the Primitive Tribes of the Lower Niger* (148).

Achebe's description about the title of the District Commissioner's book depicts his bitter satire of the European colonizer's simplistic and unfairness understanding of the Igbo people. Africans, in the colonizer's narrative, are

illustrated as David Carroll states “a landscape without figures, an Africa without Africans” (Carroll, 1980: 16). For Simon Gikandi, to the District Commissioner and to the European colonizers in general, the African has no character because he or she exists solely as a projection of European desire. “They cannot present themselves, nor can they be presented, because they do not have a sense of history and culture” (Gikandi, 1991: 27). Achebe in writing *Things Fall Apart* tries to challenge and reverse the European colonizer’s vague analysis of his people, and thus to reinstate the dignity of his people deprived of by European narratives. Achebe highlights that a writer should serve as a teacher of the people: “We in Africa did not hear of culture for the first time from Europeans” (Achebe, 1972: 1). In *Things Fall Apart,* the omniscient narrator who, as David Carroll states “a wise and sympathetic elder of the tribe who has witnessed time and again the cycle of the seasons and the accompanying rituals in the village” (Carroll, 1980: 37), helps Achebe to achieve his goal of teaching. Achebe’s choice of an omniscient narrator gives authority to his narrative. The narrator in *Things Fall Apart* is not a character in the novel as a result he is unbiased about the events he narrates and therefore more trustworthy.

Thus, an authorized narrator guides us into an Igbo world through a narrative distinguished by his careful and conscious adopting of properties belonging to oral literature. In *Things Fall Apart* the first feature of the narrative which makes it similar to a folktale is the circular or repetitive construction. For instance, the wrestling with “Amalinze the Cat" through which Okonkwo establishes his fame is referred to in several places as “one of the fiercest” events, or “the greatest contest within living memory” (3). Similarly, Okonkwo’s bad luck in the year he plans to cultivate his own yam field is also stated more than once (16-17). Even minor details are repeated. For example, the beauty of Okonkwo’s second wife Ekwefi is mentioned in the description of one village wrestling contest: “Many years ago when she was the village beauty, Okonkwo had won her heart by throwing the Cat in the greatest contest within living memory” (29). The same point is brought up again three pages later when the narrator mentions Ezinma, Ekwefi’s daughter: “She looked very much like her mother, who was once the village beauty” (32).

Achebe's choice of a narrator who look a lot likes a community elder and of a narrative which is like a folktale, effectively underlines *Things Fall Apart* as a narrative written against the biased depiction of the African people by European colonizers. Achebe's omniscient narrator discloses the Igbo people's perspective about what occurred in their land, a perspective which readers would not find in the District Commissioner's book. On the whole, these two strategies authorize Achebe to use effectively the imperialist language and introduce the narrative of the colonized powerfully and successfully. Achebe not only struggle to encounter imperialist narratives with an Igbo narrator and a folklore narrative, but also is conscious of the change of time and realities and adapts his narratives in view of that to take greater benefit of the English language. Achebe in *Things Fall Apart* tries to bring back history and dignity of his people.

The different narrative strategies used in Achebe's novels, helps to convey African realities. Having the ultimate authority, the omniscient narrator in *Things Fall Apart* reflects the African experiences of being colonized. These modes of narration, which is appropriate for the specific historic periods the novels depict, reveals Achebe's ability to manipulate the English language. They confirm that it is feasible for African writers to adopt the English language and make it a means of reproducing African realities more efficiently. Achebe discovers this possibility again by his cautious use of Pidgin English and proverbs.

Achebe highlights that in many of his books that African writers should use the English language, claiming that English should be "still in full communion with its ancestral home but altered to suit its new African surroundings" (Achebe, 1975: 103). He has advocated that the use of Pidgin English can be efficient in attaining this goal. In Achebe's novels Nigerian Pidgin English becomes an authentic reflector of his people's history. Achebe uses Pidgin English effectively as a valuable strategy in portraying the West African realities.

Achebe expresses persuasively how Pidgin English increasingly takes on more and more functions as a language in the Nigerian texts. Therefore, he maintains

that not only pidgin English should be considered as an independent language, but also how it can be employed by African writers as a helpful and efficient strategy to appropriate the imperial language and to reflect African realities. However, *Things Fall Apart,* Achebe's first novel shows little use of pidgin English. The language here is almost standard English but the only different issue from the imperialist language are the Igbo words Achebe brings in when there are no English equivalents to transmit the same ideas, or when he is determined to introduce Igbo coloration in English. Examples of this consist of *chi* (personal god), *egwugwu* (the ancestral spirits), and *Osu* (an outsider who has been sacred as a god).

The lack of Pidgin English in *Things Fall Apart* reveals Achebe's care in using language strategies and his intentions to be true to reality. Achebe in *Things Fall Apart* represents the Igbo society at the turn of the twentieth century. Of the twenty-five chapters of the book, thirteen depict,

> the Igbos were 'in the 'full vigor' of their 'traditional way of life, unperplexed by the present and without nostalgia for the past.' 'Christianity had not made its lasting impression in the psyche of the people.' The Igbos were scattered social group without any clearly defined tribal affiliations and ethnic consciousness, and no large centralized institutions under powerful potentates. There was no need for 'balance of power,' for power was divided 'among numerous small groups.' There were no known major tribal wars and serious political conflicts and inter-tribal rivalries. The tendency was towards dispersal of power, instead of concentrating it in a few greedy hands. (Njoku, 1984: 14)

Since almost half of the novel is set before the coming of the Western colonizers to the Igbo world, and before pidgin English began to circulate in that world, it is very proper for Achebe not to use more pidgin words in the conversations between his characters. Nevertheless, pidgin English is not entirely absent in this novel; Achebe uses it in the second part, when Western missionaries come into the Igbo society, and when church school and Western justice and administrative systems begin to work. Achebe utilizes a few pidgin words to reproduce the historical reality of his tribal. For instance, introducing the name of Jesus Christ, Achebe does not use the standard English spelling, but its pidginized version "Jesu Christi" instead. He uses other pidgin words such as "kotman" (23) (that is

"courtman"), "palavers" (136), which means "conferences" and a few others.

Achebe's purpose in using the pidgin words has two main functions. Firstly, Achebe gives a slight evidence of the coming of a foreign culture in the Igbo world. Secondly, his use of pidgin English has a communicative function to record the beginning of the interaction between Igbo culture and the Western invaders, for example, the District Commissioner uses 'palaver' instead of 'conference' probably out of the conviction that Igbo people, his audience, might not understand the standard English word. Thus, pidgin English as a means of transaction between the colonizer and the colonized is used for the first time by European colonizers who introduce it as a means of communicating with the colonized. Therefore, Achebe appropriates pidgin English creatively and powerfully as a counter-discursive strategy in a postcolonial context which is an imperialist heritage. On the whole, although in *Things Fall Apart* pidgin English is little used, Achebe does use a few pidgin words to show the continuing infiltration of the European forces of the traditional Igbo land.

Besides the literary devices mentioned above, Achebe in *Things Fall Apart* uses African proverbs with noticeable efficiency to get his meaning across to his readers. By using proverbs, he wants to introduce the rich culture of his people to his readers, in his later novels; he uses African proverbs to depict new post-independence realities in Africa. While he narrates African experiences in an imperialist language, by using West African proverbs, Achebe argue against the colonizers' attempts to humiliate African cultures. As Emmanuel Obiechina, in his book titled *Culture, Tradition and Society in the West African Novel,* defines proverbs as "the kernels which contain the wisdom of the traditional people," "philosophical and moral expositions shrunk to a few words," and "a mnemonic device in societies in which everything worth knowing and relevant to day-to-day life has to be committed to memory" (Obiechina, 1975: 156). By Obiechina's definition, we find that a proverb is a product of oral tradition and contains moral and philosophical truths observed by people of former generations. In fact, they are the unwritten laws in an oral society which govern and judge people's behavior; they

also provide moral guides to people who come across problems and disappointments in everyday life.

This basic characteristic of proverbs can contribute to the understanding of the roles that proverbs play in Achebe's novels. The proverbs that belong to the oral tradition offer Achebe a mean by which he can ornament new English to write a postcolonial text. As Achebe points out in his book *Morning Yet on Creation Day,* an African writer is "to use English in a way that brings out his message best without altering the language to the extent that its values as a medium of international exchange will be lost (Achebe, 1975: 100). Achebe by using African proverbs in his novels tries to expand the territories of English language making the language of the former colonizers a transporter of African wisdom, and combining the novel, which is initially a Western literary form, with African oral traditions. Indeed, Achebe takes revenge on the language which was used by the colonialists to demolish African traditions and cultures. Proverbs also, as a source of moral and philosophical truth, carry traditional African values and reproduce changes that the societies described have experienced in different historical periods in West Africa.

The proverbs used in Achebe's novels encompasses a great range of the everyday issues of life of the West African people and represent the significance of proverbs in the lives of African people. They reflect three categories of African values: community consciousness, status and achievement, and flexibility and duality. These three categories of values are what Achebe examines in his novels. Concerning community consciousness in African societies, proverbs in Achebe's novels representing traditional African societies in general and Igbo in particular promote a strong sense of communalism. Achebe's *Things Fall Apart* includes many proverbs dealing with the significance of the sense of a community. *Things Fall Apart* explains that to the Igbo people community is what distinguishes human beings from animals. Okonkwo, the protagonist, at the end of his seven years of exile in Mbanta, his mother's hometown held a feast to appreciate his kinsmen who gave him care during those most difficult years of his life. Uchendu Okonkwo's uncle and the oldest member of his family in the feast prays for him after the kola nut is

broken. In his prayer the old man places the value of kinsmanship above all things, including wealth:

> We do not ask for wealth because he that has health and children will also have wealth. We do not pray to have money but to have more kinsmen. We are better than animals because we have kinsmen. *An animal rubs its aching flank against a tree, a man asks his kinsman to scratch him (*117).

In fact, in the lives of African people community is so important that in Achebe's novels, individuals generate their identities through their interrelationship with other members of the community. Thus, a person's glory or shame is not his or her own affair, but rather the business of the whole community. This idea is articulated by several proverbs in Achebe's novels. For example, in *Things Fall Apart* the narrator relates to the Igbo elders' belief that "If one finger is soiled it soiles the others" (87). The existence of individuals depends on their relationship with the community. Okonkwo as an individualistic person is aware of this where he says: "An Umuofia man does not refuse a call" (136), implying that an individual is part and parcel of the whole community.

Another issue that is conveyed through proverbs in Achebe's novels are West African people's worldviews regarding personal status and achievement as interconnected to spirituality. In *Things Fall Apart* this aspect of traditional belief is clearly conveyed by proverbs. Since the relationship between man and gods is a very important one in the traditional Igbo society, in order to live in peace and gain personal goals, a person has to a good relationship with God or with his ancestors. This is what the priestess of Agbala, the Oracle of the Hills, tells Unoka, Okonkwo's father, when he goes to ask for her guidance. The priestess advises Unoka that "When a man is at peace with his gods and ancestors, his harvest will be good or bad according to the strength of his arm" (20).

The use of proverbs in *Things Fall Apart* depicts that the people of Igbo are aware of the fact that all people might not be the same; for that reason there is no complete truth. In the novel, when Okonkwo's best friend, Obierika, refers to Uchendo, Okonkwo's uncle, people's suspicion about the story that white men have

made powerful guns and come from overseas to capture slaves, Uchendu comments, “There is no story that is not true. . . . The world has no end, and what is good among one people is an abomination with others” (99). Thus, since they don’t believe in absolute truth and are open-minded towards new things, the Igbo people are eager to make changes in order to adjust to the ever-changing world. In *Things Fall Apart* a proverb that transmits Igbo people’s enthusiasm to change is “Men of today have learnt to shoot without missing and so I have learnt to fly without perching.” (16)

The Igbo people’s flexibility and their contradictory approaches to tribal issues is another point in *Things Fall Apart*. There are several proverbs in *Things Fall Apart* which explains a father’s authority on his son and that they contradict each other sometimes. Some proverbs assert that a son always resemble his father. For instance, when commenting on the smartness of Obierika’s son Obierika’s brother says to him. “You were very much like that yourself.... As your people say, "when mother-crow is chewing grass its young ones watch its mouth” (49). On the other hand, other proverbs appear to disclose that a man’s accomplishments in his life may not be limited by the parents’ success or failure, because “A chick that will grow into a cock can be spotted the very day it hatches” (46).

On the whole, Achebe employs proverbs in *Things Fall Apart* to convey the rich culture of his people. The oral nature of Igbo society which is conveyed by proverb does not mean that traditional Igbo people do not possess any culture. In contrast, as Achebe explains to his reader through his people’s use of traditional proverbs, they benefit from a rich culture before their encounter with Western civilization. In *Things Fall Apart* the proverbs used by all characters advocates this idea. The use of proverbs in *Things Fall Apart* is also facilitating to illustrate the theme of the novel; in other words, they contribute to us understand the tragedy of Okonkwo, the protagonist. In fact, The proverbs used by Achebe in *Things Fall Apart* provide non-Igbo readers with a means by which they can appreciate the traditional Igbo culture and understand the tragedy of the protagonist.

CHAPTER FIVE

MULTICULTURAL LITERATURE AND ITS INCORPORATION IN ELT CURRICULUM

In recent years, English Language Teachers have been developing multicultural literature curriculum to meet the needs of their culturally diverse students and enhance their multicultural literacy. Regarding the incorporation and the use of multicultural literature in the curriculum, Mingshui Cai maintains that:

> The ultimate goals for using multicultural literature in the curriculum are to challenge the dominant ideologies, affirm the values and experiences of historically underrepresented cultures, foster acceptance and appreciation of cultural diversity, develop sensitivity to social inequalities, and encourage transformation of the self and society. (Cai, 2002, 134)

In order to teach multicultural literature in English language classes, teachers should have enough knowledge about literary theories, especially in terms of reading techniques. Although they use traditional, new criticism, mythological and archetypal, the formalist, feminist, or reader-response approaches of literary analysis in their reading of multicultural literature but they are not aware of, for example, Eurocentric biases which can be interpreted only by using postcolonial criticism. The lack of knowledge about the theoretical perspectives among teachers of English can direct them to force their students to learn problematic representations of various cultural groups uncritically as they come across these representations in literary works they read. Therefore, the use of postcolonial literary theory in interpreting multicultural text will encourage students to problematize Eurocentric representations of imperialism's others. Mingshui Cai also believes that we have to move from informing to empowering when we deal with multicultural literature:

> When using multicultural literature in the curriculum, it is imperative to move from informing to empowering students. To empower students is to help them develop the ability to identify, critically analyze, and even take action to solve problems related to cultural differences. (Cai, 2002: xviii)

Thus, moving from informing to empowering will encourage students to respond to the ambiguities of multicultural literature and in order to help them understand what, for example, postcolonial literary theory is, it may be helpful to clarify the relationship between postcolonial and multicultural literatures. There is a close affiliation between 'postcolonial literature' and 'multicultural literature', but they are not almost synonymous (exactly synonymous). While multicultural literature encompasses world literatures (either translated into or originally written in English) such as immigrant literature, ethnic (or minority) literature, and Native literature, postcolonial literature is defined more narrowly as "writing by those peoples formerly colonized by Britain, though much of what it deals with is of interest and relevance to countries colonized by other European powers, such as France, Portugal, and Spain" (Ashcroft et al., 1989: 1). For Mingshui Cai in order to introduce multicultural literature into the classroom teachers:

> Need to study it first. Before teaching a piece of multicultural literature, Willis and Palmer (1998) suggest that teachers do some research into it: They should compile a biographical sketch of the author, a historical review of the setting, a historical review of the period in which the author wrote, and a listing of cultural footnotes to enhance an understanding of the novel. [The research would give teachers and their students] a better understanding of the culture under study. (p. 228) (Cai, 2002: 148)

Nevertheless, gaining knowledge of other cultures is only the first step. Teachers in learning to teach multicultural literature should also move from informing to empowering themselves. Teachers should first empower themselves in order to help their students explore, and perhaps transform their cultural perspectives. Teachers should go 'through the same journey of introspection of self and exploration of other voices that they are expected to lead their students through' (quoted in Cai, 2002: 148). Mingshui Cai also points out that:

> Studies have shown that if teachers are not informed and empowered, multicultural literature "runs the risk of being trivialized and misused" (Fang, et al., 1999, p. 259). Instead of promoting understanding of the 'self' and 'other,' it may reinforce misconceptions, stereotypes, and prejudices. (Cai, 2002: 149)

Although postcolonial refers to a historical period following colonial rule in places such as India, Africa, Australia, and Canada and other places in the world, it is used as a method of literary analysis which is known as "the new cross-cultural criticism which has emerged in recent years" (Ashcroft et al., 1989: 2). Some of the theorists of postcolonial theory define the term as a new way of investigating themes such as cultural dislocation, racism, identity formation, etc., through comparing experiences across dominant and subaltern cultural groups. However, the definitions of Postcolonial Literature are varied. While, the writers of *The Empire Writes Back* use the term postcolonial to "cover all culture affected by the imperial process from the moment of colonization to the present day" (Ashcroft, et. al., 1989: 2), Elleke Boehmer in his *Colonial and Postcolonial Literature* distinguishes postcolonialist literature as being literature "which critically scrutinizes the colonial relationship. It is writing that sets out in one way or another to resist colonialist perspectives" (Boehmer, 1995: 3). The multicultural literature courses in English language and literature departments encompass literary texts written by the authors from different countries around the globe. These kinds of literary texts written by these writers consist of various themes such as intercultural conflicts, displacement, syncretistic, ethnographic detail, intersexuality, authenticity, cultural heterogeneity, and linguistic variance and many other cultural issues around the postcolonial world. These literary texts which discuss many different issues of East-West cultural issues can be studied and examined very efficiently in postcolonial terms when we incorporate them in multicultural literature curriculum of Teaching English Language Departments in undergraduate and postgraduate levels. Thus, postcolonial literary theory gives students the device they need in order to examine the cultural dilemmas of different postcolonial texts. Students who use postcolonial reading strategies achieve higher levels of multicultural literacy by performing more sophisticated and complex interpretations of their texts than they might have done using traditional interpretative approaches. The students' use of postcolonial reading strategies can also help them to become more effective intercultural communicators.

When we expose students to multicultural literary texts, we will encourage them to gain a literacy to compare and analyze the cultural viewpoints and values of East

and West and this knowledge will improve their attitudes towards the necessity of learning foreign languages. When students examine the themes of a multicultural novel or short story, they can connect the various conflicts and cultural issues which took place between the discourses within a text to the similar conflicts in other pertinent fiction, newspapers, historical texts, and other nonfictional literary texts. Therefore, the texts used in these courses are no longer seen as a work of literary text to be valued only in aesthetic terms, but as a compilation of opposing discourses which are related to conflicts that expand well outside the boundaries of a normal text. Edward Said states how important it is the study of literature is that a theory which accounts, on the one hand, for the ways cultural representations are affected by imperialism and, on the other, for the ways imperialist nations depend upon narratives of empire for much of their control over colonial lands and subjects. Said clarifies that the literary texts of empire and its Others are "a specific set of rich cultural documents in which the interaction between [Western countries] on the one hand and the imperialized world on the other is animated, informed, made explicit as an experience for both sides of the encounter" (Said, 1993: 20).

Students can fill the gap that exists within literary texts created within literary works by the exclusion or silencing of certain relevant discourses using proper supplementary materials, so that they can extend their discussions of themes and conflicts in the directions which they believe to be significant. For instance, racism as a significant theme of multicultural literature can be examined since this theme is of central importance to the postcolonial conception of the multicultural literature curriculum. Thus, students being exposed to this kind of texts will have the opportunity to discuss the concept of race if they are to learn how to deconstruct racist discourse. The term 'race' because of Eurocentrism, until recent times, has traditionally been used to exclude non-European literature from the canon of literary works valuable to be studied in the English curriculum. As Henry Louis Gates states:

> The question of the place of texts written by the Other (be that odd metaphorical negation of the European defined as African, Arabic, Chinese, Latin American, Yiddish, or female authors) in the proper study of "literature," "Western literature," or "comparative literature" has, until recently, remained an unasked question, suspended or silenced by a

> discourse in which the canonical and the noncanonical stand as the ultimate opposition. In much of the thinking about the proper study of literature in this century, race has been an invisible quantity, a persistent yet implicit presence. (Gates, 1985: 2)

Thus, as Henry Louis Gates, as a curriculum theorist, points out that the problem of racism in education, is crucial for teachers to "demonstrate that the views we hold about race have different historical and ideological weight, forged in asymmetrical relations of power, and that they always embody interests that shape social practices in particular ways" (Gates, 1992, 138).

Teachers and students familiarizing with the postcolonial deconstructive reading strategies will be able to question ethical beliefs and ethnocentric biases in their texts they discuss in their courses and in their interactions with the world outside the courses. Postcolonial deconstructive reading strategies can help students to learn to deconstruct the discourse of race through their reading of multicultural texts which examines dominant and subaltern cultures from both the center and the margins. Naming this 'textual power' Robert Scholes maintains that textual activities can be divided into reading, interpretation, and criticism:

> In reading we produce text within text; in interpreting we produce text upon text; and in criticizing we produce text against text. As teachers of literary texts we have two major responsibilities. One is to devise ways for our students to perform these productive activities as fruitfully as possible: to produce oral and written texts themselves in all three of these modes of textualization: within, upon, and against. Our other responsibility is to assist students in perceiving the potent aura of codification that surrounds every verbal text. Our job is not to produce 'readings' for our students but to give them the tools for producing their own. (Scholes, 1985: 24)

The knowledge students gain toward textual boundaries will lead them to deal with dominant and subordinate texts from different viewpoints, Henry A. Giroux states that:

> In addition to reading different texts and refiguring the grounds on which knowledge is produced, border pedagogy takes up the important tasks of establishing conditions for dominant and subordinate texts to be read differently. Texts must be decentered and understood as historical and social constructions marked by the weight of a range of inherited and specified readings. Hence texts

> can be read by focusing on how different audiences might respond to them, thus highlighting the possibilities of reading against, within, and outside their established boundaries. (Giroux, 1992: 30).

Thus, taking into account these circumstances, there will be no eventually authoritative analysis of a text, but many conflicting and contradictory readings. The reading patterns introduced, here, by Scholes and Giroux, students will enjoy the activities of identifying with, playing with, and fighting with the discourses while they examine different kinds of literary texts. Therefore, students' involvements with issues such as racism will also be concluded by their teachers as ideological orientation toward multicultural education policies and practices.

One of the first postcolonial studies to depict how Western discourse has constructed the idea of the 'Oriental' as inferior is Edward Said's controversial book *Orientals* (1978). European and North American scholars, for centuries, have written government and newspaper reports, novels and short stories, translations of Oriental fiction, linguistic, historical, religious, philosophical, anthropological and geographical studies about Middle and Far Eastern cultures. Edward Said interpreting and deconstructing the underlying of this enormous body of scholarship created by these Orientalist states that

> Texts can create not only knowledge but also the very reality they appear to describe. In time such knowledge and reality produce a tradition, or what Michel Foucault calls a discourse, whose material presence or weight, not the originality of a given author is really responsible for the texts produced out of it (Said: 1987, 94).

As Said maintains, the Orientalist approach in general shares

> with magic and with mythology the self-containing, self-reinforcing character of a closed system, in which objects are what they are because they are what they are, for once, for all time, for ontological reasons that no empirical material can either dislodge or alter (Said: 1987, 94).

Western readers desire to read novels in which the protagonist, the narrator and some of the other characters as well are Western. Other characters also often play useful roles in such fiction as intermediaries between East and West. Therefore, by

deconstructing such Orientalist stereotypes, students can come to see how literary representations of the Other have offered Western writers with opportunities to misrepresent the majority of the world's population as deceitful, dangerous, and inhuman. Thus, in deconstructing literary representations of place, students can search for pervasive gaps which exist in multicultural texts. Ashcroft et. al., argue that:

> The gap which opens between the experience of a place and the language available to describe it forms a classic and all pervasive feature of postcolonial texts. This gap occurs for those whose language seems inadequate to describe a new place, for those whose language is systematically destroyed by enslavement, and for those whose language has been rendered unprivileged by the imposition of the language of a colonizing power. (Ashcroft et al., 1989: 9).

This gap in postcolonial texts is related to the crisis of identity which grows between self and place as a result of the conditions of imperial oppression. For example, since slaves were segregated from their families and from others who spoke their language, and then enforced to speak English in order to continue to exist, the new Englishes such as Creole which they developed did not adequately unite them with their African past or with the strange new land which they came to live in. Following crossing the Atlantic to work on plantations, slaves required to practice Christianity, and deprived of opportunities to enjoy the power and status that could only be attained by those with full membership within the dominant white society, they lost their feelings of relationship to their homeland and could only express their relationship to their masters' world through their masters' language.

Another example is children of Native Canadaians who were taken away from their parents at a young age and obliged to live in residential schools where they were had to speak only English, as a result, their identities, their relations to their homeland, and their perception of the culture of their ancestors were damaged as they were punished for using the Native language with which they might have been able to continue these connections. The feelings of dislocation or displacement which slaves, indigenous peoples, indentured workers, and immigrants have felt is often reflected in their use of language. "The alienation of vision and the crisis in self-

image which this displacement produces is as frequently found in the account of" colonized people (Ashcroft et al., 1989: 9). Writers of multicultural literature have always tried to illustrate place must necessarily reproduce the struggles between the Standard English usage of the imperial centre and the various marginal forms of English such as Creole in the Carribean through which the subaltern challenges to speak by appropriating and changing the masters' language to better articulate their views of themselves and their culture.

Postcolonial theorists are using many critical models with the aim of categorizing and enlightening the association between literary works and the places which they are trying to represent. Bill Ashcroft and his colleagues have acknowledged four such models: First, 'national' or regional models, which emphasize the distinctive features of the particular national or regional culture; second, race-based models which identify certain shared characteristics across various national literatures, such as the common racial inheritance in literatures of the African diaspora addressed by the 'Black writing' model; third, comparative models of varying complexity which seek to account for particular linguistic, historical, and cultural features across two or more postcolonial literatures; fourth, more comprehensive comparative models which argue for features such as hybridity and syncreticity as constitutive elements of postcolonial literatures (syncretism is the process by which previously distinct linguistic categories, and, by extension, cultural formations, merge into a single new form). (Ashcroft, 1989: 15).

Whether students use these models in their analyses or not, the postcolonial theory of representation obliges students to include the different values systems that have shaped the constructions of people and places to be found in their texts. As Henry A. Giroux highlights

> [Representations] are always produced within cultural limits and theoretical borders, and as such are necessarily implicated in particular economies of truth, value, and power. In relation to these larger axes of power in which all representations are embedded, it is necessary to remind the student: Whose interests are being served by the representations in question? Within a given set of representations, who speaks, for whom, and under what conditions? Where

> can we situate such representations ethically and politically with respect to questions of social justice and human freedom? What moral, ethical, and ideological principles structure our reactions to such representations? (Giroux, 1992: 219)

Thus, postcolonial deconstructions of literary representation of place can encourage students to enlarge the limits of their imaginations and to encounter the stereotypical simplifications and exaggerations which writers sometimes use in the construction of fictive worlds. Students and teachers can argue and interrogate the representation of place in their responses to multicultural literature by using these models of the types of postcolonial literature and different senses of place. Comparing the representation of the same place by different writers, students will learn how to stay away from thinking about people and their worlds in conventional terms. They will also learn that everybody can just realize a place from her or his prejudiced point of views. Readings of different writers' descriptions of a place will constitute every student's perception of a particular place

Thus, multicultural literature can provide students a sense of place for the countries from which the texts develop, therefore, the authors could represent to students in words a place's basic presence or reality. In other words, their writing cannot be a clear expression of their world. Writers of multicultural fiction are apparently responsive that their works exist in relation to religious and national mythologies, generic conventions, political tropes, and so on. Thus, they can use the rhetorical means of their skill to reinforce main cultural discourse or to take apart it. For instance, examining the last part of Chinua Achebe's *Things Fall Apart*, we understand that it appropriates the written form in which the English language has attacked an unwritten Igbo reality. Thus, the ironic ending in which the district commissioner make a decision to capture the whole story in 'the book which he planned to write [The Pacification of the Primitive Tribes of the Lower Niger]' reviews the current procedure of cultural understanding and redefinition which naturally worked to the damage of blacks... Yet it is Achebe who, through writing *Things Fall Apart*, took the place of an efforted white appropriation of his story and his culture, trapping the 'official version' within a more sympathetic history. (Snead:1990, 242)

Thus, Achebe using the English language, attempted to include his Igbo culture and tradition into the dominant white colonial discourse to change the direction of the biased colonial discourse. Postcolonial writers by their oppositional supplementation are consciously subverting the dominant culture's discourse through oppositional supplementation, as Achebe does, are representing the subaltern negatively to validate the dominant group's authority, the act of representation is problematic for postcolonial critics and, therefore, a potentially useful starting point for students' critical analyses of multicultural literature.

Student, deconstructing and reconstructing a sense of place, examine it not only as the object of study but question it as the problematic challenges of the writer to capture that place in the web of intertextuality which should be of concern in the multicultural literature class. This network of intertextuality is not only a literary innovation; rather, it involves all types of texts, including the political, religious, economic, and social. Effective postcolonial teaching of multicultural literature, as Gayatri Spivak states: "should slide without a sense of rupture into an active and involved reading of the social text within which the student and teacher of literature are caught" (Spivak: 1985: 34).

The social text, for Spivak, comprises not only the social constraints within a classroom which tends to silence marginalized students, but it is also to be found as well in the societal discourses which extend well beyond the walls of the classroom and which shape both literary and pedagogical discursive practices.

By studying and examining multicultural literature, students, instead of focusing on just classic and modern works of the Western literary tradition, are encouraged to deconstruct perceptions of cultural difference which they come across in their texts. Reading texts according to the postcolonial theory enable students to examine literary representations from multiple perspectives. For Roger Simon young readers need to be given opportunities to "shift the grounds of [their] own readings" (Simon, 1992: 114).

The main purpose of textual study should be self-referential, that is, through a study of one's responses to text, one can be assisted to situate oneself (one's perceptions, beliefs, desires) within the 'worldly' discourses that make up a person's way of being in the world. This attempt, as part of a pedagogical project, will help students to come to a better perception of who they are, how their history has been comprised and how this knowledge can open up possibilities for change and enhancement, not only of their own lives but the lives of others as well (Simon, 1992: 114-115). For example, student by examining the two novels which I studied in this dissertation, *The God of Small Things* by Arundhati Roy and *Things Fall Apart* can achieve an appreciation of the different ways in which Indian and Nigerian people are portrayed by each writer. The comparative analyses which students carry out in their course between the representations of Indian and Africans which they learn in the works of Eurocentric and postcolonial writers, help them to attain an ability in their understanding of the differences between the writings, for instance, of the tourist, Ernest Hemingway, and the resistance writer, Chinua Achebe, which they could not have achieved without postcolonial approach to the development of multicultural literacy.

On the whole, the students' exposure to a basic postcolonial theory of representation offers them a broader base of reading strategies and theoretical insights into the relationship between imperialism and culture than they would have had access to have while they examining multicultural texts using only traditional literary critical reading strategies. This newly acquired skill will enable students not only to compare and contrast Eurocentric and postcolonial representations of dominant and subaltern cultures, but also will enhance their personal engagement with the moral, political, religious, and economic issues raised in the various discourses of their multicultural texts as they evaluate their own cultural assumptions in relation to those which they come across during their studies.

Thus, the incorporation of multicultural literary text in ELT curriculum will introduce students to an exciting and challenging range of world literature, particularly, postcolonial literatures in English, with a particular emphasis on works

associated with Africa, India, Pakistan and Britain. Using these texts in some courses of ELT departments will help students develop a critical understanding of literary variations. These texts both established and less known authors in the field will introduce students to the variety of critical issues and debates within the field of postcolonial studies, focusing in particular on key issues such as migration, racism, colonial discourse, identity, cultural hybridity and gender politics. The focus can be on key themes: representations and resistance of national identities, language, migrant aesthetics, and gender politics, in a postcolonial context. During these courses, students will explore political, cultural and formal issues through reading the postcolonial novels.

These courses also give students a substantial introduction to non-canonical texts and the relationship of culture, politics and history to the study of literature. Appendix I in this study illustrates what sort of reading questions is related to the examining and analyzing of a multicultural text. Students who complete this course will be able to

1- Demonstrate critical awareness of a range of literatures in English, dominants and subaltern literatures and of regional and global varieties of the English language;

2- Understand the role of different critical traditions in shaping literary history;

3- Gain competence to evaluate the literary, cultural and socio-historical contexts of literary creation and reception;

4- Provide an understanding of a wide range of colonial and post-independence literatures and their social and cultural contexts;

5- Pay particular attention to the marginalizing of the colonial world in the ‘classical’ imperial novel, and its repossession in post-colonial writing;

6- Understand the issues of women and postcolonialism, transgressive writing, and the sites of colonization and their relationship to the metropolis;

7- Develop a critical awareness of the wide-ranging impacts of colonialism and how these have been treated in various periods in different types of text;

8- Differentiate between different kinds of texts;

9- Interpret these texts;

10- Know the main issues in postcolonial theory today, along with the appropriate critical terminology;

11- Acknowledge a broader appreciation of nonstandard varieties of English and other world varieties of English;

12- Recognize an awareness of issues related to World Englishes and to the sociopolitics of English language teaching;

CONCLUSION

Arundhati Roy and Chinua Achebe are two of the best postcolonial writers in the contemporary literary scene who represent some of the most significant issues of colonial and postcolonial world through their similarities and differences. Both of them focusing on the indigenous and Western power structures and the colonial heritage succeed in *The God of Small Things* and *Things Fall Apart* to convey the Indian and Nigerian postcolonial experience. Although Roy and Achebe have a lot in common, they reflect at the same time some different aspects of imperialism. They both grew up in multilingual societies, utilized the English language as a means of communication both in speech and writing, wrote primarily about the colonial and postcolonial period of their countries and transcultural forms and colonial heritage in postcolonial India and Nigeria they experienced. On the other hand, the approach they have selected to represent and enlighten all these issues locates them to some extent as different viewers of the literary imagination. While Roy focuses on the synchronic realities of the postcolonial India, Achebe concentrates more on chronological nature of culture in Nigeria. However, the sequential and the spatial issues of past and present, local and foreign influences in both writes' works are intertwined.

Roy examines in her novel the causes and roots of most of the cultural conflicts she observes in the society. For her, those conflicts stem from characteristics inherent in a people's personality as a result of colonization. She subtly illustrates the major interlinked power structures that work in the areas of caste, gender, and race, which shapes a web in which the characters are vulnerably entrapped. These power structures raise boundaries and barriers that separate the characters, limiting, conditioning and even spoiling their lives. Alternatively, Achebe, despite the fact that he is deeply conscious of all the problems that face his society and all its flaws, is inclined to analyze them in relation to the cultural, political and economic changes that his society has had to go through in the centuries of colonial rule and the era of postcolonial period.

The concerns of postcolonial theorists are numerous and complex. Owing to the flexibility of the term "post-colonial," a great number of issues fall under the umbrella of post-colonial theory. The theorization and deconstruction of cultural forms such as literature, the analysis of power relations between the new nation-states and the former empire, questions of subalternity, alterity, the constitution of identity and linguistic and textual issues generated by the imposition of the colonizer's language and systems of representation are to be counted among the major ones. Central to my thesis are the questions of power relations and language.

Thus, Postcolonial theory has opened new horizons in explanation of the relationship between the West and the non-West. As Elleke Boehmer claims, its aim is “mending historical ruptures and repairing historical memories; reclaiming the native right to name; representing native people “as subjects of their own past”; and filling in the historical blank that represented the pre-conquest past in terms of the colonizer” (Boehmer, 1995: 190). It also examines the theorization and deconstruction of cultural forms such as literature, the analysis of power relations between the new nation-states and the former empire, questions of subalternity, alterity, the constitution of identity and linguistic and textual issues generated by the imposition of the colonizer’s language and systems of representation. It also helps understanding the meaning and mechanism of Hybridity.

Thus, by examining the works of Roy and Achebe, we see that literature again has proved its value as a means of a profound understanding of reality. Their works are noticeable as an essential supplement and enhancement to postcolonial theory. Although, postcolonial theory focuses on the brighter side of hybridity as a foundation of strength and resistance among colonized people, both writers are conscious of its threats and menaces. The major dissimilarity between them is that while Achebe is still, despite all the risks, one of its great supporters, Roy observes it as a sign of limitation and inferiority. For Roy, the colonized people’s mimicry is a baseless reflection of the Western origin. Roy, as a postcolonial writer seems to criticize the idea of cultural imperialism in *The God of Small Things*. Thus, she does not approve the multicultural project or the hybrid understanding of the Self or the

Other.

Roy's and Achebe's respective uses of the English language represent their very similar approaches towards hybridity and assimilation. Roy's use of language depicts a special grammatical and stylistic usage. She uses a hybrid language to the hybridized aspects of her people's culture. Achebe, similarly, reappropriates the language by hybridizing it and making it illustrate a different cultural code, for instance by African proverbs. They both do this by making the signs of the language signify in a different way by recontextualizing them.

Roy herself transgresses English language rules and standard use of it and subverts its meaning, since "postcolonial writing abrogates the privileged centrality of 'English' by using language to signify difference while employing a sameness which allows it to be understood" (Ashcroft, et. al., 1989: 51). Roy challenges the legitimacy of a standard English by modifying it, the language of imperial domination. Since for Roy "language is a material practice and as such is determined by a complex weave of social conditions and experience" (Ashcroft, et. al., 1989: 41), she appropriates English effectively and originally, particularly, by presenting the children's lingo. In fact, Roy, in transforming the language, uses it in a different way to "makes it 'bear the burden' of their [postcolonial] experience" (quoted in Ashcroft, et. al., 1989: 10). Thus, Roy's recreation of English symbolizes the postcolonial voice challenging a former instrument of colonial power and represents an act of resistance against the way English constructed the precolonial world. Therefore, Roy's criticism of the precolonial canonical works reveals the complex relationship existing between representation and imperial power.

Chinua Achebe in *Things Fall Apart* (1958) uses his unique literary techniques to communicate his message to African and non-African readers. The three language strategies; narrative techniques, pidgin English, and proverbs are used artistically by Achebe to help underline the distinctive and developing themes in his novels. In *Things Fall Apart,* set in the precolonial and colonial period, Achebe tries to tell his readers that African people owned rich and sophisticated cultures before

European colonizers come to their country. Thus, he contradicts the imperialists' submission that Africa was a 'dark continent' populated by people without a culture and history. Achebe's use of these three language means appears appropriate for this function.

Achebe's adoption of an omniscient narrator whose voice is characterized by Igbo folklore-style presents his readers with the Igbo version of their culture and tradition. Achebe's use of Igbo proverbs in *Things Fall Apart* helps to gain the theme of novel. In *Things Fall Apart* almost every Igbo character frequently uses proverbs in their speeches. As proverbs are symbols of cultures, by showing his characters' eloquence in this traditional verbal art, Achebe persuasively expresses to all his readers that Igbo culture existed before the coming of the Europeans. Although Achebe's uses little pidgin English in *Things Fall Apart* comparing to the proverbs, it adds realistic aspect to the novel in that it clearly signifies the coming of an alien culture and the slight changes this culture is bringing to Igbo people's life.

As a second conclusion, Achebe has been deliberately examining the question of who has the right to tell the African story. Achebe's *Things Fall Apart illustrates* the struggle between the Igbo people and the colonizers. For many decades, the African story has been narrated by European explorers and European colonizers in which the rich history and cultures of the African people are disregarded. African people were described as primitive and savage, waiting to be pacified, for example, the book that the British District Commissioner write is a typical imperialist perception of Africa and African people. Achebe's use of an omniscient narrator and Igbo proverbs offers his readers the Igbo version of the Igbo story. The omniscient narrator in this novel presumes ultimate authority by deliberately distancing himself from his stories. The proverbs used in this novel told by the omniscient narrator present evidence of the existence of rich cultures and traditions in Africa before the coming of the colonizer.

As a third conclusion, Achebe through the effective use of the three language strategies depicts that not only is it possible, but also desirable for African writers to

use English, an imperial language, as their medium of literary depiction. Achebe indicates that English can be manipulated to convey the African experience genuinely and effectively. Achebe's use of different narrative voices and his repeated use of pidgin English and African proverbs are efficient in giving English the capacity of reflecting change in West African realities in different historical periods. Thus, English combined with Achebe's language devices is a very powerful means for African writers to counter the colonizer's endeavor to reject the existence of African culture before European colonization. The folklore-style narrative in *Things Fall Apart* together with the rich collection of proverbs used by Achebe obviously demonstrates that the colonizer's endeavor to refuse the existence of an African culture is unsuccessful. Pidgin English has been considered as an inferior language by European scholars; therefore, the 'inferiority' of pidgin English is continually used by colonialists as an evidence of the 'inferiority' of the African people. Achebe disproves the negative connotation of pidgin English by exposing the rich potential of pidgin English in assisting African literary expression.

Achebe, through different narrative modes, contradicts the colonizer's endeavor to negate African culture and refuses any single voice, in post-independence West Africa, the authority of speaking for the whole nation. In the same way, through the use of pidgin English and proverbs, he explains how these two language devices are used by politicians to attain their political goals. In fact, Achebe articulates implicitly his strong aversion to the dishonest post-independence government bureaucrats.

The reflection of transcultural forms and postcolonial issues in *The God of Small Things* and *Things Fall Apart* summarizes almost similar ways each of the two writers chooses to understand the effects of the Western presence in Indian and Nigerian societies. In *The God of Small Things* the conflicting issues of postcolonial India are described. In *Things Fall Apart,* the pre-colonial and colonial Nigerian society is portrayed. Roy and Achebe represent two nearly similar models of two different reactions to the cultural encounter between the West and its other(s). While Roy stands for the colonial assimilated self with its originary and the hybridized culture, Achebe embodies the hybrid postcolonial self with its multiple resources and

negotiable identity. In the works of both writer hybridity represent the development and constant interchange that opens a world of possibilities for everyone and every society.

Roy's novel represents the hybridity, or the state of 'entertaining difference', whether biological, cultural, linguistic or conceptual as something that creates responses of fear, hatred, and even violent retaliation. As Anna Clark maintains, "the reason for those responses is the perception of hybridity as a threat, on the grounds of its capacity to challenge, subvert and oppose the prevalent structures of power" (Clark, 2007: 139). Although hybridity is not inherently subversive, therefore, the twin's unconscious play with language which is an overt intention to challenge a world order or Velutha and Ammu's transgression of the "Love Laws" (33), even if they are aware of the aftermaths of their act which is not simply some sort of joint manifesto against the religious rules of Hinduism, are all consequences of cultural hybridity. However, what makes hybridity harmful is its social view; that is, what the novel look at is the social functioning of hybridity, which includes its simultaneous sensitivity as a threat and a subversive device in relation to established hierarchies of culture and language.

Roy in *The God of Small Things* portrays Velutha as the incarnation of 'the god of small things,' since he is the scapegoat and sacrificial victim of the indigenous and Western power structures. Velutha's social status as an untouchable and the repeated mentions to his steel handcuffs, the most striking image of bondage and hopelessness, frequently remind readers of his powerlessness. Roy depicts that the pre-colonial principles of *danda,* which represents absolute authority, and *dharma,* which states the rules and duties inherent to an individual's social position, are still ordering principles in postcolonial Indian society. In fact, Hindus and Christians equally assume the coercive principle *of danda,* which justifies violent aspect of caste authority, to punish Velutha's transgression of caste system, which in reality is an act of revolt against his *dharma,* and reflects his refusal to internalize *bhakti.* Thus, Velutha's challenge of the "Love Laws" (33) represents a political statement against caste custom, and he, therefore, symbolizes the principle of resistance.

On the other hand, Ammu's transgression of the "Love Laws" (33) is also as a result of her lower position and the oppression she experiences at the hands of the patriarchy. Her love affair with an Untouchable is certainly a political stance against her incapability to male oppression. She refuses to admit that her body is a blank page, where patriarchy and caste convention have written their rules, and assert an authority over it. Thus, her secret relationship with Velutha is a conscious act of revolt, for it represents a transgression of the principle *of bhakti,* which implies her complete acceptance of subordination, and the principle of *dharma,* according to which women's sexuality is completely denied. Her violation of the 'Love Laws' is, therefore, an act of resistance.

Hybridity is also portrayed as being the result of colonized subjects' internalization of ideological representations of their identity discussed in postcolonial discourse. The colonial subjects were made to internalize stereotypical images of themselves that composed their hybridity and consequent drive to mimicry. The outcomes of the use of power in such a subtle way to create colonial subjects' identity in discourse and convince them to internalize it are the main themes in Roy's *The God of Small Things*. Although the main events of the novel are set more than twenty years after the Independence of India, Roy demonstrates that there are still established forms of consciousness typical of a colonized society such as hybridity that creates a feeling of inferiority and the drive to mimicry. The Ipe family depicts an intense drive to mimicry due to their internalization of the colonizer's ideological representation of their 'otherness.' Their hybridity and drive to mimicry can be seen in their concern and attitudes towards English language. English language as a cultural device is for them an entity of desire and identification inasmuch as it is a metaphor for Western white identity. For instance, Baby Kochamma's and Chacko's satisfaction in their mastery of English is, in fact, the result of their belief that language and identity are interdependent concepts. They have been convinced that their linguistic skills and performance in the language of the former colonizer are an essential part of their identity.

Since English Language Teachers, in recent years, have been incorporating multicultural literary texts in their literature curriculum to meet the needs of their culturally diverse students, the last part of this study examines how this incorporation can be useful in English language teaching. Unfortunately, most teachers who use multicultural literary texts are not equipped with enough knowledge about different literary criticisms and interpretative techniques. They mainly use traditional reading strategies, therefore, they are not aware of, for example, Eurocentric biases which can be examined only by using postcolonial literary criticism. As a result, these teachers are not able to encourage their students to admit uncritically challenging representations of various cultural groups as they encounter these representations in their literary texts. Thus, teachers by using the postcolonial literary theory will lead their students to understand more effectively the representations of dominant and subaltern cultures to be found in both Eurocentric and postcolonial literary texts, and will achieve higher levels of multicultural literacy, which makes them more effective intercultural communicators.

Notes

Introduction:

1 Quoted in <http://www.gend.ceu.hu/ma_courses/winter_elective.php>.
2 An Anglophile (from Latin *Anglus* "English" + Ancient Greek *φίλος* - philos, "friend") is a person who is fond of English culture and England in general. Quoted in <ttp://en.wikipedia.org/wiki/Anglophile>

Chapter Two:

1. 1 Quoted in <http://www.harpercollins.com.au/author/AuthorExtra.aspx?
2. displayType=interview&authorID=50000537>.
3. 2 Quoted in <http://voices.cla.umn.edu/vg/Bios/entries/roy_arundhati.html>.
4. 3 Quoted in <http://www.greenleft.org.au/2003/525/30923>.
5. 4 Arundhati Roy. Op. Cit. 2
6. 5- Jaggi, Maya. « An Unsuitable Girl. » *Guardian* 24 May 1997: Weekend 12-18.
7. Quoted in <http://www.luminarium.org/contemporary/arundhati/>.
8. 6 Quoted in <http://www.ratical.org/ratville/nukes/endOfImagine.html>.
9. 7 Quoted in <http://www.hinduonnet.com/fline/fl1906/19060270.htm>.
10. 8 Quoted in <http://www.kirjasto.sci.fi/achebe.htm>.
11. 9 Quoted in <http://en.wikipedia.org/wiki/Chinua_Achebe>.

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Appendix I

Selected Sample Extracts for a textual analysis of Arundhati Roy's *The God of Small Things* and Chinua Achebe's *Things Fall Apart* based on the postcolonial theory.

The God of Small Things 51, 52

The History House.

With cool stone floors and dim walls and billowing ship-shaped shadows. Plump, translucent lizards lived behind old pictures, and waxy, crumbling ancestors with tough toe-nails and breath that smelled of yellow maps gossiped in sibilant, papery whispers.

"But we can't go in," Chacko explained, "because we've been locked out. And when we look in through the windows, all we see are shadows. And when we try and listen, all we hear is a whispering. And we cannot understand the whispering, because our minds have been invaded by a war. A war that we have won and lost. The very worst sort of war. A war that captures dreams and re-dreams them. A war that has made us adore our conquerors and despise ourselves."

"Marry our conquerors, is more like it," Ammu said dryly, referring to Margaret Kochamma. Chacko ignored her. He made the twins look up *Despise.* It said: *To look down upon; to view -with contempt; to scorn or disdain.*

Chacko said that in the context of the war he was talking about— the War of Dreams—*Despise* meant all those things.

"We're Prisoners of War," Chacko said. "Our dreams have been doctored. We belong nowhere. We sail unanchored on troubled seas. We may never be allowed ashore. Our sorrows will never be sad enough. Our joys never happy enough. Our dreams never big enough. Our lives never important enough. To matter."

Things Fall Apart 162

"The white man's court has decided that it should belong to Nnama's family, who had given much money to the white man's messengers and interpreter."

"Does tihe white man understand our custom about land?"

"How can he when he does not even speak our tongue? But he says that our customs are bad; and our own brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us? The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart."

"How did they get hold of Aneto to hang him?" asked Okonkwo."When he killed Oduche in the fight over the land, he fled to Aninta to escape the wrath of

the earth. This was about eight days after the fight, because Oduche had not died immediately from his wounds. It was on (lie sevi-ulh day th:il ho died. Hut everybody knew that he was going to die and Anelo got his belongings together in readiness to flee. But the Christians had told the white man about the accident, and he sent his *kotma* to catch Aneto. He was imprisoned with all the leaders of his family. In the end Oduche died and Aneto was taken to Umuru and hanged. The other people were released, but even now they have not found the mouth with which to tell of their suffering."

The two men sat in silence for a long while afterwards.

1- Questions that should be posed before a textual analysis of a postcolonial text in multicultural literature courses in ELT Departments.

Part I (General questions used in textual analysis)

1. Who is the writer?
2. Who is the intended audience?
3. What is the need which encouraged this writer to write?
4. What discipline or discourse community does this text seem to be a part of?
5. What issue is being addressed?
6. What position does the writer take?
7. What is the author's major claim or thesis?
8. What evidence or reasons does the author supply to support the claim?
9. Does the author offer any refutations? If so, of what?
10. How effective are the refutations?
11. How does this text relate to other texts you have been reading?

Part II (Questions that are particularly applicable to textual analysis of postcolonial literary texts)

12. How did the experience of colonization affect those who were colonized while also influencing the colonizers?
13. How were colonial powers able to gain control over so large part of the non-Western world?
14. What traces have been left by colonial education, science and technology in postcolonial societies?
15. How do these suggestions affect decisions about development and modernization in postcolonies?
16. What were the forms of resistance against colonial control? How did colonial education and language influence the culture and identity of the colonized?
17. How did Western science, technology, and medicine change existing knowledge systems?
18. What are the evolving forms of postcolonial identity after the departure of the colonizers?
19. To what extent has decolonization (a reconstruction free from colonial influence) been possible?

20. Are Western formulations of postcolonialism overemphasizing hybridity at the expense of material realities?
21. How do gender, race, and class function in colonial and postcolonial discourse? Are new forms of imperialism replacing colonization and how?
22. Should the writer use a colonial language to reach a wider audience or return to a native language more relevant to groups in the postcolonial world?
23. Which writers should be included in the postcolonial canon?
24. How can texts in translation from non-colonial languages enrich our understanding of postcolonial issues?
25. Has the popularity of the postcolonial novel led to a neglect of other genres?

2- Sample essay and composition topics that can be given to students during and after reading the discussed novels.

The God of Small Things

1- Did Roy do a good job representing the postcolonial India and explain the caste system in India, and give information about the culture, in general, of the Southwestern area of India where this story takes place.

Things Fall Apart

2. Why does Chinua Achebe finish *Things Fall Apart* with the District Commissioner, the colonizer, pondering about the book that he is writing on Africa?