

**VAN YÜZÜNCÜ YIL UNIVERSITY**  
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**ENGLISH LANGUAGE AND LITERATURE**

**DISCRIMINATION IN THE POSTCOLONIAL PERIOD THROUGH THE  
ANALYSIS OF *NERVOUS CONDITIONS*, AND *THE LONELY LONDONERS***

**M.A THESIS**


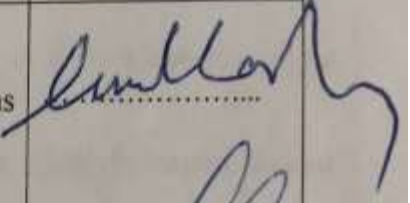
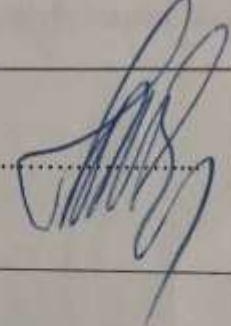

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## Kabul ve Onay

<p><b>Banaz Salih ALİ</b> tarafından hazırlanan "<b>DISCRIMINATION IN THE POSTCOLONIAL PERIOD THROUGH THE ANALYSIS OF NERVOUS CONDITIONS, AND THE LONELY LONDONERS</b>" adlı tez çalışması aşağıdaki jüri tarafından OY BİRLİĞİ / OY ÇOKLUĞU ile Van Yüzüncü Yıl Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında YÜKSEK LİSANS TEZİ olarak kabul edilmiştir.</p>	
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**Banaz Salih ALI**

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**POST KOLONİYAL DÖNEMDE *NERVOUS CONDITIONS* VE *THE LONELY LONDONERS* ANALİZLERİ İLE AYRIMCILIK**

**ÖZET**

İnsanoğlunun sömürgeci geçmişindeki çektiği acıları ve zulmünü tasvir ederek, sömürge sonrası yazarlar sömürge rejimlerinin egemen ve marjinalleşmiş toplumlardaki etkilerini resmektedir. Postkolonize olmuş milletlerden bazı yazarlar, yitirilmiş tarihlerinin bir parçasını yeniden yazmayı seçiyorlar. Aslında, Tsitsi Dangarembga ve Samuel Selvon, ırkçılık ve sömürgecilik gibi birlikte ortaya çıkan sorunları resmeden önde gelen post-kolonyal yazarlardan ikisidir. Kolonileşmiş karakterlerin yaşamı boyunca eğdirmek ve ayrımcılıkla karıştırılır; bu tür baskılar sömürge döneminde Afrikalıların kimliğinin bozulmasında önemli rol oynamaktadır. Romancıların ırksal gerilimi anlatmaya çalışması kolonileşmiş halkın varlığının kopması ve çalışma arkadaşlarının ulusal bütünlüğünün gevşetilmesinde etkili bir faktördür. Sömürgeciler ırkçılığın tohumlarını eker, çünkü ırk ayrımcılığı üstünlük ve aşağılık, itibarlılık ve itibarsızlık arasındaki farkı ifade eder. Bu tez, Samuel Selvon'un *The Lonely Londoners* ve Tsitsi Dangarembga'nın *Nervous Conditions* da sömürgeci ve ırksal ayrımcılığı söylemleştirmeyi hedeflemektedir. Romanlar, sömürgecilerin uyguladığı ırk ayrımcılığını ve sömürgecilerin kadınları için önemli bir engel olan cinsiyet ayrımcılığını anlatmaktadır. Öte yandan, yerlilerin kimliğini ve kültürel değerlerini değiştirmedeki sömürgecilerin dili kritik bir araç olarak kullanılmıştır. Bu araştırma aynı zamanda, sömürgecilerin sömürgecilere diğeri olarak nasıl davrandıklarını açıklamaya

çalışmaktadır. İkili mücadele yalnızca üst düzey ile alt arasında değil, aynı zamanda ben ve öteki arasındaki insan ruhunda yaşamaktadır.

**Anahtar Kelimeler** : Selvon, Tsitsi, Sömürgecilik, Irkçılık , Cinsiyet.  
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**DISCRIMINATION IN THE POSTCOLONIAL PERIOD THROUGH THE  
ANALYSIS OF *NERVOUS CONDITIONS* AND *THE LONELY LONDONERS***

**ABSTRACT**

Through depicting the suffering and oppression of man's experiences in colonial backgrounds, postcolonial writers portray the effects of colonial regimes in the dominated and marginalized societies. Some of the writers from postcolonized nations choose to rewrite an integral part of their history, which has been missed. Indeed, Tsitsi Dangarembga and Samuel Selvon are two of the prominent postcolonial writers who demonstrate the successive issues of racism and colonialism. The life of the colonized characters is riddled with subjugation and discrimination; such oppressions play a crucial role in distorting the identity of the Africans during the colonial period. The novelists seek to narrate that racial tension is an influential factor in snatching away the existence of the colonized people and loosening the national integrity of the fellowmen. Colonial Dominations sow the seed of racism because racial discrimination connotes the distinction between superior and inferior, high and low. This thesis targets to discourse the colonial and racial discrimination in *The Lonely Londoners* by Samuel Selvon and *Nervous Conditions* by Tsitsi Dangarembga. The novels depict racial discrimination practiced by the colonizers and gender discrimination as significant obstacles for the colonized women. Then, language as a critical tool is used by the colonizers in transforming the identity and cultural values of the natives. The research also attempts to explain how the colonizers treat the colonized as the other. The binary opposition is not only between the superior



and inferior; but it is inhabited in the human psyche as we see the difference between self and the other.

**Keywords** : Selvon, Tsitsi, Colonialism, Racism, Gender, Discrimination.

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## **Introduction**

Colonialism means the physical domination of one powerful country over another or in a subtler form which involves economic, political, and cultural dominations. Considering British colonization, the experience of colonialism had a crucial role in shaping people's ideas about the concepts of race and gender. In other words, the colonizers' preconceived notion, and all the stereotypical images represented the colonized people shapes our understanding about the indigenous people. Thus, postcolonial criticism is a response for all the theories, and thoughts which emerged after Western colonialism. Furthermore, through colonial education the false image of the colonizer and the 'Mother Country' is romanticized which caused the internal split of the colonial characters between the aboriginal culture and the appropriated imperialistic culture. The individuals of formerly colonized nations began to feel aware of their personality as less important because they are discriminated or subjugated and economically, politically and culturally marginalized. The self-consciousness about one's personality is a central theme in postcolonial theory. Thus, the subjects of formerly colonized nations often struggle in redefining their identity because they feel inferior. The blind loyalty for the 'Mother Country' and the feeling of Englishness in Colonized subjects does not give them the feeling of inferiority but the discrimination they face does. The occupiers think that the colonized are different. The difference may belong to the skin color, ethnicity, religion, language or even accent or their birthplace. Even though the colonized people are raised with the belief that they are British, while they place in the center of British Empire, they do not feel welcomed, and they go through racial discrimination, so, they feel they had to reconsider their sense of belonging. When the feeling of belonging vanishes and when a culture believes its superiority to another, the individual's identity may shatter. The superiority of culture is used during the colonial period to civilize or educate the supposed inferior culture. This leads to emergence of oppression and alienation when a different race and social groups in society are discriminated by the majority of power holders or upper classes. During the colonization period the subjugation was so forceful that the habitants of the occupied countries were

devalued and doomed to work as slaves in their countries. After the decolonization period, the individuals of the exploited nations looked for jobs, better education and even food to feed their families. Many writers from the previously colonized nation have tended to reflect the influence of decolonization in their writings. Sam Selvon from Trinidad and Tsitsi Dangarembga from Zimbabwe; are two authors who deal with the agonies that the colonized experienced, either in their countries or in Britain. Selvon wrote *The Lonely Londoners* after moving to London. This novel is semi-autobiographical, based on the author's life and narrates his experience as a West Indian immigrant in London after the post-war era. The novel is represented as a first work in detailing the lives of black immigrants in London and is regarded as a vital text in the literature of decolonization. Selvon depicts how black immigrants are treated, and it also notes the issues of racial discrimination and the psychological impacts of racism on the black characters when they try to acclimate to a new culture.

On the other hand, Dangarembga's novel reveals that Westernization has destroyed African culture. *Nervous Conditions* urges women community to fight and decolonize themselves against both patriarchal and colonial institutional oppressions. The story narrates survival strategies for colonized man and woman under the rule of colonial tongue. The target of this thesis is to analyze how the colonized are treated by the colonizers, and how they react to the systematic discriminations in order to survive.

## **CHAPTER I**

### **1.1. COLONIALISM AND POSTCOLONIAL STUDIES**

This chapter familiarizes the reader with some brief information about Postcolonial literature. Firstly, it starts with the emergence of postcolonial literature and the prominent figures of the theory. Sequentially, it gives an overview of the concepts of colonialization as one of the consequences of imperialism and postcolonial literature as a literature of resistance which examines the consequence of colonialism.

Moreover, the main discussion of this section consists of race and gender discrimination as a theoretical framework. The first part analyzes race discrimination practiced by the colonizers, and the second part deals with gender discrimination as a great obstacle for the colonized women. Then, the research sheds on language as a critical tool used by the colonizers to transform the ideology and culture of the natives. The chapter concludes by presenting the biography of Samuel Selvon and Tsitsi Dangarembga and their major works. It studies their backgrounds and motives behind writing the aforementioned postcolonial novels.

#### **1.1.1. Colonialism and Literature**

Throughout the ages, literature has given context and insight to the world's different societies. Literature as a cultural and historical artifact has always been an effective factor to express human beings struggle in life. Postcolonial theory mainly deals with the effects of colonialism on colonized countries and the necessity for decolonization. Through reading literature from colonized nation one can understand that cultural products are influenced by the imperial process. Reading a piece of literature through postcolonial lenses broadens the readers understanding of literary texts.

Postcolonial literature is a body of literature that seeks to critique, understand, and negotiate the consequences of racism and colonial rule in a specific historical event, and looks forward to more social justice and egalitarian world order. It designates to justify the way which the discourse of non-Europeans, including Middle East, Africa, and Asia, have been misrepresented and marginalized as an influence of colonization. That is this

literature of protest, anger, resistance, as well as hope. (Nayar, 2008: 1). It is the literature which seeks to understand its pre-colonial past in order to plan for its future. So as to understand postcolonial literature, firstly, we need to have a perceived notion of what colonialism by itself achieved and meant.

While colonialism aims to represent the exploitation of weak and backward people by the colonial powers, postcolonialism questions how resistance, oppression, and assimilation occurred in the aftermath of colonial rule. The colonized people feel inferior from the moment of their contact with the superior people and their high culture. Unquestionably, the colonizers internalized this sense of inferiority because it was difficult to control the colonized people without giving them the feeling of inferiority. This basic duality of superior and inferior internalized by the colonized people and they believed Europeans racial superiority for a long epoch. To have better understanding of colonialism, it is necessary to highlight some of its definitions, in *The American Heritage Dictionary*, colonialism defined as “The policy or practice of a wealthy or powerful nation's maintaining or extending its control over other countries, especially in establishing settlements or exploiting resources” (Harcourt, 2018). Hence, colonialism is the exploitation of weaker countries resources by stronger ones. In other words, colonialism brought financial benefits for the colonizer but left negative consequences on the colonized nation. Besides, Colonialism is insidious; it extends beyond land exploitation. Its impact shapes religion, language, education, and increasingly, culture. Therefore, in this way, the postcolonial theory must be more than merely a response to the experience of imperialism or a discursive historical construction of after independence. Inevitably, postcolonialism seeks to unearth the effects of imperialism in the cultural-political, material, educational, historical, and textual spheres. Therefore, postcolonial texts such as novels, plays, films, and verses have become a cultural/textual manifestation of reaction to colonialism. Theoretically, postcolonial critics attempt to work on two levels, firstly, they attempt to deconstruct and dismantle any ongoing colonial power structures produced by institutions of the west. Secondly, they elucidate post-coloniality that exists in certain discourses (Gilbert, 1996: 2). In order to comprehend the significance of postcolonial literature, the reader must realize the scope of European’s Involvement in

the lives of indigenous people from their motherland. Obviously, between nineteenth centuries until the end of World War Two, European colonizers had governed and conquered the majority of countries throughout the world. By the middle of the twentieth century, the dominated countries staged a successful movement for liberation; consequently, most of the invasion by Europeans ended. After independence, indigenous authors were capable of freely expressing their feelings and thoughts about long-term consequences of subjugation of their tradition, custom, and people. Indeed, a great mass of postcolonial literature produced after the colonies gained their independence (Ashcroft, 1989: 2).

One of the influential figures of postcolonial theory is Edward Said. Said as a Palestinian American scholar expanded the field for some decades, and his theories became a sample for postcolonial discourses. In 1978 his name came to light with the publication of *Orientalism*; he subverts the discrimination between the East and West, and, questions the Europeans racial superiority connection. In *Orientalism*, Said argues that the westerners have preconceived opinions towards the Orient (East). The Europeans prejudiced image towards the East both romanticized and mistaken. In addition, this false image of the orient naturalized the conquest of the East. Said defined Orientalism in his book, as, “A Western-style for domination, restructuring, and having authority over the Orient” (Said, 2003: 3).

For sure, there is a list of most influential critics who contributed to the growth of postcolonial literary theory including Gayatri Chakravorty Spivak, Homi K. Bhabha, and Frantz Fanon. Postcolonialism is an interdisciplinary theory, as the term denotes, it refers to the epoch after the colonialism. According to one of the influential definitions, Ashcroft et al. used the term of post-colonialism, “To cover all the culture affected by the imperial process from the moment of colonization to the present day.” (1989: 2). In brief, colonialism produces numerous difficulties for colonized people. So, postcolonialism is a literature of the people who are trying to retrieve the identities and freedom of their native culture after confronting for independence. Besides, it revises and revisits the colonial history, with providing a full depiction of the psychology of indigenous people who were affected by colonialism and how their lifestyle intertwined or hybridized by western



cultures, and language. The term, generally, used to refer to the economic, cultural, historical, and political situations of the decolonized countries.

Postcolonial criticism certainly developed after and during the independence of the dominated nations. The theory finds its thoughts and methods from the anti-colonial movements. As an intellectual project the theory emerged around the years of 80s, but it found popularity in the 90s. As an anti-colonial and anti-racist movement, postcolonial critical theory struggles to retrieve cultural, social, economic, linguistic, and psychological leftovers. Since the concept does not approve of any discrimination of unjust power structures, its generally applied to resist against gender, class and race oppression. This theoretical movement negotiates for democracy, emancipation, and social justice to fight oppressive structures of discrimination, exploitation, and racism. (Mishra, 2013: 130). In brief, postcolonial literature is far from merely being the writings which came after imperialism, and it is scrutinizes the relationship between the dominant and dominated. It is all the discourses that set a stage to oppose colonialists' perspective.

As stated by Edward Said, the present mirror of the future and the historical roles played by the colonialists is undeniable in forming the geographical, cultural, and socio-economical state of the colonized. Accordingly, Said articulates, the historical inextricability of both the colonized and the colonizer. It would be a misleading interpretation of the texts if we studied merely from a single viewpoint since those literary works are already tools in the hand of colonizers. That is to say, to justify colonialism, the colonizers distorted the image of the indigenous colonized. Said claims the interrelatedness between literature and the life of a specific time. Many other writers have emphasized this intertwined relationship between literature and historical moment (Hamadi, 2014: 41). Gayatri Spivak in: "Can the Subaltern Speak" illustrates that "Western intellectual production is, in many ways, complicit with Western international economic interests" (Spivak G. C., 1988: 237).

What Said and many other postcolonial writers emphasized in their articles and books is not blaming such talented authors, after all, as Said in *Culture and Imperialism* proclaims; they are the creatures of their time. They do not accuse any of those who were responsible for the horrors and all the subjugation triggered by colonization. All in all, the

postcolonial authors call for a more realistic understanding and an objective view of the relationship between the colonizer and the colonized. And a different reading of the literary texts regarding historical experiences as a part of relation between empire and culture, such as Westerners and Africans, Latin Americans, Indians and Britishers, and Algerians and French in spite of the vengeful bitterness, bloodshed, and horrors.

### **1.1.2. Colonial Domination and Postcolonial Resistance**

The concept of postcolonialism is commonly described to the period after colonization. However, the postcolonial critics emphasize that its effect on the colonized people never ended, on the contrary camouflaged. The term has gained recognition during the modern period, and it examines the relationships between the colonizer and the colonized. Generally, the term postcolonialism is not defined as after colonialism, which means all the social values confused by colonization are no longer reckoned with. Furthermore, nor does it herald a new historical era, which could be defined as a new world where all the colonial ill deeds of the past have been treated. Reasonably, the postcolonial critics identify the historical and continuity of colonization as well. On the one hand, the world's political map changed via decolonization process, also all the modes of representation and material realities common to colonialism continue to exist till today. On the other hand, postcolonial criticism proclaims the possibility, the promise and ongoing necessity of change, at the same time, realizing the crucial challenges and all the changes which already have been attained. (McLeod, 2000: 33) That is, the postcolonial period is not deduced to an era which means radically different and new compared to the colonial period. Nevertheless, it points out to break the chains bounding the colonized people to any discriminated ideologies and deeds, moreover, demanding the necessity of change in the contemporary epoch. A well-known postcolonial critic Bill Ashcroft et al., draws attention to the cultural and economic influence and oppression of the colonizers are still lasting with us, although the condition and the name are disguised. He asserts that;

Postcolonial analysis increasingly makes clear the nature and the impact of inherited power relations, and their continuing effects on modern global culture

and politics. Political questions usually approached from the standpoints of nation-state relations, race, class, economics, and gender are made clear when we consider them in the context of their relations with colonialism past. This is because the structures of power established by the colonizing process remain pervasive, though often hidden in cultural relations throughout the world (2000: 1).

In *The Empire writes back* Ashcroft et al. state that “today more than three-quarters of people living in the world have had their lives shaped by the experience of colonialism” (23). Even though many nations are no longer colonies and got their independence, but the culture and economy were still in crisis. In addition, the colonized people are facing cultural confusion and are struggling for their identity. The colonizers marginalized the language and culture of the colonized people, as they imposed their language and culture of superiority. Because of the cultural transformation, the colonized subjects of the newly independent nation have to struggle for their cultural identity and social formation, and that led to a clash between two cultures.

Peter Childs believes that the hegemony of colonial power on language, culture, economy, tradition, and even religion can be seen in formerly colonized nations. Though no army of the colonizer can be witnessed in the colonized territories, the oppression and impacts are felt in today’s various parts of the world. To exemplify, England as a clear example of imperialism withdrew their military forces from India, yet, the impact of English language on Indian people is still going on, as we all know that language is not simply a way of communication, but by means of language a new world view can be transformed. In this regard, Childs et al. outlines:

In the period after decolonization, it rapidly became apparent that although colonial armies and bureaucracies might have withdrawn, Western powers were still intent on maintaining maximum indirect control over erstwhile colonies, via cultural, political and above all economic channels, a phenomenon which became known as neocolonialism (5).

The colonizers tried to assimilate the nation and persuade its people to speak the language and its logic, in order to penetrate the principles or values of the colonizers regarding all

the modes they view the world (McLeod, 2000: 18). The psychological impact of colonization made the colonized subjects believe their inferiority, on the other hand, seeing the colonizers as rational, intelligent, and civilized. Frantz Fanon, a psychiatrist postcolonial writer, remarks that the end of colonization was not a radical change in economic and politics, rather was a psychological change as well. Thus, “freedom from colonialism comes not just from the singing of declarations of independence and the lowering and raising of flags” (McLeod, 2000: 22). So, there should be a psychological and mental liberation of the colonized people. Thinking from the colonized’s perspective, the interaction between the colonizer and the colonized, what Frantz Fanon believed, caused “phobia” or “anxiety” for the colonized. As the colonized subjects were oppressed by demeaning the image of themselves so that they started to lose their self-esteem. They are the people who treated as strangers in their land, ruled by other countries, whose countries colonized, captured and deprived of their history. The worst of all, they internalized their inferiority the way that imitated the colonizers as the only way to present a better image of themselves. That is, there were a group of anxious and miserable people who estranged themselves and strove to become a part of a different culture.

However, Fanon also encourages the colonized to turn back to their selves. As he states in “On National Culture,” it is the time to galvanize people to combat the negative and imposed images and earnestly reclaim their recognition. Therefore, they decided to lose themselves in their unknown history, and go deep into their own culture and history. What the colonized people discovered was nothing to be ashamed but rather to glorify, respect and dignify their past. As Fanon states, the colonized decided to remember their past happenings and remembering what they were (206).

According to the previous explanations, the colonized were not only tied to the colonizers through power but they were also culturally controlled. From the characteristics of the postcolonial period are resisting to colonization and searching for identity, so as to confirm their independence. Additionally, Bill Ashcroft argues, “all postcolonial societies are still subject in one way or another to overt or subtle forms of neocolonial domination, and independent has not solved this problem (2003: 2)

In some cases, the colonial powers divided societies in their colonies and made them into heterogeneous society. Moreover, the colonial plantation was a phenomenon where the colonial powers brought together heterogeneous societies from different cultures and ethnics for the labour force, such as the image of the Caribbean communities. That leads the Caribbean people to lose the sense of belonging to both the natives and the colonizer. Generally, the colonized left bewildered with the tensions of the newly independent nation where they struggled to achieve psychological, cultural and political identities.

Moreover, the literature and language have been affected by colonialism and postcolonialism in terms of ideology, behind the choice of language, the postcolonial authors preferred their styles and themes. Apart from language, until today, the identity of postcolonial subjects shaped by the influence of colonialism. The colonized people seem to be formally free, but they still suffer from psychological and social infliction of racism and cultural oppression. Erstwhile slavery cannot be wiped out from the collective memory; subsequently, their colonial past regarded as inferior or 'other.' The culture and language of the colonized people subjected to radical distortions of their rule, Language and the society's struggle with identity crisis. Fanon portrays the circumstances of the colonized subjects as invisible and silent individuals because their identity was characterized by inferiority. Fanon also suggests no cure to recover to this situation, yet, the subjects cannot be returned to a prior state of the colonial invasion (*The wretched of the earth*, 1963: 13).

The notion of "hybridity" or better to call it in-betweenness is another central issue in postcolonial theory, which is closely related to identity. Bill Ashcroft defines it as "the creation of new transcultural forms within the contact zone produced by colonization" (2000: 118). The term represents a mixed breed because discrimination in the colonial period, shapes a form of human, not definitely represents their culture not the Europeans either. In postcolonial discourses, hybridity denotes a positive term which has a characteristic of superior position between two worlds. Thus, the colonized subjects drew beneficial conclusions from the oppression because of the clash of cultures and the

binaries of the colonized and the colonizer. That is, hybridity is now seen as a symbol of cultural exchange, growth, and new formation.

### **1.1. 3. Fusion of Culture (Language)**

In the case of invaded colonies, Language was one of the main features of imperial oppression. The imperialists installed a metropolitan language as the norm and marginalized the native language. Thus, language becomes a medium through which the notions of reality, truth, and order established; in other words, through language the hierarchal structure of power can be perpetuated. Despite the official marginalization of their culture, the writers from invaded colonies challenged such powers. For this reason, the postcolonial voices reconcile between two conflicting world views; that is to say, the colonizers' and their own. Ashcroft et al. further discuss that:

Indigenous people 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. (1989: 24)

Although imperialism ensued in the spread of English language throughout the world, the English of Africans or the West Indians are not the standard English. This linguistic policy obliges the members of indigenous groups to be trained and educated in the language of the colonizers; at the same time, the language was a tool for controlling and subjugation. The consequences of this tyrannical linguistic policy were producing vernacular languages to bear the stigma of backwardness. After the process of decolonization, the postcolonial authors faced with the dilemma of choosing whether to write in the indigenous language or the colonizer's language which currently become means of communication.

In his book, *The Empire Writes back* (1989), Ashcroft et al., presents some subversive strategies to replace the colonizer's text and language. For Ashcroft et al.

postcolonial writers replace the language by abrogation and appropriation. In other words, they demand the postcolonial intellectuals to adapt their own situations, prompting a reconstruction of the colonizer's language and to write the cultural differences. Through appropriation, postcolonial authors rewrite the colonial language. Postcolonial authors seek to redesign the language by terminating all the privileges which attach the language of the colonizer. Furthermore, the process of “appropriation” must inscribe the cultural differences in imperial language, in other words, confirming the colonizer's language fit in with the experience of colonized people. The use of metonymic elements such as allusions, interlanguage, and untranslated words approves the postcolonialists drive to inscribe the cultural differences and to bring about the hybridization of postcolonial discourses (37).

Language is one of the crucial characteristics to determine human identity. For postcolonial writers like Caribbeans and Africans, English epitomized as the language of the oppressor since the colonizers held the history of the Caribbean region. The Creole dialect as the spoken language of the Caribbean islands was disclaimed for a long time. Besides the change in the linguistic attitudes, generally, the literature of the Caribbean writers changed the position of the Caribbean language both in society and literature. The writers had to face the myth about their language and the homeland; they also deconstructed the imposed English Language. The Creole language both as written and oral practice represent a form of cultural and colonial dependency in the period of decolonization. The Caribbean author like Samuel Selvon is portrayed as “being torn between two languages” (Sindoni, 2006: 30) because of political and linguistic situations. Selvon as a writer was in a state of exile, and the fact is, Creole language regarded as ‘low’ prestige since the colonized people using it and English treated as ‘high.’ At the period of transition from British imperialism to postcolonial age, the Caribbean authors were in a dilemma between the two languages. The Caribbeans have the myth that they inherited their language from colonization, Selvon decolonized this myth by using the Creole dialect in his writings. Furthermore, the authors of Caribbean region decolonized both their culture and language through using the Creole language in their works. Thus, the identity of the Caribbean people initiated as Creole and the whole society goes through

the creolization process. The creolization can be noticed obviously in *The Lonely Londoners* by Selvon which is explained in chapter two.

## **1.2. RACE AND GENDER DISCRIMINATION IN THE COLONIAL PERIOD**

In the following discussions the issues of race and gender will be clarified. As it has been cleared out that race and gender, are socially constructed categories and operate interlockingly. Thus, the terms are engraved in the institutionalized structure of society. In order to understand race and gender a societal consideration should be done because they are socially structured. Racial and gender discrimination systematizes ideological, interpersonal, and material relationships in a specific society. With the above considerations, it would be unsuitable for analyzing race and gender as separate entities. The two concepts are concurrent categorization, which differs from one culture to another. So, both postcolonial critics and race scholars should work to fully understand race and gender discrimination in order to subvert the oppression of once colonized people. Thus, racial hegemony and the dominant western style of imagination should be put into consideration by those who fight against discrimination for the purpose of permitting their voice to be heard.

### **1.2.1 Race**

It is not an easy task to define the concepts of race and racism. For the reason that no absolute and stable definition can be given to the term. No matter how problematic the concept is, racism defined as; “a belief or doctrine that inherent differences among the various human races determine cultural or individual achievement, usually involving the idea that one’s own race is superior and has the right to rule others” (Dictionary.com). In this respect, race can be described as categorizing humans based on various physical appearances as skin color, eye shape, body structure, facial form, etc. Thus, race classifies or divides people into distinct groups based on physical characteristics.

George Fredrickson conceives the concept of racism differently. He penned that racism is not merely an attitude or set of beliefs; it also expresses itself in the institutions and practices that a sense of profound differences validates. He also clarifies that racism



is more than theorizing differences in people or thinking wrongly of some people over which they have no control. (Fredrickson, 2015: 6). In this sense, the race is neither an obtained of human social existence nor biologically determined in modern theory, but it has a profound historical trajectory.

Oliver C. Cox stresses another opinion of racism. He states that “racial exploitation and racism develop among Europeans with the rise of capitalism.” (72). Cox also strains the fact that the European requirements for labor caused slavery as well as racism. Subsequently, the outcome was to legitimize and legalize the institution of slavery, which rested on the subjugation, coercion, and exploitation of indigenous.

Howard Winant and Michael Omi make a broader meaning and definition of the concept of race. They define it as the following:

The socio-historical process, by which racial categories are created, inhabited, transformed, and destroyed. Our attempt is to elaborate a theory of racial formation will proceed in two steps. First, we argue that racial formation is a process of historically situated projects in which human bodies and social structures are represented and organized. Next, we link racial formation to the evolution of hegemony, the way in which society is ruled and organized (235-36).

As it is clearly seen, racial discrimination relates to ideologies which create racial categories; furthermore, it has given meaning and represented in media, education, ideas, language, and every day common sense. racism has always been discussed whether or not race has a direct connection with society, class differentiation, and gender roles. Race generally considered as a biological concept because the skin color lies on the race categorization. However, among social scientists’ race is biologically meaningless because physical differences like skin color have no natural relationship with the behavior or ability of humans. Most authors think that race has a remarkable importance in structuring social reality, Ania Lomba asserts, “it is not a biological phenomenon on the contrary races are socially imagined rather than biological identities.” (121). That is to say; racist people are taking into considerations the social, economic, political, and cultural conditions. Thus, capitalism achieved global expansion through colonialism, and

racism, which created by them basically facilitated this process. Racism rooted in the ancient times of history;

racial stereotyping is not an outcome of modern time colonialism only but dates back to the Greek and Roman periods (...) with European colonial expansion, racial and ethnic classification among people as the white and the black came to be far more dominantly intensified, reworked and expanded. (Loomba, 2002: 105-6)

Since the postcolonial period, there has been a considerable growth of interest in the role of colonialism and imperialism in spreading racial ideologies and its practices. Furthermore, colonization has helped in building the image of the “other.” There have been numerous studies about the image of colonized people and the ways such images were reproduced and popularized in British society. Such studies certainly have been conducted to scrutinize the differences between colonizer and colonized. A variety of researches has shown that the images of the “other” played an essential role in postcolonial discourses in the term of shaping the images of racial stereotypes. In this respect, Loomba states that:

Despite the enormous differences between the colonial enterprises of various European nations, they seem to generate fairly similar stereotypes of outsiders—both those out-siders who roamed far away on the edge of the world (...) Thus laziness, violence, aggression, sexual promiscuity, greed, primitivism, bestiality, innocence, and irrationality are attributed to (often contradictorily and inconsistently) by the English, Dutch, French, Spanish and Portuguese colonists to Turks, Africans, Native Americans, Jews, Indians, the Irish and others. It is also worth noting that some of these descriptions were used for working-class populations and women in Europe. (2002: 106-7)

In the above speech, racial and gender stereotyping of the colonized subjects are clear, they overlooked as Subaltern compared to the civilized whites. So, both postcolonial critics and race scholars work to subvert and critique the dominant western style of

imagination and thought and theorizing for the purpose of permitting the voice of once colonized people to be heard.

During the first half of the nineteenth century, social critics questioned race and racism. At the end of the 1920s, raising awareness about racism began in America, including some other parts of the world. In England, the immigration crisis was demonstrated from the perspective of racism. Later, social theorists and critics started to question the relationship between class and race, and the result was their relationship with slavery and colonialism as well. Ralph Waldo Emerson directly points out the consequence of racism in the oppression of the other. He draws attention to this issue asserting: “It is the race. that puts the hundred millions of India under the domination of a remote island in the north of Europe.” (Gossett, 1997: 97)

Socially constructed racism cannot be experienced in the local area. However, when non-whites move to European countries, they witness a distinct categorization which was constructed economically and socially. Frantz Fanon draws the reader’s attention to the reality of psychological colonization of the black people. The black people internalized the colonization and psychologically believed their inferiority. In order to avoid the feeling of inferiority to the white Europeans, the black people may separate from their blackness and act like white people. The reason is that they have been treated as inferior, and the blacks accepted their inferiority. However, they do so in vain in trying to be white. Fanon delineates these dichotomies:

As a schoolboy, I had many occasions to spend whole hours talking about the supposed customs of the savage Senegalese. In what was said, there was a lack of awareness that was at the very least paradoxical. Because the Antillean doesn’t think of himself as a black man; he thinks of himself as Antillean. The Negro lives in Africa. Subjectively, intellectually, the Antillean conducts himself like a white man. But he is a Negro. That he will learn once he goes to Europe, and he hears Negroes mentioned he will recognize that the world includes himself as well as the Senegalese. (Black skin, white masks, 1970: 148)

Moreover, women from the colonized nations experience more intensive oppression than man. In almost every society, women are victims of social stratification. As it has been clarified the concept of race and racism is a socially created phenomenon which most women have to bear the consequences. The degree of inferiority increases in the case of being black women. Men also oppressed as a member of those races and classes as well, but, they are not oppressed as men. Women are oppressed merely for being a member of specific economic, racial, or class groups. Additionally, racism reaches a higher level when exposed to a foreign culture. Colonialism as an influential factor, highly relates to race, gender and class discrimination. Thus, the preceding parts of this chapter draw the readers' attention to such socially shaped discrimination of gender and class.

### **1.2.2. Gender**

Earlier in the 1980s, gender took place at the center of the feminist field, and it was a primary source for the oppression of women. Later in the 1980s, it was understood that the only cause of women's oppression was not gender. The basic need to reexamine the effect of race, class, and gender, in almost every scope of social life. The three concepts, as mentioned earlier are intermingled, so, in order to better perceive the economic and socio-cultural characteristic of a community, they should be analyzed together.

Race and class are also related to the concept of gender, which is defined as the state of being male or female. Before clarifying their intersection, gender and sex difference should be argued. Gender is determined by our culture and society (masculine, feminine), while sex is determined by our biology (male, female). Thus, as Tyson defined, "the word gender refers not to our anatomy, but our behavior as socially programmed men and women" (p. 92). That is, the word gender refers to the non-physical aspects of our sex, but as men or women, our gender is socially programmed. In other words, to behave like a woman is not naturally gifted to do, but the cause is that women taught to do so. All the traits associated with femininity or masculinity are not given at birth but learned. From early childhood, each person builds her or his identity based on gender, and this would be

the first classification each person passes through in life. Later on, it may follow by different categorization depending on a person's race, nation, religion, ethnicity, class, color, etc. Consequently, gender identity gradually acquired via the individual's self-development, experience, and conception, whether she or he is a female or male.

Kinnear, in her book *Women in the Third World*, affirms that gender roles can change in terms of societal and cultural diversities. To be precise, no single and absolute description can be given to the term, "gender roles are behaviors that are determined by the social and cultural context in which people live and how they define femininity and masculinity" (4). Sex is not always directly related to the roles played by gender, imposing many rules on specific gender confines the person's ability because society sets the position and role of its individuals — culture influences are commonly assigned roles in a society based on gender. Cultural dimensions hold women responsible only for childcare and confines that women's defined place is their home. While, in some American-Indian tribes, individuals can choose any job they want; in other words, women also do the works, which is supposed as men's job. This supports the notion that confined gender roles are shaped by cultural ideology and are not stable. Accordingly, gender cannot be illustrated distinctly from race.

French feminist scholar, Simon de Beauvoir in her book, *The Second Sex* (1949), explicates that "one is not born, but rather becomes a woman" (xv). In this quote, she claims that it is not one's psychology or biology that decides what the person presents in society, but on the contrary, race, gender, color, and nation produce these personalities. The classification of people according to their outer appearances such as race, gender, and color, causes various problems within the society, and, divides them into different groups and classes. Furthermore, this categorization gives priority to a specific group; on the contrary, marginalizes the other. As a result of those different categorizations, there would be a lack of communication in society. Overall, discrimination based on gender, class, race, and color creates many problems and confusion within society.

Besides, Richmond Abbott explains that: "gender roles have come to mean entirely socially created expectations of masculine and feminine behavior and biological factor of

sex is used to construct a social category of gender” (1992: 4-5). Culture imposes masculine qualities on men, and they play this role which is determined by society, “men are commonly held to be more naturally domineering, hierarchically oriented and power-hungry, while women are seen as nurturing, child-rearing and domestically inclined” (Barker, 2003: 283-4). The concept of gender is a social fabrication, and through performativity it can be engraved and repeated on the surface of the body through clothes, gestures, and behavior. On the other hand, these affected bodily performances can be parodied, subverted, and imitated. Stereotyping gender assigns men as rational, secure with the ability operating in public spheres, but, women as emotional, weak and restricted in private spheres. Masculine and feminine qualities reinforced through repetition and performance, these predictions cause the emergence of patriarchy, where moral authorities, social privileges and primary power imposed on males, whereas, females enforced to suppress their natural abilities and drives, also becoming extremely vulnerable and inferior. (Verstraete, 2007: 330) Thus, being a woman is not only a biological quality but rather culturally and socially required. That is, these self-images of men and women are not only what they perceive of their own sexual identity but also what the others think about them.

The socially constructed entities of race, gender and class are abused by power holders and enhance inequality both on the levels of individual and society, that is to say, the inequality in the society’s system oppresses and restricts some people whereas privileges others.

The issues of race, class, and gender initially have been discussed in women’s studies. During the 1970s, Afro-American women claimed their triple oppression of gender, race, and class which are intermingled. The multidimensional nature of African women’s oppression encompasses three interdependent dimensions. The exploitation of black people’s land and labor represents economic exploitation. Furthermore, black women’s productive roles are profoundly affected by racial oppression. Secondly, the political dimension of exploitation excluded African women from equal education and deprived them of public office. The last one is originated during the slavery era relates to the ideological dimension. Ideology attests to the negative images applied to black women

as black prostitutes of popular culture and breeder women of slavery. That is, all these negative stereotypes have been fundamental in constituting a systematic social control of black women and keeping them in a subordinate place. (Collins, 2002: 5). In short, the supposed web of ideology, polity, and economy work as an effective designated social control to suppress the ideas of black women.

### **1.2.3. The Concept of Double Colonization of Women**

The critics in the social sciences have continuously preoccupied the status of women in postcolonial societies. The contemporary conditions of globalization and the worlds thorough transition towards a capitalist ideology, the circumstances of women have become a debatable subject. Until, more recently, a postcolonial study has undertaken the women's condition in postcolonial societies and explored the relationship of colonization with other kinds of gender studies. Both feminism and postcolonial discourse followed "a path of convergent evolution" (Bill Ashcroft, 2003: 233). Therefore, women like the colonized subjects share the experience of analogous forms of patriarchal domination. Feminist and postcolonial discourses demonstrate some similarities but hardly intersecting. It is not, therefore, surprising that both theories target to reestablish the colonized "other" in the face of intimidation and discrimination. As Neil Lazarus states, "feminist theory and postcolonial theory are occupied with a similar question of representation, voice, marginalization, and the relation between politics and literature" (p. 201). The emergence of both fields was a response to the unavailability or absence of the marginalized communities or cultures, racial minorities, and women in historical annals and literary books (Tavassoli, 2014: 68).

Although feminism has been studied across the world, it is gullible to think this field can justify and represent the standpoint of women in once colonized nations. The condition of women entirely differs from that of the westerners. Thus, feminists of postcolonial contexts should retrieve their literary texts and make differences acceptable and visible across cultures, or else expect to accept the colonized identity. If circumstances, experiences and lives of women from once colonized setting are divergent, so, they must be evaluated, treated, and judged as such, henceforward "postcolonial

feminism” merged (Mishra, 2013: 129). Thus, postcolonial feminism questions the homogenization of the entire women into a single classification and brings global sisterhood under threat (Schwarz, 2008: 53).

Postcolonial feminism began to argue that western feminism ignored cultural differences among women, and created a universal category of the feminine where women’s race, class, and ethnic experience and identity ignored. As a result of Euro-centric bias, western feminist failed to adopt feminist notions of black or ‘third world women’, such as; the political, socio-cultural, and historical conditions. Bell Hooks wrote; "white woman who dominate feminist discourse today rarely question whether or not their perspective on women's reality is true to the lived experiences of women as a collective group" (2000: 3). They also seek to revise the traits of women in the ‘third world’ and the erosion of stereotypes imposed by western feminism.

In 1982 Chandra Talpade Mohanty first published her prominent essay called “Under Western Eyes: Feminist scholarship and colonial discourses,” the essay has been frequently recognized as a challenge to the western feminist. As Mohanty asserts the assumption of women as a constituted group which easily elide cultural differences and regardless of women’s experience under different kinds of oppression. Mohanty affirms that "it is in this process of homogenization and systematization of the oppression of women in the third world that power is exercised in much of recent Western feminist discourse, and this power needs to be defined and named." (1988: 63). Western feminist scholars regarded the third world women as powerless to represent themselves; thus, they must be represented. But Mohanty highlights the significance of decolonizing the representation of the third world women as: “family-oriented (traditional), religious (unprogressive), domestic (backwards), illiterate (ignorant) and sometimes revolutionary (victimized), this way privileges the self-representation of western women as modern, educated, as having control over their own bodies and ‘sexualities’, and the ‘freedom’ to make their own decisions (1988: 65). Thus, Mohanty avoids generalization about women in Africa or the ‘third world’ and instead she calls for a postcolonial and feminist approach based on the lived experience of specific women.



Gayatri Chakravorty Spivak is another influential critic in the field of postcolonial theory, she mostly focused on differences in the culture of women in the 'first world' and women in the postcolonial or 'third world.' She also rearticulates the history of subaltern women in her well-known essay, "Can the Subaltern Speak?", besides the term 'subaltern' used by Spivak to refer to a silenced and suppressed peasantry. Spivak also examines women made invisible because of historical tendencies to prioritize men. Regarding the matter of representation, Spivak worries about oppressed subaltern, since the double bind of patriarchy and colonialism silenced her. Like Mohanty, she is also against the homogenization of postcolonial culture. Spivak wrote: "Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappear, not into a pristine nothingness, but a violent shuttling which is the displaced figuration of the 'third-world woman' caught between tradition and modernization" (2016: 162). Therefore, Spivak warns about intellectuals when they try to speak for the Subaltern they have been complicit in keeping them marginalized and replacing the subaltern's voice with their own. So, she restrains the claims of western feminism, and calls upon to recognize differences, and acknowledging the histories, struggles, and material conditions of women in the 'third world' (Bhabra, 2014: 115).

Based on these explanations, it can be concluded that women from colonized nations are exposed to the viewpoint of marginalized and inferior both by the patriarch of their society and the first world feminists. These discriminations as a woman on the one hand and as a colonial subject, on the other hand, lead to "double colonization" of the women. The present study based on the conviction that Tsitsi Dangarembga's *Nervous Conditions* (1988), embodies some characteristics that can be interpreted from a postcolonial feminist perspective. In the succeeding chapter, the features of "double colonization" of African women will be explained in detail.

### 1.3. SAMUEL SELVON, TSITSI DANGAREMBGA

#### 1.3.1. Samuel Selvon

Born in San Fernando in South Trinidad, Samuel Dickson Selvon (1923-1994) was a leading Caribbean novelist, poet, playwright, and short-story writer. He was one of seven children, his father was a dry-goods merchant, a first-generation who migrated from south India, his mother was of Scottish-Indian descent; and grew up in the racially mixed community. Selvon left Naparima College in San Fernando because his parents could not afford his education. His writing career started during the second world war, while he worked as a wireless operator in a local branch of the Royal Naval Reserve. After the war, he was an editor for the *Trinidad Guardian*. This job was necessary for Selvon, on the one hand, as a writer he managed to conduct his journalistic training, on the other hand, as an editor of a few outlets for some young Caribbean writers in Trinidad, this connected him with other aspiring writers. During this time Selvon wrote poems and short stories, several of which published in BBC's *Caribbean Voices*. Initially, the programme installed for Caribbean audiences, in order to connect West Indian soldiers with their families back home. Later, the programme became seminal for the generation of young Caribbean writers like Derek Walcott, V. S. Naipaul, and George Lamming, also many others (Paquet, 1986: 440). In 1950, he emigrated to London in search of gaining recognition and developing his career as a writer. Selvon traveled by the same ship as George Lammings, who was a Barbadian novelist and poet, lived in Trinidad. His first novel *Brighter Sun* written in 1952, is about peasant life in Trinidad. In London, he stayed with many other immigrants from West Indies, Africa, and India. In an interview, Selvon stated; "It was my first experience of living among other West Indian islanders, happening in the heart of London thousands of miles from home territory, and I learned as much about them as I learned about the English, whose ignorance of black people shocked me (Nasta S. , 1988: 58-9). This was the formative years he inspired the experience of West Indian characters in numerous of his writings, as well as *The Lonely Londoners* (1956), his successful novel portraying the immigrant life in London. Selvon wrote short stories and novels including a collection of plays titled *Highway in the Sun* (1991).

Sam Selvon was one of the Windrush generations of immigrants that moved to England from the Caribbean in the 50s. With Selvon, there was a group of well-known writers who left the Caribbean to England, including V S Naipaul, Derek Walcott, George Lamming, E K Brathwaite and Andrew Salkey. These writers represent a small group of a large number of Caribbean migrants who moved to London during the era, but they were critical in articulating that experience. Selvon is a significant figure; his short stories and novels represent the experience of this exile. His contribution to the Black-British literature and his influence on the Caribbean writers make him a pioneer in portraying the life of black people in London. Selvon was not only a major figure in the Caribbean literary renaissance between 1950 to 1960; some of his novels set in Trinidad depicting the lives of colonized East Indian peasantry, as well as creolized figures. After all, what distinguishes Selvon from his fellow Caribbean writers is his persistent Caribbean focused, as Maya Angelou said he is the “father of black literature” (Ingrams, 2001: 33).

Selvon is well perceived as a folk writer, and the reasons are his primary concerns about the Caribbean working class predicament. He strived consistently to capture the experience of his folk, and he used their language appreciatively. As a writer, he understood and knew the colonial reality of which Caribbean people burdened. He is cautious about divisive of economic and cultural burdens that undermine the colonized at their homeland and drives Caribbean’s out into exile. *The Lonely Londoners* is a clear cut example of colonial displacement, presents the reader with the experiences of young, working-class black immigrant who tries to create social and economic security in London during the fifties London (Bentley, 2003: 41). In an interview, which was first aired on the radio BBC (1984), Selvon discussed the creation of a character like Moses Aleotta in *The Lonely Londoners*:

I wanted to have a voice belonging to the old generation, the first immigrants who came to this country and Moses is representative I think. He came as an immigrant, he went through all the experiences that he relates, he typifies to my mind all that happened among that older generation and he also spoke in the voice, in the idiom of the people which was the only way that he could speak to express himself. I think that in spite of all his presumptions to be English, that he still remains

basically a man from the Caribbean, and I think that this comes out in the way he relates all the experiences that happen to him and through using this identical voice which is so much a part of the West Indian immigrant. (Nasta S. e., 2004: 13)

Samuel Selvon immigrated to Canada in 1978, after living in London for about 30 years. His contribution to Caribbean literature as a writer is manifold. He is perceived as a prolific novelist that created some memorable characters in Caribbean literature. Furthermore, Selvon was an audacious innovator when he turned standard English to Trinidad language and idioms cleverly that influenced other writers followed him. His writing style was a combination of humor and empathy that managed to become a characteristic of West Indian writing. Selvon and the group of writers who immigrated to England influenced the literary scene in London. Early in 1994, he paid a visit to Trinidad and died there.

It is crucial to study Selvon's writings with the context for a fuller understanding of the characteristic of postcolonial aura from postwar British perspective. Sam Selvon's novels depict "the complex role of labour in the cultural construction of colonial migrants." (MacPhee, 2011: 48). Apart from his post-war West Indian fellow writers such as; Derek Walcott and V. S. Naipaul, Selvon contributed to the new aspects in the English novel; as some of his novels including *The Lonely Londoners* have become a source of arguments and analysis in postcolonial theoretical studies. What makes Selvon's writings significance in the field of postcolonial literature is his realistic portrayal of the issues of immigrants and the dilemmas of living in London where the encounter of various ethnicities, and races might be noticed (Kalpakli, 2008: 245). Selvon, like his characters, was among the geographically isolated and economically strapped Caribbean's who exiled to England after the end of second world war. Through his fiction, Selvon pays tribute to the everyday life of the different immigrant community in London. He also captures the spoken language of his homeland and its people. His broadmindedness is clear in depicting his characters from the migrant community without discriminating the Caribbeans based on their descent, "Exhibiting a highly tolerant, broadminded attitude considering the often divisive racial climate of the island where he grew up, Selvon did not situate himself in a racial pecking order among migrants to Britain." (Dyer, 2002: 114).

### 1.3.2. Tsitsi Dangarembga

*Nervous Conditions* is one of the famous works of Tsitsi Dangarembga. Dangarembga is a Zimbabwean novelist, dramatist, short-story writer, public speaker, essayist, and filmmaker. She was born in 1959 in Rhodesia (now called Zimbabwe). *Nervous Conditions* interrogates and scrutinizes themes of colonialism, gender, culture, identity, and race during the period of the colonial condition of the present day of Zimbabwe. The novel is considered as a partially autobiographical story of Dangarembga's personal life, as she experienced many of the problems such as identity problem, cultural hybridity due to her race and gender. Dangarembga was reared in different cultures and has lived between multiple cultures. Firstly, she lived her early childhood in Britain. Later, she returned to Rhodesia with the family and started her early education in a missionary school there. Then, she attended Cambridge University in Britain where she pursued a course of study in medicine. After becoming estranged, and homesick, Dangarembga does not want to stay in Britain, therefore, in 1980, she returned to her native country of Rhodesia just before it became Zimbabwe. There, she continued on her education in Rhodesia where she accomplished a course of study in psychology. Dangarembga's career has seen numerous accomplishments as she had won some awards like African section of the Commonwealth Writers Prize. She also made some film productions. One of her films entitled *Everyone's Child* wrote in 1996. It was world widely shown at various festivals, including the Dublin Film Festival. (Slavin, 2017).

Dangarembga's primary motivation to become a writer explained in an interview in 1990: "the Writers in Zimbabwe Were [...] Basically men at the time. And So I really didn't see that the situation would be remedied unless some women sat down and wrote something" (George, 1993: 309). She was the first black female Zimbabwean author who published a novel in English; however, Dangarembga had difficulties in finding a publication house in Zimbabwe because of the novels feminist overtones. Later, she reverted to the publishing work with some foreign publishers, which was accepted by Women's Press in London. As an author, Dangarembga established a reputation as an influential critic for cultural imperialism, gender inequalities, patriarchal oppression and

racial politics in postcolonial Zimbabwe. she was influenced by African-American women writers and read keenly modern African literature, and increasingly became cognizant about Shona oral tradition and culture. Her real success acclaimed with the publication of her novel *Nervous Conditions*, which first appeared in 1988 in Great Britain. Recently, Dangarembga turned her attention to writing a film script. (Parekh, 1998: 118-19).

As a postcolonial author, Dangarembga underwent the duality of her background through education and language. Having experienced first-hand of gender discrimination including in the field of education and different other areas, the author explains that African women need a western concept like feminism as a helpful guide. Although, she adds that in an interview; “young women of my generation who needed some kind of liberating theory to guide us, and then it was good, at that time, to have the Western theories there. But I think that we have to move beyond that and find our own point of departure, and that's where I'm at now.” (George, 1993: 315). Regarding Dangarembga’s text as a feminist, reduces the intersectional colonial politics, through which the writer questions the way colonialism aggravates the marginalization of women and gender inequity as well.

By rewriting her story, Dangarembga seeks to represent an archetype for the young generation of black women. However, the representation of women has been complicated in the writings of African male writers. The female voice in Chinua Achebe’s seminal postcolonial novel is generally absent, the African texts were engaged in establishing the potency of African culture and thought to themselves and the world, it spoke for women without giving them voice. All in all, Dangarembga has been motivated to write by the impulse to interrogate western feminism, imperialism, and patriarchy. In other words, the writer is aware of the oppression and wishes to liberate African women, raise their awareness, at the same time, enhance progress by recreating a positive self-perception. Dangarembga relates gender problems to other issues of race and class (colonialism, poverty).

## CHAPTER II

### 2.1. POSTCOLONIAL DISCRIMINATION: *THE LONELY LONDONERS*

#### 2.1.1. *The Lonely Londoners* by Samuel Selvon

*The Lonely Londoners* is a novel written in 1956 by a Caribbean-British writer, Samuel Selvon. The book is considered a seminal text in the portrayal of a wind-rush generation of the black immigrants from the Caribbean to Britain during the 1950s. Selvon's *The Lonely Londoners* recorded the experience of a diasporic and marginalized group of individuals encountering in the colonial center of London. Selvon wrote this novel after moving to London at the age of 27. This novel is semi-autobiographical, based on the author's life and recording his experience as a West Indian immigrant in London after the post-war era. Selvon and other immigrants from Trinidad perceived London as the "center of the world." The writer said he had difficulties in writing this story in standard English, as a result, he wrote in the dialogue of the people he knew which means Creolized English. The novel is still represented as a first work in detailing the lives of black immigrants in London and is still regarded as a vital text in the literature of decolonization. The novel does not have a specific plot to follow. It is story-centric which consists of a series of vignettes and observations from the daily life of some black immigrant characters who are trying to cope with London's hectic environment. Selvon wrote the story in a third-person voice that perspectives often shift. The narrator depicts how black immigrants are treated, and it also notes the issues of racial discrimination and the psychological impacts of racism on the black characters when they try to acclimate to a new culture.

*The Lonely Londoners* is a novel about poor working-class black immigrants during the 1950s. Moses Aloetta is the main character who is Trinidadian-born, migrated to London about six years in London before the opening of the story. He has not achieved anything of success. When the story unfolds during the fifties many West Indian migrants are coming to London. Moses is a factory worker, and more experienced than the other newcomers, as a result, the migrants are frequently gathering together in his room and see

him as their mentor. Most of the immigrant characters are also from Trinidad and some are Africans, however, unlike Moses, they remain hopeful that they can find a way of prosperity and success in the London city. Furthermore, the title of the book reflects Moses homesickness as he feels lonely and isolated. This is due to the fact that, London did not turn out to be the land of opportunity as he expected.

Galahad is another primary character who is an electrician, younger, naive, and more idealistic than Moses, he is interested in dating white women. Cap is another character in the novel, a Nigerian immigrant, a former Moses roommate. Although, his purpose in moving to London is to get a Law degree, that plan disappeared along with spending all his money on seducing women. Tolroy is a Jamaican factory worker. He left Jamaica to support his extended family financially in London. Bartholomew (Bart) has lighter skin than the other characters; he worries about all the immigrants coming to London and making things “too black.” He alienates himself from the other characters by denying his identity and attempting to announce himself as Latin American. Like many different characters, he is also interested in white women, but what sets him apart from the others is his devotion to an English girl named Beatrice. When Bart visits Beatrice’s house, her father kicks Bart out due to his race. Harries is another character who tries to speak, act, and dress in an English fashion.

Additionally, Selvon’s *The Lonely Londoners* depicts the life of immigrants and the hardships they struggle during the postcolonial period and the psychological implications they suffer in the colonizer’s country. After the devastating period of colonization which destroyed the colonized people, the subjugated internalized their inferiority, so they endeavored to initiate a new identity by imitating their oppressors in the colonizer’s country. The migrant characters had high expectations, but what they dreamed of never fulfilled. Thus they doomed to feel lonely and isolated. Depending on the explanation of how the discriminated black immigrants try to survive and how they are disappointed, Selvon draws our attention to the illusionary world of Britain where the individuals can neither actualize their dreams nor their cultural heritages.



### 2.1.2. Historical Context of *The Lonely Londoners*

Selvon's *The Lonely Londoners* chronicles black immigrants experience in England after the Second World War. The timeframe of the novel denotes the Wind-rush generation that is because nearly 500 immigrants from West Indies, as a part of the British Empire, boarded a ship to London to serve as a labor force for the British Empire. That is also included the importation of Negroes as slaves from Africa to fill up the employment inadequacy and cultivating coffee and sugar. Selvon's Caribbean migrant characters tend to legitimate dreams of becoming a British citizen. Nonetheless, the harsh reality of the London city and the discrimination of black immigrants disillusioned them. (Warner-Lewis, 2001: 32). The black migrants went through a miserable life in their adopted country due to their living conditions and facing various forms of prejudice and discrimination. In other words, at their Caribbean homeland, the migrants prided themselves as British Citizens, during the Second World War they recruited to fight on behalf of British Army, yet they did not receive the privileges and the rights of citizenship when arrived in their mother country. In recognition of their fight alongside British soldiers, The British Parliament issued the Nationality Act in 1948, which welcomed the Caribbean/ West Indians to London.

Back to Selvon's novel, with the arrival of Caribbean to London, there were increasing racial discrimination between the whites and blacks or the outsiders and the natives. Eventually, these racial tensions led to pass the Immigration Act in 1962, which restricted the activities of immigration to Britain. (Cavendish, 1998). In addition, Kabesh views the Nationality Act established on a concern with "the mercantile management of the colonies as a source of resource extraction and export consumption as well as with maintenance of a system of racial segregation that would allow the definition of English ethnicity and whiteness to continue against that of the colonial other" (2011: 2). This assessment is relevant in the case of immigrants when they arrived in England, that they economically and socially discriminated. There was restricted access in everyday concerns like menial jobs, enduring cold weather, and decent lodging. The British people are just repeating this systematic prejudice and racist discrimination.

Migration, as a colonial and postcolonial phenomenon, has been the concern of the authors. Throughout history, humanity encountered mass immigration of people leaving their territories to unfamiliar lands. To exemplify this, before the 19<sup>th</sup> century Many African people considered as a cheap workforce, they exiled from their regions and imported to work in the Caribbean Islands as British colonies. They were treated like machines in the hand of their colonizers. The consequence of this compulsory immigration was that the enslaved people were disconnected with their culture and families. When the slave trade finally ended many formerly enslaved Africans immigrated to England, where they pursued more humanistic living conditions. After World War II, the number of Caribbean immigrants arrived in London increased that is because they did not have any legal restrictions coming and work in their ‘motherland.’ Furthermore, although the Creole English used by the Caribbean is different from standard English, their spoken language is still English. Despite the ease of migrating to the promised land, but the situation was not as promising as it supposed.

### **2.1.3. Creolization**

The discourse on language for the postcolonial readers and writers is often a central question. During colonization period language was a tool for imperial dominance through which the colonizers imposed their native language onto the colonized people, even forbade the indigenous for speaking their mother languages. Against this hierarchical imposition of imperial language, some postcolonial authors promote full use of the native language. Even though most postcolonial activists see the imposed language as a more practical alternative to enhance inter-nation communication and the rejection of its privileged position as a standard linguistic norm is a common practice. They reform the language in a new literary form via utilizing various linguistic strategies like appropriation, code-switching, vernacular transcription, and syntactic fusion, that is to adapt the language to an extent which can “express widely differing cultural experiences” (Ashcroft, 2000: 16). These reforms are more often instrumental in portraying the cultural sensibilities and expressing the voices of specific societies. Besides, they are considered as discourses of the author’s ideological position.

Concerning the context of Caribbean literature, the language bears out the complexity of colonial history. The multilingual nature of Caribbean language stems from the multicultural nature of the settler nations, including French, Spanish, Dutch, and Africans. This cultural diversity is directly reflected in the language of the people from a particular island. The Caribbean regions had more complicated linguistic situation than the other colonized areas, as Edward Kamau Brathwaite explicates; “we had Europe ‘nationalizing’ itself into French, Spanish, Dutch and English so that people had to start speaking (and thinking) four metropolitan languages rather than possibly a single native language” (2006: 281). Since the Caribbean islands are the colonies of several metropolitan languages, the comprehension gap among settlers was unavoidable. Therefore, the necessity for a shared language which enables communication between the people from different regions of the world finally led to the emergence of Creole.

In brief, Creole is a Caribbean language born from the combination of a European language like Spanish, French or English and a local language, chiefly of African Origin. Creolization is the term that describes the process by which elements of European and African different traditions and customs have blended to create a new culture in the modern world. The Creolized regions share a similar history that includes a long period of colonial rule, indentured labour, a history of slavery and resistance to slavery, and the cultivation of sugar cane by forced labor.

Regarding the use of Caribbean Creole in literature, Samuel Selvon was the first writer to deploy authentic Caribbean dialect in *The Lonely Londoners* both for the narrative and the dialogue voice. The linguistic choice of postcolonial writers is essential “by which authors proclaim their sense of place (and displacement), and construct a distinctive identity in terms of difference to a dominant construction of Englishness” (Bentley, 2003: 74). In this regard, Selvon’s use of vernacular language represents a departure of standard English and his language modifications marked as a textual manifestation of a decolonization process. Selvon himself was aware of this language strategies which employed in *The Lonely Londoners*, “I think I can say without a trace of modesty that I was the first Caribbean writer to explore and employ dialect in a full-length novel where it was used in both narrative and dialogue” (Nasta, 1988: 63). The reason

Selvon abandoned Standard English from his narration was the insufficiency of it to maintain the rhythm and quality of the Caribbean vernacular and to capture the consciousness of the migrant subjects (Warner-Lewis, 2001: 32). Thus, the narrative voice established in *The Lonely Londoners* correlates with the view of the immigrant characters. In other words, the novel narrates the events through the consciousness of Moses character; he also speaks in the same way as the other members of the immigrant community.

It is worth notice that Selvon did not initially plan to write the novel only in Creole. He commented on the creation of his book:

I had difficulty starting the novel in straight English. The people I wanted to describe were entertaining people indeed, but I could not really move. At that stage, I had written the narrative in English and most of the dialogues in dialect. Then I started both narrative and dialogue in dialect and the novel just shot along. (Nasta, 1988: 66).

Selvon employed dialect features of Caribbean English in *The Lonely Londoners*. As a result, the novel is suffused with the omission of the auxiliary ‘to be’ such as “I tell all of them who coming, ‘why all you leaving the country to go to England?’” (Selvon, 1956 :31). Furthermore, this includes using Caribbean slang words like ‘spade,’ ‘fellar’ which means a black person. Another example of this linguistic modifications is the elision of possessives and the third person singular ‘s’ the present simple and lack of the subject-verb agreements as indicated in the following quotation spoken by the character of Moses;

I don’t know these people at all, yet they coming to me as if I is some Liaison officer, and I catching my arse as it is, how I could help them out? (...) this was a time, when any corner you turn, is ten to one you bound to bounce up a spade. (1956: 24).

The majority of the postcolonial novels are utilizing linguistic strategies to generate a narrative that would be understandable to both the local communities and international audiences as well — Selvon’s linguistic options targeted at both Caribbean and European

addressee. *The Lonely Londoners* aimed at the European reader since it embodies the articulation of a collective consciousness of the emigrant experiences, while for the Caribbean readership it offers a chance for empowering self-expression. As Selvon proclaimed in an interview: “I wrote a modified dialect which could be understood by European readers, yet retain the flavor and essence of Trinidadian speech” (Nasta S. , 1988: 66). In this case, Selvon intended to direct his work not only for the Caribbean audience but to share the Caribbean story with a broader audience: “I wrote to show Caribbean people to other parts of the world and to let people look and identify” (Clarke, 1994: 76). Selvon’s novel fulfilled a dual purpose by universalizing his work, while communicating the issue of migration with the world, at the same time recounting the experience of a specific group of people from their perspectives. This strategy of dual addressivity reflects the reality of the culture in the Caribbean region. Moreover, it articulates the complexity of the historical impacts that shaped the identity of the Caribbean subjects. In terms of postcolonial criticism, utilizing Caribbean creole speech in the novel can be comprehended as a substitution to the standard English and the culture it represents. Regarding this, Selvon’s intentional linguistic choice can be regarded as a challenge to the dominant cultural system employed in the Caribbean by the European colonizers. That is, the fusion of culture took place within these linguistic frameworks. (Sindoni, 2006: xi). In other words, the way the Caribbean is the outcome of a fusion of multiple cultural influences which is imposed on the region by the European colonizers, the same way Selvon’s novel reflected these amalgamations on both linguistic and textual levels.

Overall, the creative approach to Creole dialect represents an empowering expression of collective identity that rejects the cultural centrality of Englishness and giving a privileged site to the marginalized voices within the novel. Selvon paved the way for other writers to express their unique Caribbean dialect, establishing a powerful aesthetic medium and clearing it from the negative connotations rooted in the prior literary traditions.

## 2.2. IMMIGRATION AND RACISM IN LONDON

Selvon migrated to London in 1950s where he thought he could improve his profession as a writer since he felt it is impossible to gain recognition in his exploited country, colonized by the white men. For Selvon, England was a land of opportunity and a place that enables him to develop his writings. While in exile, he wrote his well-known and most successful novel; *The Lonely Londoners* in 1956. The story employed London as the primary setting where the Caribbean migrants experience systematic oppression during the British colonial period. After the Second World War, Britain needed a labor force to rebuild the economy. Thus, the British government announced for the citizen of its colonies to travel to England and work there. Therefore, people from the Caribbean regions came to Britain. After that, they were settled in the industrial areas. Thus, London became a place where many people especially from formerly colonized countries and from different races come together with the expectation of building a better future. As a result, London as a center of multicultural and multiracial city disappointed the Caribbean migrants after experiencing the considerable gap between the illusionary London and the real London. That is, the migrants exposed to racial discrimination and had difficulties with the language. They were isolated from the mainstream of society and lived a marginalized and lonely life. Thus, they were not only physically displaced from their land but also faced psychological segregation.

As a matter of fact, through colonization and the missionary activities, the British colonialists portrayed Britain as the land of prosperity and empowering the oppressed. That is why many Caribbean people left their homelands believing that the streets of London as Selvon states; “paved with gold” (1956: 9). Through the various characters who migrated to London, Selvon depicts their continuous quest for food, job, and home. The characters portrayed in the novel are trapped by an uncertain sense of desperation and hope. They are haunted with a feeling of whether to go back to their countries or face the harsh living conditions. On the one hand, the occupied are urged to work hard in the factories for long hours, on the other hand, they think about saving enough money to go back one day and establishing a better future in their native land. Contradictory to their

imaginary visions, the oppressed individuals experienced the feeling of unbelonging to a society which isolated them.

### **2.2.1. The Characters' Reaction to Discrimination**

In *The Lonely Londoners*, each one of the West Indian immigrants encounters racism in London. Selvon illustrated the status of the immigrant characters and the effect of racism through the role of Galahad. In one of the quotes he asserts: "Lord, what it is we people do in this world that we have to suffer so? What it is we want that I he white people and them find it so hard to give?" (1956: 73). After arriving in London, soon the immigrants realized that they are trapped in the continuation of the colonization process in terms of discriminating them. Although, the indentured labor and slavery ended, still, the blacks were forced to work in factories as a cheap laborer, which is only required manual skills. For instance, the character of Galahad as an Electrician is not allowed to do his job. Keeping Galahad's status quo in mind, his ability is disregarded; thus, his race is a crucial factor in defining his status in British society.

Basically, *The Lonely Londoners* focuses on the aftermath of colonization process on Caribbean community. The novel highlights Postcolonialism as a crucial factor in the history and culture of the Caribbean nation. It has all the main themes of postcolonial literature, including racism, displacement, decolonization, Creolization, and alienation. Racism is one of the main themes of the novel presented through the constant depiction of the black immigrants feeling unwanted in England. The English people consider them as a source of the problem which is visible throughout the novel. Through using dialect language, the novel is narrated from the perspective of third-person mode. It provides the reader with a migrant community segregated by intersectional lines of race and class. Racial discrimination is evident from the very beginning. The novel begins with Moses Aloetta traveling to Waterloo station to meet one of the fellas' immigrants coming from Trinidad. Waterloo station is a point of entrance and departure where Moses as the central figure experiences "a feeling of homesickness that he never felt in nine-ten years he in this country" (Selvon, 1956: 18). As a central and experienced character, Moses always

assists the new arrivals who come from the West Indian islands and probably provides them a place to stay and helps them to get jobs. With this opening scene, Selvon presents the reader with an optimistic newcomer by introducing a new arrival named Sir Galahad. Moses was shocked to see Galahad wearing a light summer suit, Moses asks about his luggage; “what luggage? I ain’t have any. I figure is no sense to load up myself with a set of things. When I start a work I will buy some things.” (1956: 25). With this descriptive scene, Selvon displays Moses desperate feeling of the reality of being a migrant in London city. Moses advises the newcomer to take it easy, as Galahad excitedly reports on his first experience of things which the experienced migrant became inured. In flashbacks the reader gets an account of Moses early arrival in London;

It was here that Moses did land when he come to London, and he have no doubt that when the time come, if it ever come, it would be here he would say good-bye to the big city. Perhaps he was thinking is time to go back to tropics, that’s why he feeling sort of Lonely and miserable (1956: 18).

The above quote compares now to the early days when Moses first arrives in London since then nothing noticeably changed in his life. It is not easy to survive in a city, where the Caribbean migrants are exposed to thorough racial discrimination. The settings where working-class immigrants belong to, are consisted of houses with cracked walls and lacking hot water and bath. The black migrants are persuaded to live in such a harsh condition since they were denied to get equal job opportunities like white people. Despite the talents some of them have and the hard works they committed to, they never paid the wages they are worthy. Selvon highlights this discrepancy between the two races; “Tolroy take Lewis to the factory and get a job for him. It wasn’t so hard to do that, for the work is a hard work and mostly is spades they have working in the factory, paying lower wages than they would have to pay white fellars” (1956: 54).

Skin color is central in excluding the black immigrants from the White society around them. Galahad as one of the immigrant figures from Trinidad feels isolated when he wants to assimilate into the English culture, but his skin color forms a barrier even to the most innocent social communication with the White people. It is when after encountering with a woman and her small child, Galahad came with the knowledge that



skin color prevents the Caribbean migrants to be entirely accepted by the new society. Soon after the child sees the black man, the child indicates his fear because of the blackness of Galahad. When Galahad talks to them, the child starts to cry; “Mummy, look at that black man! A little child, holding on to the mother hand, look up at Sir Galahad. But Galahad skin like rubber at this stage, he bend down and pat the child cheek, and the child cower and shrink and begin to cry” (Selvon, 1956: 72). Frantz Fanon, in his book *Black Skin White Mask*, displays the attitude of the white people towards the black community. He states that the people of color are regarded as non-human by the white English color prejudice. Even the children have a frightened feeling when they coincide with a black person. Selvon explicated the white people’s attitude through the eyes of a small child.

Furthermore, what is noteworthy here is Galahad’s indifferent response to this famous encounter. It is a hard achieved response through the survival of repeated similar encounters that become a common thing since his arrival in London. Selvon’s character offers a different answer that he no longer poses and goes on engaging with the mother-child, asking the child; “what is your name?” (1956: 73) however, the mother’s historical-racial schema totters and becomes insecure or uncomfortable, so she pulls the child along.

Language is a part of the West Indian immigrants’ alienation and isolation. The language cannot make a connection between the two races since the West Indian English, which is spoken in Britain has a different dialect; thus, language hinders communication between the two races. In *The Lonely Londoners* the black characters are facing difficulties in linguistic misunderstanding while attempting to communicate. In one of the scenes when Galahad is conversing with an English woman, in their first date: “you get the raise the foreman promising you? Galahad ask, for something to say. What did you say? You know it will take me some time to understand everything you say. The way you West Indian speak” (Selvon, 1956: 77). Galahad assumes he communicates with a common language which is English, but the woman asserts; she cannot understand him frames his language as non-standard or ‘other.’ Her reaction prompts Galahad to ask “Is English we speaking.” (1956: 77). This rhetorical question denotes Galahad’s ownership of the English language; ironically, it further isolates him from her because of misunderstanding.

After the mass immigration from the occupied nations, the colonized people endeavored to fit into the new life. The migrants lead a miserable life in the colonizer's country where the oppressed share the same language with the English people. However, they were not supposed to be equal; thus, they were discriminated by the racist society.

Captain or (Cap) is a Nigerian student from a wealthy family, migrated to England to study, but he distracted from his goal and wasted his money on alcohol and women. He continues to adapt some quality to appear like an English gentleman, such as adorning his English with bombastic words, wearing clothes like the English people, and keep wearing the same outfits again and again. Although most of the times he remains hungry, he carries on washing his clothes every day to give the impression of a gentleman. Selvon tackled the issue of imitating the European fashion style through another character; Galahad as he uselessly attempts to appear like English man. Despite his mimicry of the European way of wearing clothes, he further indulges in an artificial form of manners when greeting the white people without even being concerned about whether they answer him or not. The following passage portrays Galahad outfitted in his finery dress, "so, cool as a lord, the old Galahad walking out to the road, with plastic raincoat hanging on the arm, and the eyes not missing one sharp craft that pass, bowing his head in a polite 'good evening'" (Selvon, 1956: 12). London is a city where immigrants are forced to adorn their lifestyle and adopt some attitudes so as not to be alienated from the English society. The blacks internalize the sense of inferiority and attempt to mimic the colonizer concerning the city's style of dressing and the viewpoints they approach their nation and its citizens. The intense feeling of inadequacy among the oppressed figures urges them to form a new identity. To be a part of the London city, the migrants become connoisseur of style as soon as they arrive in London. In Selvon's novel both the illiterate and the educated immigrants from the West Indies are imitating European lifestyle and predict to be part of the colonizer's community.

Mimicry, as one of the postcolonial themes, is applied in the story through another character named Harris from Trinidad. He respects western values and attempts to socialize himself with the dominant upper-class culture. Selvon described him as a "fellar who likes to play ladedda, and he like English customs and things, he does be polite and

say thank you and does get up in the bus and the tube to let woman sit down, which is a thing even them Englishmen don't do," (1956: 93). He likes to dress in the style of an Englishman such as carrying a briefcase, and a copy of *The Times* folded in his pocket wherever he goes and organizing fetes for the white society. He prefers to give more respect to women than the others and stand up for the women on a bus, which was a rare thing even English men never did. Harris is so successful in mimicking the Colonizer's culture and such a behavior distinguishes him from the other black characters except for his skin color. Harris's exaggerated mimicry of the white culture is an attempt to influence the *others* and to approve of his talent in imitation. Such efforts cannot ease the racial segregations between the two different nations. Since the skin color of the black people is associated with the state of inferiority, so the struggles of the colonized to be the same as their oppressor is in vain. Homi Bhabha argued this racial mimicry as being the same as the colonizer, "almost the same but not white" (1984: 130). Imitation is the exaggeration in copying the language and culture of the occupier. It is one of the most effective strategies for controlling and assimilating aboriginal people. As a result, mimicry exposes the invader's authority; at the same time, it depicts that colonized subjects are both resemble and differ from the colonial master. Overall, Mimicry becomes most effective if continuously produce its excess, its slippage, and its difference. Additionally, the immigrants are forced to adopt a culture and to struggle to survive by getting a job and having a relationship with white women to gain access to other cultures. In his book *The Location of Culture* (1994), Bhabha discusses the inadequate use of center and margin to identify the relationship between the colonized and the colonizer. That is because both of them are mutually exclusive and depend on each other, "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (1994: 159). Harris adores being identified as English and white. He is uncomfortable among the West Indian immigrants. Thus, he embodies a prejudice which categorizes himself with the dominant culture, leaving no room for his own culture. He lives in an in-between space between the Creole culture and London culture. This in-between position is the main difficulty to define the black immigrants' cultural identity and makes the Creoles racially ambiguous.

*The Lonely Londoners* is also portraying the black immigrants' problematic relationships with English women. The black men are interested in dating and marrying white women to whiten their life and race. By marrying white women, they assume that they could get white women's dignity and power. The blacks are not drawn to the personality and beauty of the white women, but to the meaning which their skin color conveys. The blacks are not respected as a human being in the colonizer's country, even though marrying white women could not recognize their rights to go to the places where the whites are allowed.

Consequently, stereotyping black men with blackness and associating white women with whiteness creates inferiority and superiority status. For the black man, Fanon asserts that having white women means the opportunity to marry white culture, white beauty, white whiteness, and consequently to be acknowledged not as *black* but as *white*. When the black man is loved like a white man, he proves that he is worthy of white love (1970: 63) with the result that, in *The Lonely Londoners*, interracial sex is the only sex that matters.

Displacement is one of the postcolonial terms, concretized through the character of Moses. He was formerly a veteran in the city, and is more circumspect and experienced among the characters who spent ten years in England. He dreams of going back to Trinidad, but despite the hard works during all those years, he achieved nothing of importance. As Moses himself tells Galahad, "I lay there on the bed thinking about my life, how after all the years I ain't get no place at all, I still the same way, neither forward nor backward" (Selvon, 1956: 109). Selvon tackled the problematic concept of home in the novel. The conflicts between the colonized and the colonizer refer back to the colonization period when the subjugated people were exploited both on the level of geography and culture. In the period of decolonization, the colonized are recruited to serve the colonizers in the 'motherland'. Europe owes the immigrants' contributions as a great participant to their wealth because they obliged to work cheaply in the factories for a low wage in the invader's land. As Moses claims that each summer they hope to earn enough

money so they can return to their countries. After spending all those years in London, their dream of earning money to start a better future in the West Indies is never actualized, so they neither able to go back nor they feel belong to a country where they almost destined to starve.

All the immigrants are identified as black, other or marginalized in white, dominated, English society. The black migrants only perform lower social jobs such as working in factories, railway stations, or carrying out household chores for low wages which illustrates their marginalized situations. The character of Bart openly elucidates the psychological effects of racial discrimination. Bart is a black immigrant who “has a light skin and this provides the opportunity to hide his nationality (...) telling everybody that he is a Latin American” (Selvon, 1956: 50). Fanon in the *Black Skin-White Masks* maintains that the intensity of racism nurtures the seeds of feeling inferiority upon the black people. This is due to the fact that the dominated white society expresses derogation, isolating them from the mainstream of the community and insulting them only because of their appearances. Moreover, Bart keeps himself away from the company of the black people, and he is not proud of his race that is why he hides his West Indian identity. Selvon describes his situation more, “Many nights he think about how so many West Indians coming, and it give him more fear than it give the Englishman, for Bart frighten if they make things hard in Brit’n. if a fellar too black, Bart not companying him much” (1956: 51). The consciousness about his color makes Bart feel ashamed and miserable. Therefore, he attempts to cross the cultural boundaries by marrying an English girl. But, he fails when his girlfriend’s father throws him out of the house claiming he does not want any “curly haired children in the family” (1956: 53). Finally, when his girlfriend abandons him and Bart spends the rest of his time looking for her even till the very end of the novel. He peers into the trains, tubes, and buses to find her, but he never sees her again. Bart suffers from the sense of inferiority because of his race; this exemplifies his in-between state (Guruprasad, 2016: 848). In other words, he neither identifies himself with the black community nor he relates to the white society. Bart is neither here nor there, although he is more here than there. Like any other brown-skinned fellers who frightened to announce

his true identity, “Bart go around telling everybody that he is a Latin-American, that he comes from South America (Selvon, 1956: 50).

Another issue raised in the novel is the plight of the immigrants; besides their hard-working conditions, they seem on the edge of poverty. To survive Galahad catches a pigeon and Cap finds a seagull in the public park only to survive. This image of eating pigeons and seagulls, which is snatched secretly from public parks marks a sight of resistance by the black immigrants. The living condition for the immigrants is terrible and the cold weather in the winter makes the situation even harder. Galahad reflects this moment of the immigrants’ loneliness asserting, “in this country, people prefer to see man starve that a cat or dog want something to eat” (Selvon, 1956: 104). It seems that possessing the white women they dreamed of provides no entry into the white society. The characters are incarnated a historical period when color prejudice and racism hampered the harmonious socio-racial union of the two distinctive worlds. Racism also divorces of man’s personality from his body or the outer appearances. The West Indians become psychologically implicated under the pressure of racism.

### **2.2.2. The disillusionment of Black Immigrants in Britain**

Although racial discrimination is the central theme of the novel, Selvon’s novel offers hope through the immigrant characters’ adaptation. The fact is, the number of black immigrants increased each year since World War II. The British government enacted a regulation to curb the number of black immigrants. The regulation act included confining the immigrants only to manual jobs, pushing black immigrants to the street by making houses inaccessible to black immigrants. *The Lonely Londoner’s* echoes the disillusionment of characters in cosmopolitan London as a result of unjust treatment on the hand of native Londoners. The novel, on the one hand, depicts the disillusionment of idealized London to the real London. On the other hand, the study argues that in spite of the disappointment that suffuses the novel, it provides a subtle way of adaptation and acceptance in terms of the migrants who try to make the best out of London. Selvon is optimistic about social changes and foresees London as a better place that gives equal opportunities to the immigrants.

Selvon was a part of the migrant generation from the West Indies who transformed London after the Second World War. He portrays London as an illusionary metropolitan center in the world where the reality he experienced was far from his expectations. To exemplify, being colonized and seeing others celebrating Christmas sounds inhumane. While the primary purpose of celebrating Christmas is to inspire love and peace, this is contradictory to what was happening in London as the main setting of Selvon's novel due to racial discrimination. The majority of the immigrants are mesmerized by the news of visiting London because they assumed London as a place where real living takes place as Galahad states that "He felt like a king living in London" (1956: 70). Bhabha in *The Location of Culture* posits building some techniques of cultural practices to break the social and economic barriers which have existed for generations. The immigrants had experienced every kind of discrimination and were isolated from the mainstream of society when they first arrived in London. That is, they were unable to maintain their Creole tradition and culture because the metropolis separated their Culture.

In *The Lonely Londoners*, Galahad arrives in London and sees himself as a universal subject, filled with ambition and dreams. He imagines London as a city cemented with gold, and it can offer great possibilities. Soon after living and working in London, he encounters cultural shock and racism. The attitudes from the host culture raise Galahad's awareness of his status as an outsider and feels differentiated and alienated. Selvon depicts the immigrants' troubles of everyday life originating from racial discrimination.

While Galahad was mesmerized by the luxury and appreciating his position of arriving in London, a white child was walking with his mother shouts "that black man" (Selvon, 1956: 87). This attitude wrecks Galahad's sense of belonging to the English society. The novel also depicts the West Indian immigrants' illusion about London as a promised land where the streets paved with gold and jobs are lucrative. This illusionment also includes the thought that English natives are hospitable, of human friendliness and welcoming. The characters are disillusioned due to all the miseries they experience because of their color, a place where they have high expectations and hoping to develop their lives there (Kanneh, 1993: 44). Okawa also researched that the novel also describes

the impact of physical displacement of the Caribbean characters and the psychological uncertainty which they go through. Selvon's immigrant characters adjust themselves to this life despite the hardships they encounter; "innovative use of the Trinidadian vernacular enables him to express the nuanced sensibilities of a diverse and fragmented immigrant population in London, post-World War II" (2013: 18).

The explanation of why the British people clearly show dislike for the immigrants, it is not simply that the black immigrants behave unbecomingly. Their color above all, is the only thing everyone can notice. Galahad illustrates this feeling of black immigrants in a monologue while talking to his black hand, personifying his hand and blaming it for all the discriminations he suffers in England. Furthermore, he asserts that the migrants do not ask for much; they only demand work, a place to sleep and something to eat. Though, the white people indisposed to offer them this little. They did not harm any of the white people who do not want blacks to live among them. They are not guilty of any crime; they are only guilty of being black. The immigrants live on the streets with the sign 'Keep the water white' were hanging on many doors. This raises Galahad's consciousness about racial discrimination, and he becomes the representative of the black people. The following passage in which he talks to his hand is both heartbreaking and significance in berating his race for being the leading cause of the black immigrants' plights. Galahad states:

Colour, is you that causing all this, (...) you know is you that cause a lot misery in the world. Is not me, you know, is you! I ain't do anything to infuriate the people and them, is you! Look at you, you so black and innocent, and this time so causing misery all over the world! (Selvon, 1956: 73).

He realizes that his skin color alienates him from the world around him. Galahad disassociates from his skin color and addresses his skin color as if something separate from himself, is a rare moment for Galahad; throughout the novel, he was with a certain sense of self than the rest of the other characters. He was affected by an insidious power of racism in a way that wants to divorce himself from his color.



### 2.2.3. Adaptation of the Colonized

Despite all the discriminations, Selvon's novel is not entirely disappointing, as there are some subtle subterranean efforts of resistance. The immigrants are not wholly hopeless; instead, they construct some strategies of resistance which are enacted viably in some places. They are aware, at some level, of their problems. To the Caribbean characters pursue community and narrative construction as a means of reintegration. They contend the chaotic and harsh life of London by getting together in a small basement room, and Moses' ambition is to narrate the West Indian immigrant's experience in Britain (MacLeod, 2005: 173). The significance of this meeting each other is to ease the pervasive sense since they all are "countrymen together" (Selvon, 1956: 20) bewildering in old London. A community of friends appears on the streets of London, and they are "talking about things back home" (1956: 110) to resist the universalized English hegemony and together telling stories that are more pertinent and localized to each individual's experience.

In *The Lonely Londoners*, every character is struggling for a psychological and sociological viable sense of identity or the struggle for some fundamental reason, hoping to find a place inside some major storyline which will strengthen out their lives. Selvon wrote that every Sunday morning the boys meet at Moses' basement room;

Like if is confession, sitting down on the bed, on the floor, on the chairs, everybody asking what happening but nobody like they know what happening, laughing Kiff-Kiff at a joke, waiting to see who would start to smoke first, asking Moses if he have anything to eat, the gas going low, why don't you put another shilling in, who have shilling, anybody have change? (1956: 117)

Moses's Basement room works as a micro-society and becomes significant in this context in terms of repository for a group of consciousness. When the boys escape from the outside life of London, they retreat into Moses' basement and participate in a public exchange that openly stimulates from their collective and individual needs. This small room which the black immigrants are lock up has its duties and possibilities which the boys fulfill functions and adopt roles. Prominently, it is a space which the boys might register a new

reality and create a distinctive thought, a new structure of understanding and a new framework of meaning outside those coded by the hegemonic reality (MacLeod, 2005: 174). At the same time, this communion is a necessity for establishing communal survival. As Moses puts it into words; “this is a lonely miserable city, if it was that we didn’t get together now and then to talk about things back home, we would suffer like hell” (Selvon, 1956: 110). Nevertheless, Moses experiences these frequent rituals with a deep sense of frustration, the closeness of the migrants brings not only the sense of humor and irreverence, also the feeling of failure caused by the restrictive situation.

How many Sundays gone like that? It look to him as if life composed of Sunday morning get-together in the room: he must make a joke of it during the week and say: “you coming to church Sunday?” Lock up in that small room, with London and life on the outside, he used to lay there on the bed, thinking how to stop all this crap, how to put a spoke in a wheel, to make things different. Like how he tell Cap to get to hell one night, so he should do one Sunday morning when he can’t bear it any more: Get to hell out, why the arse you telling me how they call you a darkie, you thin I am interested? (Selvon, 1956: 119).

Moses’ room described here is also as a church, a place of a congregation which means a ritualized sort of spirituality imposed onto their empty, and scattered lives. Indeed, in some different ways, the immigrants are in quest of sanctuary and salvation, more importantly they seek for a meaning in their meetings. So when the narrator suggests that they are coming every Sunday, they come together to confess and unburden themselves from the week’s problems. Their gatherings might help to make sense of things for them which otherwise fails to work. Here the value of confession is much about transition from the negativities to positive experiences. From a theological perspective, they do not get rid of their sins at the church; instead, their sins are transformed into something positive. In other words, they make a kind of redemption from their disappointments (MacLeod, 2005: 174).

Since the immigrants’ behaviors at home are conditioned by their experience in their public lives, while they come together, they talk about money and sex. However, there is more fundamentally cooperative attitude in their gatherings. Moses’ statement that migrants “have no sort of family life” (Selvon, 1956: 110) indicates the advantages of

family life, that is because family is essential in supporting each member on a psychological and emotional level. As it is known, being with a family also provides financial support, when the families work, they allow for communication which is not a matter of public performance. What happens in Moses' room is similar to a family such as, everybody chips in for the family, they use the family's terminology, nobody judges other members too rudely, no one skips the meetings. Although they are not blood relatives or part of extended families, they are together to support each other, and their psychological space can be discovered when they escape the burdens of the outside world of London.

Though Moses is more experienced, and cautious than the other characters, and with his thoughts, the novel ends. Moses "sigh a long sigh like a man who live life and see nothing at all in it and who frighten as the years go by wondering what it all about" (Selvon, 1956: 92). Ultimately, the shift from winter to summer only marks the passing times, in a repetitive cycle; however, Moses sees himself to be in stasis, apart from the movements that the changing seasons bring. The thought that "all his years in London pile up one on top of the other" (Selvon, 1956: 82) frightens him, and he still gets no place in it. As Moses tells Galahad "I just lay there on the bed thinking about my life, how after all these years I ain't get no place at all, I still the same way, neither forward nor backward" (Selvon, 1956: 109).

In brief, does Selvon's *The Lonely Londoners* offers any productive and positive models of a social movement? One answer might lie in the Moses' basement room where every Sunday morning, it provides a congregation place for the immigrants as if they are going to church they are "coming together for a oldtalk" (1956: 117). This longing for a communal meeting is also expressed via the character of Big City, who asserts that if he wins football lottery games, he would "buy out a whole street of house and give it to the boys and say: here, look place to live" (1956: 81). Suggestively, Big City imagines this place exclusively for the West Indians, illuminating that he would "put a notice on all the boards; 'Keep the water colored, No Rooms for Whites'" (1956: 81). The author here openly presents a constructing community among the West Indian immigrants as one

united of a social movement which is capable of providing a place for expressing resistance against the discriminations they face in the city.



## CHAPTER III

### 3.1. THE INTERSECTION OF RACE AND GENDER DISCRIMINATION THROUGH THE ANALYSIS OF *NERVOUS CONDITIONS*

#### 3.1.1. *Nervous Conditions* by Tsitsi Dangarembga

*Nervous Conditions* was published in 1988, and it was the first novel published by a Zimbabwean black woman who won the African Category Commonwealth Writers Prize in 1989. *Nervous Conditions* is a coming of age story narrated from the perspective of a young Zimbabwean woman in modern Africa. The setting of the novel takes place in colonial Rhodesia in the late 1960s to the early 1970s before the country has obtained independence from Britain while the country was still known as Rhodesia.

The novel centers around four main characters who experience inner turmoil as a result of colonization. The main characters are struggling to navigate their lost identity which is torn apart between two cultures. Tambu and Nyasha are female cousins who had led different lives until their early teen years. The young narrator Tambu challenges and shows great determination to overcome the obstacles in the course of progress in her life. Tambu raised in an impoverished society where women are responsible for household works, farming and taking care of other younger siblings. Despite the resistance of her family, she dreams of pursuing education. She connects with her traditional culture while pursuing education in western schools. Nyasha spent all of her life educating herself in Britain when she comes back to her hometown in Africa; it is hard for her to cope with the norms of her culture. Her identity is torn between two cultures and has been psychologically and physically affected by the influence of Rhodesia and England. Nyasha shares her painful experiences with her cousin Tambu, and the adverse effects of British colonialization had brought upon her society. Babamukuru is Tambu's uncle; he is well educated in Britain and now a successful headmaster at a missionary school. Babamukuru engrossed and adopted English culture. He is using his position and power to raise the status of his extended family with British lifestyle. Maiguru is Tambu's aunt and Babamukuru's wife. She is educated and qualified woman; therefore, she is a standout

among the rest of the woman in her family. Being educated in England changed her, so she wants her children to act like westerners. Then, Maiguru realizes that her children became too anglicized (Whisler, 2001). As it is explicated, the characters are educated and exposed to a different culture. Each character goes through tough moments to recover from identity lost between two cultures. Furthermore, *Nervous Conditions* highlights the challenges in the development of two female characters, Tambu and Nyasha who are struggling to define their identity within colonial and patriarchal society. Another straightforward theme that Dangarembga portrays in the novel is mimicry issue. Dangarembga through one of the characters; Babamukuru informs the reader with mimicry theme. Overall, almost all the characters are in a state of nervousness at the fate of changing their political, social, cultural conditions as a result of experiencing colonization by another culture.

Tambu is the narrator, recalls her educational journey from an impoverished African village to wealthy intellectually qualified elite. She has a duty of arising her family's deprived condition from hunger and need. At the beginning of the novel, young Tambudzai does not perceive her mother's warnings about the fate of being a woman instead she rivals to equal her brother, Nhamo. Nhamo has been chosen by his uncle to pursue education at the missionary school. Uncle Babamukuru was educated by white missionary in England, his wife Maiguru and their children also brought up there. Babamukuru owns an elegant house, a car, and a career of headmaster at the mission school. He engrossed in British lifestyle and attempted to lead his extended family with Western lifestyle. Babamukuru is only hope of the extended family, so everyone wants their children follow his footsteps to success. However, Dangarembga slowly pulls back a curtain to reveal what such Westernized success has destroyed. From the starting point of the novel, Tambu's character corresponds to a victimized and stereotypes image of obedient African woman. The events that happen during her experience in a western educational setting alter her differential character. Unlike her revolutionary cousin Nyasha who is alienated young woman her identity caught between the influence of colonialism and African tradition. *Nervous Conditions* is addressing women community to fight and decolonize themselves against both patriarchal and colonial institutional oppressions. The

two cousins, Nyasha and Tambu, are aptly negotiating to find a meaningful identity between intimidating ideologies of British colonization and Shona patriarchy culture.

### **3.1.2. Language and Culture in *Nervous Conditions***

One of the critical themes in postcolonial texts is culture. As the postcolonial theory tries to explicate the influence of postcolonial power on the colonized nation. Colonized people struggle to redefine their identity in the sphere of Eurocentrism's epistemological violence. In other words, postcolonial theory unearths the hegemonic boundaries which created unequal power of binary oppositions, such as black vs. white, us vs. them, West vs. East, colonizer vs. colonized.

A wide range of postcolonial texts focus on hybrid identity in the result of a mingling of idealized European identity with that of indigenous identity. Historically, the identity of the natives had been threatened by the arrival of the colonizers; because the western imperialists dominated the language and culture of indigenous besides, they have tried to expand their conquest by utilizing education and language as crucial devices for dominating native people and altering their identities. In most of the colonized countries a formation of hybrid identity is one of the crucial issues. Generally, identity drives from individual's culture, tradition, custom, past and the environment in which the person is reared. But that identity of the colonizers have taken away and forced to accept another culture. Throughout the entire novel, Tsitsi Dangarembga, portrays Nyasha, Tambu's first cousin, as a product of confusion of the African and British culture. Nyasha spent most of her childhood years forming education in British schools. Indeed, her English customs are significant for her when she returns to Africa. Nyasha's first impression in the novel depicted through Tambu's view. Tambu illustrates the disapproval of her cousin's appearances as assimilated to British customs, describing that Nyasha is "obviously had [been to England]. There was no other explanation for the tiny little dress she wore (...) I would not give my approval" (1988: 37)

Additionally, Nyasha faces many other similar situations regarding her internal scuffles in the backdrops of British and African tradition. Through analyzing Nyasha's behavior, this study argues that it is impossible to escape hybridity, due to the continuous

psychological changes the characters' experience while exposed to a different culture. Ultimately, Nyasha challenges to return to her root.

One of the key features of imperial subjugation is control over the colonized native languages. Language utilizes as a tool via which a categorized power structure has perpetuated, and the standard to convey concepts such as reality, truth, and order is established. The colonizers' domination over the native educational system, and language leads to the natives need to form a new identity. The situation is intensified in former colonies where a group of colonizer rule over a colonized territory. The colonizers imposed a new language, culture, as well as a new lifestyle only through instituting their educational system in colonized societies. This peculiar imposition of language advocates superiority of western culture and tradition. Disregarding the native language, the colonial language used as a device which is capable of teaching the native people various facets of civilization. Therefore, the indigenous colonized turn out to be multilingual nation. Furthermore, in some of the established Empires such as British Empire, English was the language of education and government in the settler colonies. Successively, the native people get familiar with the colonized culture while attending white schools. The natives learned the language of the colonizers and began to marginalize their mother tongue while they speak English at home. Even some of them perceive the new language as an indication of prestige. Instead of adopting the meaning in the language, they assimilate to behaviors of attractive whites; thus, forgetting a significant aspect of local practices which seems to be valueless. Since the natives who attend white missionary schools are brainwashed with the belief that white education is going to civilize them. This way of thinking portrays the right image of the colonizer in the mind of the colonized which makes situation difficult for the pioneers of the liberation activities to disillusion them. Tambu's remark on this phenomenon is a clear cut example of this (Baharvand & Zarrinjooee, 2012: 33). She states:

They (the whites) had come not to take but to give. They were about God's business here in darkest Africa. They had given up the comfort and security of their homes to come and lighten our darkness. It was a big sacrifice that the missionaries made.



It was a sacrifice that made us grateful to them (...) We treated them like deities (Dangarembga, 1988: 103).

This situational context, which is quoted in the above text contents the colonial and depicts the focus relation between the colonized and colonizers. The portrayal of white people as deities in the context of colonization recounts Africa's history and the colonizers' policies of education, accordingly hints an image of the colonized nation. Tambu's immature description of the holy white people ironically highlights the hegemonic strategies of the colonial through which they conquered the native societies. Tabmu understands the missionaries through her life experience in Rhodesia where the native people yearn for a chance to be educated in white ways (Manzoor & Rehman Khan, 2018: 266).

In the colonized nation like 1950s Zimbabwe, colonialists schooled that whiteness identified with prosperity. So it has created a system of mass assimilation, where marginalizing a great part of their culture was the native's pathway to success. The linguistic dominance of English has brought about an established proficiency and has been empowered colonized men and women to rise a rung on their subaltern equivalents in the colonized native lands. Ngugi Wa Thiong'o is the Kenyan novelist, and the postcolonial writer encapsulates the issue as follows; "Language carries culture, and culture carries, particularly through literature, the entire body of values by which we come to perceive ourselves and our place in the world" (1986: 16). Thus, language as culture forms an image of the social and political agency to the self. The people's conception of themselves based on the pictures which may or may not correspond to the clarity of reality which distorted in the first place. Ensuing the hegemonic discourses prompted by linguistic alteration, native Africans have given a superior prestige to English which aboriginal, local languages are not privileged with (Ouahmiche & Boughouas, 2016: 111).

### **Triple Oppression: Women Torn Between Colonialism and Patriarchy**

#### **3.2. The Colonial Factor**

In *Nervous Conditions*, Dangarembga uses the identity struggles of her characters to show how colonialism relegates the native culture. Tambu and Nyasha's assimilation

into western culture moderates their racial identity while strengthening the power of the white colonialists. The protagonist of the novel is Tambu, who is conscious about the power of British language to let women visualize their status are transcending from the subaltern subjects to become members of the ruling elite. English is such a remedy for the Third World Depression; it provides social status, as well as, it gives easy access to materially required domains of power and knowledge. Dangarembga's setting of the novel describes the colonized Rhodesia in the late 1960s. The story narrates survival strategies for colonized man and woman under the rule of colonial tongue. Attending missionary schools is one of necessities to achieve agency and visibility. Attending British Education and speaking the English language constitute a sign of intelligence for these characters both inside and outside of the occupied country. The postcolonial women characters seek to accomplish a position, visibility as well as to obtain an ideological voice only through English education. As Gayatri Spivak in her influential essay, questioned: "Can the Subaltern Speak? Concerning both native and postcolonial worlds. The English language instead strangely provides societies of the Third-World social and political support in the universal marketplace which demonstrates both the supremacy of language domination and dissemination. The interpretation of Dangarembga's novel is that the author utilizes the spreading of the colonizer's language to uncover the pains along with the privileges of being talented in the language of their colonizer. The character of Tambu recalls her experience with language and education which are bittersweet, and the story in some ways reflect the personal history of their author. Hence, the novel strives to use personal history as motivation, through relegated voice and narrative. Dangarembga in writing her narrative and criticism uses her female protagonist as textual vehicles to direct her subaltern voice (Gairola, 2000: 2-3).

Within Rhodesian culture, the white colonizers educated the people of Shona society to control them. When Tambu inquires her grandmother about the history of her culture, the grandmother describes that the imperialists dominated their country, "history that could not be found in the textbooks" (Dangarembga, 1988: 17). The can comprehend that African textbooks do not take the tragedies of colonialism into considerations since

the white missionaries have control over education system in Rhodesia. They excluded the native's education, brainwashed the natives with the conviction that westernization is something which must be strived for. Tambu's grandmother answers her inquiry and defines the colonizers as "wizards well versed in treachery and black magic" (1988: 18). Tambu affirms that the conquerors who have experienced in deceitfulness sophisticated her uncle, Babamukuru. Along these lines, the narrator of the novel witnesses Westernization and its influence on some of the characters, including Tambu, her uncle, Babamukuru and her cousin Nyasha (Austen, 2015: 215).

### **3.3. 'The Weight of Womanhood'**

Throughout Dangarembga's novel all the characters are in a state of nervousness, and their conditions are unstable which in some cases, is proved to be nervous illness. Tambu manages escaping her two subaltern roles such as womanhood and blackness only utilizing British colonial education. Her interactions between her culture and the colonial culture induces within her a fusion of identity which obliges Tambu to inhabit norms, at the same time loses some other. She takes the initiative by manipulating out of Shona patriarchy and out of poverty without being assimilated or devastated by colonialism. The cultural hybridity or "nervous conditions" is intensified throughout the novel especially when Tambu meets with the other characters. The tension between Tambu's family members is clarified most obviously with her mother. At the opening lines of the story, Tambu is a self-reliant and strong-minded female who tackles the patriarchal tradition of her family directly. As she maintains: "I was not sorry when my brother died" (Dangarembga, 1988: 1). Tambu grows mealies and sells them in order to pay her fees for the local school, later on, she finds out her brother, Nhamo had given her mealies to some friends in order to resist her from going to school. Despite her father's and brother's discouragement, Tambu was supported by the women in her family to sustain her self-esteem towards accomplishment. Though Tambu could receive education only in the case when her brother dies and she take over his place (because the responsibility of being educated in the family usually reserves for the eldest son). Her mother views an honest reaction when Tambu's uncle, Babamuku, decides to send Tambu to a Western school

after Nhamo's death. Although this seems to be invaluable opportunity for Tambu, her mother wants to warn her daughter about the fate of being a woman in a poor and patriarchal society which is coupled with colonial burden. Besides, the threat of western education and thought upon native African as insidious, dangerous and assimilation into western culture while losing Shona culture. As far as Tambu is concerned, Westernization is a requisite, even though she observes the psychological demise of Nyasha, and early in the novel, Tambu is appalled by the fact that her brother, Nhamo has failed to recall Shona. Language thus operates like an assimilation machine which works on the marginalization of Shona culture (Gairola, 2000: 3). Though, Western systems and institutions of thought pose threats, as well as the missionary schools may irreversibly change the indigenous colonized who are subjected to them. Tambu's mother worries that the dominating culture may limit or exclude the established native values and culture of Rhodesia. In other words, she fears that colonization forces assimilation. Dangarembga depicts the characters' lives who already bounded in a combination of colonialism and African elements. The characters are struggling to assimilate and confront the socio-political impacts which figure out their lives.

### **3.4. Colonial Resistance**

#### **3.4.1 Living in the Third Space**

The title of the novel denotes to the treacherous effect of colonialism. Dangarembga has taken the title of her novel from the preface of Frantz Fanon's book *The Wretched of the Earth*: "The status of natives is a nervous condition introduced and maintained by the settler among colonized people with their consent" (Sizemore, 1997: 70). As Fanon's explanation of Colonialism finds out that internalizing colonialism and becoming a member of what Fanon calls it national bourgeoisie is the danger and brings no good for the natives. Dangarembga evokes Fanon's thought that the process of decolonizing the nation demands the decolonization of the mind. What Fanon proposed is precisely the problem Tambu faces: which means recovering from the demise of colonial

education and be improved from the organized gender and race discriminations she has adopted (Kennedy, 2008: 92).

Each addition to a western cultural constituent in Tambu's life experience equals a detraction of a Shona cultural element, thus her learning English dissident to unlearning of Shona language and culture. Despite all the painful journey towards adulthood, Tambu can find a place in the context of colonial and cultural hybridity. Tambu's mother emphasizes the fact that "this business of womanhood is a heavy burden (...) When there are sacrifices to be made, you are the one who has to make them" (Dangarembga, 1988: 16). It seems that Tambu's mother confesses that the years of childbearing and poverty is beginning to wear her down. Nevertheless, she supports her daughter to grow maize, then in Tambu's demand to sell the mealies in the city. She is also capable of defending Tambu against her husband's proscription while complaining about her: "The girl must have a chance to do something for herself, to fail for herself (...) She is willful and headstrong" (1988: 24). Despite gaining permission from her father and mother to let her sell the maize in the town. Tambu also attained support from her parental grandmother who gave her land and taught her how to grow maize. Tambu's teacher Mr. Matimba who seems to be different in his beliefs about educating girls. He is the one who helps Tambu to sell her mealies to the whites in town and shows her how to make use to white man's power and pity. With all the support from her family Tambu manages to raise beyond her state and advance herself, although restrained, she learns how to map her way through colonial and cultural ideologies and create a secure place where she can raise and be educated. When Tambu's brother dies, with having no other males in the family, she designates by her uncle to go to his school, Tambu is elated to attend school. Even though Tambu scuffles against patriarchal Shona culture of her family and manages to escape, still her ultimate experience and connection to her culture and family help her not to be overwhelmed and allows her for survival. At the mission school, she knows the appropriate manner to relate to the other African girls (Sizemore, 1997: 70-72). When her uncle and aunt return home from England, Tambu feels proud of her important role in the family such as ability in cooking and other household works, and her relations seem to be significant for her with

the extended family. However, this confidence fades while she encounters her educated relatives:

Chatting to aunts and cousins as we waited for the *sadza* to thicken, pouring in more mealie-meal when it had, I stopped feeling excluded (...) Exclusion held dreadful horrors for me at that time because it suggested superfluity. Exclusion whispered that my existence was not necessary (Dangarembga, 1988: 39-40).

The young Tambu feels connected to her family, but with pursuing colonial education there is a psychological risk of losing this connection to her family and culture. Particularly Tambu's mother has this fear of being lost in British culture, "You could not expect the ancestors to stomach so much English" (1988: 203). On the one hand, Tambu's mother desires liberation from colonial relation, and on the other hand, she demands her daughter to feel content with an inferior status of African men and carry her burdens with high strength. In order to escape poverty Tambu does sacrifice her intimacy with her mother but maintains her cultural connections with her ancestors. The history lessons that were given by her grandmother provide an alternative source of knowledge which she could not find in colonial schoolbooks. The power of her ancestors in helping her to reconstruct and remember history is crucial in Tambu's journey for re-inscribing a new sense of the self. Her reputation as a good Shona girl allowed Tambu to embrace colonial education without necessarily forgetting her background or losing the relation to it. She reaches out with her cousin and is able to love her without ever approve her wholeheartedly.

Tambu's character corresponds to a victimized and stereotyped image of an obedient African woman. The events that happen during her experience in a western educational setting alter her differential character. The novel ends with a grown-up Tambu who remarks her refusal to be brainwashed. The older Tambu thus reflects at the end of her narration:

I was young then and able to banish things, but seeds do grow. Although I was not aware of it then, no longer could I accept Sacred Heart and what it represented as a sunrise on my horizon. Quietly, unobtrusively and extremely fitfully, something in my mind began to assert itself, to question things and refuse to be brainwashed,

bringing me to this time when I can set down this story (Nervous Conditions, 1988: 204).

All in all, in Dangarembga's novel, it is hard to avoid the dangerous effects of patriarchy and British Colonialism. Despite the hardship of recovering her identity, Tambu maintains her self-esteem and keeps her connection to the extended family and her Shona culture. Also, she worked hard both in school and at the homestead, finally, she can find a space between two different cultures and ideologies. Tambu manages to use colonial education to escape Shona patriarchy and poverty; her connection with her Shona tradition avoids her being assimilated into colonial culture.

### **3.4.2 Nyasha's Rebellion**

Tambu astonished at how much her cousin [Nyasha] assimilated Englishness, her lack of tact with her parents, her flirting with boys, her smoking habit, most importantly, she is unable to speak such an essential thing as native language. During the time of being in England, Nyasha's identity has morphed which is difficult for Tambu to understand, and it is impossible to imagine losing touch with traditions, especially the indigenous language. Nyasha is never taught and knew about her origin and culture, while feels unaccepted by both cultures, her self-esteem totters. Nyasha, who has suffered from her disposition in colonial discourses and succeeding "nervous conditions." Nyasha warns Tambu against attending missionary schools and assimilating to English education. She also advises Tambu that her departure to the convent "would be the opportunity to forget who you were, what you were and why you were that." And Dangarembga describes Nyasha's case of psychological and physical collapse as cultural assimilation (Slavin, 2017).

It would be a marvelous opportunity, she said sarcastically, to forget. To forget who you were, what you were and why you were that. The process, she said, was called assimilation, and that was what was intended for the precocious few who might prove a nuisance if left to themselves (Dangarembga, 1988: 178).

Tambu is against any imposing Western ideas upon Shona culture. She takes a stand against Babamukuru when he surpasses the cultural boundaries by demanding Tambu's parent to have a Christian marriage she refuses to attend. Her respect for Shona tradition and readiness to take a stand explicates that she escapes assimilation that Nyasha warns her against when Tambu seeks to attend a place at the Roman Catholic Convent School. However, Tambu is assertive that she will not forget. She confesses that going to the convent is a chance to lighten all the burdens that her mother and many other women of her nation were succumbed to. Tambu's chance to win a place in convent education has an advantage of escaping entrapment in poverty and the burden of womanhood. Tambu's identity is a pathway between assimilation and disconnection, and between colonialism and patriarchy.

Nyasha's parent, Babamukuru and Maiguru both win scholarships in England. Also, they take their two children there against the will and advice of the children's grandmother. For the first time when they return home from England, Tambu is disappointed by Nyasha's indecent English clothes and refusing to speak the Shona language. Firstly, Nyasha has no background of Shona language and tradition; she even does not understand how the native culture copes with the dearth necessitates. Nyasha does not make friends at school because: "The girls did not like the way she spoke (...) She thinks she is white (...) She is proud (...) loose" (Dangarembga, 1988, p. 94). Outspokenly, Nyasha critiques colonialism, but she has no any other culture to belong. She feels disconnected to the Shona culture and her extended family. The struggle to recover her lost identity lies at the mercy of her educated parent; mainly, her parents are highly educated in England. They already have precarious identities. Nyasha's father Babamukuru has a bad nervous as a result of colonization influences. Babamukuru is a patriarch of the novel mainly because of his education and wealth. He uses his power to control his extended family, the same as the whites do. Although, he is far from becoming one of the "native bourgeoisie" as Fanon described because he preserves his connections with his ancestors and earnest in his position as a family patriarch. Although his role earns him a good reputation, as far as Nyasha is concerned, she behaves against her father's expectations. However, Nyasha has not had any preconceived notion of Shona culture,



and she expected to act according to a traditional Shona girl. On the other hand, her mother, Maiguru, despite her education, fails to uphold Nyasha and works as an archetypal for her (Sizemore, 1997: 72).

### **3.4.3 Anorexia Bulimia as a Response to Oppression**

Even though Tambu seems to admire Nyasha for her outspokenness, she also notices Nyasha's problem of disrespecting her parents. When Tambu asks Nyasha about her mother, she replies, "Don't worry about my mother (...) She doesn't want to be respected" (Dangarembga, 1988: 78-79). Nyasha goads her father until he strikes her and calls her a "whore." With all her stoutness and boldness, Nyasha is a victim of being a woman, as Tambu says: "a victim of her femaleness (...) the victimization, I saw, was universal" (1988: 115). Unlike Tambu, Nyasha with all her bravery and awareness has a few resources to depend on in finding her identity. Nyasha is alone, and she has been unaccepted both by her own culture and the English culture that she assimilated to it. So, she lapses from stoutness into silence and tries best not to antagonize her father. However, the feeling of entrapment and the anger inside her lead to anorexia nervosa and bulimia disease (Sizemore, 1997: 74). Finally, Nyasha's identity trapped between two cultures, since Nyasha herself represented as a symbol of hybridized culture, she is a fragmented and alienated girl. Yet the fragmented subject is aware of the hierarchical oppression in the colonized world

Nyasha condemns the whites for all the misfortunes brought upon them and articulates that she will not anymore have faith in what the whites teach her. She speaks with Tambu: "They (the white missionaries) have taken us away (...) they have deprived you of you, him (Babamukuru) of him, ourselves of each other. We're groveling (...) I won't grovel. Oh no, I won't. I'm not a good girl" (Dangarembga, 1988: 200). Assimilation includes forgetting the native language and the loss of that language also excludes part of a culture so as to assimilate. Nyasha as a colonized subject rejects to be tamed by the dominant ruling powers. Also she refuses to submit to the role of a good African girl, and she no longer accepts what she has taught in the white schools. Nyasha's anorexia is highly critical, her refusal to eat, self-induced vomiting and her dissatisfaction with the way

things are in her country is a response to be absorbed by the history of colonization. Nyasha's eating disorders to a great extent caused by colonialism as well as control, patriarchy, and resistance. Eventually, she breaks down for she cannot submit peacefully to the role of respectable daughter and well-educated subject in alliance with colonial influence and male authority. She cannot be trapped in the existing situation in her culture, and she cannot be the person what the others wants her to be. Nyasha tears the history books that were written by the colonizers. Moreover, she vomits all the food she is forced to eat due to her father's insistence. Babamakuru obliges Nyasha to eat all her food despite her unwillingness. Therefore, she eats the food but immediately vomits it as soon as she leaves the table. Thus, food becomes a symbol of resistance against male domination.

Nyasha resists her father's authority the same way she rejects the colonizers and their purpose through her challenge to western education. Nyasha's condition implies something more prominent; the collective struggles that colonized subjects have to go through and question their lives only to understand who they are. She realizes that the Westernization and colonial intervention make the colonized to suffer subjugation. She sees both men and women powerless to resist colonial oppression. Thus, Nyasha incarnates intellectual resistance against racial and gender discriminations. Furthermore, she realizes that education is not the only thing which can transform the cultural and economic oppression for women. Since, the conditions for an educated woman like her mother, Maiguru does not change much because Maiguru does not have control in raising her children. Nyasha realizes that Maiguru attempts to resist something powerful than Babamukuru. It is the Englishness that all of them are succumbed to which makes it insidious and treacherous. Nyasha wants to act based on her conviction and refuses any obligation which represents her the underdog. And everybody should have some conviction to resist any oppression depending on their principles which persevere racial and gender equality. Besides, persisting human dignity since Nyasha is the representative of resistance in *Nervous Conditions* (Baharvand & Zarrinjooee, 2012: 35).

To my way of thinking, the social and national changes directly relate to the individual's change. On the other hand, for any society means to flourish and persist, it must provide the individuals with a sense of self-estimation and belonging. No one can

deny the reality of strong interdependency between the individual's culture and society's culture. In other words, the individual's self-esteem drives from the social and cultural assumptions of that same culture and society. The fact is; social contemplations either equip individual members to be self-assertive in discovering their identity, or they may compress them to remain the same. Thus, the cultural ideologies are critical in shaping individual's identities of the society.



## Conclusion

The history of colonialism is full of subjugation of indigenous people. After the devastating period of colonization which destroyed the colonized people, the subjugated people are exposed to racial discrimination for their skin colour, language, ethnicity, and even their place of birth. Thus, the colonized are internalized their inferiority, so they endeavored to initiate a new identity by imitating their oppressors in the colonizer's country. During the decolonization period, the search for better jobs, education, and food obliged the oppressed people to migrate to Britain where they indulge in imitating the colonizer's culture so as to be connected socially with the community whose values are dissimilar from theirs. The occupied display the act of Mimicking the English society in order to survive in London. Every newcomer has high expectations, but their expectations are never actualized, that is why they feel lonely and desperate.

Selvon's Caribbean migrant characters tend to legitimate dreams of becoming a British citizen, but the harsh reality of the London city and the discrimination of black immigrants disillusion them. The black migrants went through a miserable life in their adopted country that is because of living conditions, and facing various forms of prejudice and discrimination. In other words, at their Caribbean homeland, the migrants prided themselves as British Citizens, during the Second World War they recruited to fight on behalf of British Army, yet they did not receive the privileges and the rights of citizenship when arrived in their mother country. This assessment is relevant in the case of immigrants when they arrived in England, that they were economically and socially discriminated. There was restricted access in everyday concerns like menial jobs, enduring cold weather, and decent lodging. The British people are just repeating this systematic prejudice and racist discrimination. Selvon underscores that the black individuals are alienated from the mainstream white culture and from the dominant power frameworks. The novel depicts the psychological effects of this marginalization. The characters like Galahad and Harris strive to escape the racist determination by imitating the English tradition and becoming English, and other characters like Cap and Five Pat Twelve, who represent the racist

stereotypes of blackness. Thus, *The Lonely Londoners* draws the reader's attention to understand how racial discrimination can have psychological implications

Selvon's novel highlights colonialism as a crucial factor in displacing the colonized subjects. The migrants are shipped to London during and soon after the colonization of the West Indian islands by the British men. Selvon aims to decolonize concerning the exploitation of black immigrants and showing the inhumane attitudes of the native Londoners. Racism is presented through the constant depiction of the black immigrants as they feel unwanted in England, and the English people see them as a source of the problem which is visible throughout the novel. The immigrants are forced to accept the severe conditions for fewer wages and longer hours compared to British citizens, only to survive in the 'Mother Land.' Immigrants from remote territories are frustrated between two worlds and unable to decide what to do with their life. On the one hand, they are still oppressed by the colonizers, and on the other hand, they do not have education and job in their exploited country. The migrants have a dream to return to their homeland, but the goal of having enough money to provide themselves and their families causes them to be exploited in Britain. Although they work hard and for long hours, still they are paid less, they are unable to afford simple facilities such as food and a house. For the sake of surviving in London, the immigrants are making full effort to live in exile and assimilate to a community who otherizes the immigrants of diverse culture.

Sam Selvon, as a Caribbean writer, depicts that the decolonization period is still the continuation of colonialism since the colonizers are still manipulating the colonized people even in their own country. In the colonization period, the oppressed habitants are enslaved or recruited as indentured labour in their own regions by working under the authority of the oppressor. During the postcolonial period, the setting is different, however the indigenous are still indirectly ruled and controlled by the occupier. The unqualified and uneducated people are not receiving equal rights and discriminated for skin color and identities. Depending on the above explanation on how the immigrants are trying to survive and how deeply they are marginalized and disillusioned, Selvon displays discrimination based on race make the immigrants lose hope as well as cultural heritage. Since the skin color, language, ethnicity of the black people is associated with the state of

openly presents a constructing community among the West Indian immigrants as one inferiority, so the struggles of the colonized to be the same as their oppressor is in vain. Selvon united of a social movement which are capable of providing a place for expressing resistance against the discriminations they face in the city.

Dangarembga's *Nervous Conditions* portrays the story of some pathetic African women who are doubly oppressed. There should be no doubt that the status of African women has been influenced by colonial encounters of yesterday and patriarchal oppression of local and colonial cultures. Their discourse of emancipation and resistance is essentially tied up with the British hegemonic rule. Colonialism has actively contributed to the silencing of colonized women in an already patriarchal culture which regards woman as second-class citizens. Patriarchal ideologies confine the role of women to mothers and housewives. The hegemonic British rule and racism make women even more silent and invisible during colonization period than they had been in the traditional society. In the literature of diaspora, African women are presented either as prostitutes or without an identity of their own. For most of us, we only learned one dimension of the story of colonized women as submissive, insignificance, traditional and powerless. Dangarembga presents more realistic, complex and distinguishable picture of the African women. The author dismantles the image of the women characters as a homogenous group of hard-working, self-sacrificing victims, and powerless. There is enough explanation about each character which gives the reader a better understanding of their choice and actions.

Tambu, Nyasha, Maiguru, and Ma'shingay, epitomize the agonized women of Zimbabwe, who suffer both gender and racial discriminations. They are unable to receive an education because in patriarchal society women are inferior to men. Furthermore, they have no time to attend schools, because women should work at home and in infields. Besides, women like men, were considered as inferior black creatures. Therefore, even education cannot emancipate those who manage to escape the patriarchal system and receive western education. The character of Maiguru is a clear cut example who is entrapped despite her master's degree, and the character of Nyasha is treated as "other" in the missionary school.

Dangarembga points out that British colonialism and Shona patriarchy are hard to avoid and they are dangerous. Tambu was able to find a way between the hegemony of colonialism and patriarchal ideologies by preserving her self-belief and her relation to her family and Shona culture. Moreover, by working hard both at home and in missionary school, she manages to find a space between the two ideologies based on her own conviction. Tambu manages to use colonial education system to find a way out or escape poverty and patriarchy. In other words, she makes use of her Shona tradition and connection to the extended family to avoid assimilation into colonialism. Finally, Tambu was able to break free from the weight of womanhood which she experienced in colonized Zimbabwe. The character of Tambu recalls her experience with language and education which are bittersweet. Hence, the novel strives to use personal history as motivation, through relegated voice and narrative. While her cousin Nyasha is almost starving herself to death in order to be heard. Nyasha's future liberation may lie in the possibility to find a balance between the two cultures.

Dangarembga's novel reveals that racial and gender discrimination has destroyed African society. From the starting point of the novel, Tambu's character corresponds to a victimized and stereotyped image of an obedient African woman. The events that happen during her experience in a western educational setting alter her differential character. Unlike her revolutionary cousin Nyasha who is an alienated young woman, her identity caught between the influence of colonialism and African tradition. *Nervous Conditions* is addressing women community to fight and decolonize themselves against both patriarchal and colonial institutional oppressions. The two cousins, Nyasha and Tambu, are aptly negotiating to find a meaningful identity between intimidating ideologies of British colonization and Shona patriarchy culture.

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## ÖZ GEÇMİŞ (EK-13)

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### Eğitim

Derece	Eğitim Birimi	Mezuniyet Tarihi
Doktora	.....	.....
Yüksek Lisans	Van Yüzüncü Yıl Üniversitesi	2019
Lisans	Selahaddin University	2012

### İş Deneyimi

Yıl	Kurum	Yer	Görev
2012-2019	Irak schools	Khormal	Teacher

### Yabancı Dil Seviye

İngilizce	A
Arapça	A
Turkish	A

Hobiler: Kitap okumak, Futbol Oynamak, Seyahat etmek.



19/09/2019

Tez Başlığı / Konusu:

**DISCRIMINATION IN THE POSTCOLONIAL PERIOD THROUGH THE ANALYSIS OF NERVOUS  
CONDITIONS, AND THE LONELY LONDONERS**

Yukarıda başlığı/konusu belirlenen tez çalışmamın Kapak sayfası, Giriş, Ana bölümler ve Sonuç bölümlerinden oluşan toplam 85 sayfalık kısmına ilişkin, 19/09/2019 tarihinde şahsım/tez danışmanım tarafından **turnitin** intihal tespit programından aşağıda belirtilen filtreleme uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 11 (yüzde onbir) dir.

**Uygulanan Filtreler Aşağıda Verilmiştir:**

- Kabul ve onay sayfası hariç,
- Teşekkür hariç,
- İçindekiler hariç,
- Simge ve kısaltmalar hariç,
- Gereç ve yöntemler hariç,
- Kaynakça hariç,
- Alıntılar hariç,
- Tezden çıkan yayınlar hariç,
- 7 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 7 words)

Yüzüncü Yıl Üniversitesi Lisansüstü Tez Orijinallik Raporu Alınması ve Kullanılmasına İlişkin Yönergeyi İnceledim ve bu yönergede belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içmediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini bilgilerinize arz ederim.

16.10.2019  
Banaz Salih Ali

Adı Soyadı : Banaz Salih Ali

Öğrenci No : 179216011

Anabilim Dalı : İngiliz Dili ve Edebiyatı ABD

Programı : İngiliz Dili ve Edebiyatı

Statüsü : Y.Lisans X  Doktora

**DANIŞMAN ONAYI**

16.10/2019

Dr. Öğr. Üyesi Zeki EDİS

**ENSTİTÜ ONAYI**  
UYGUNDUR

...../2019

Doç. Dr. Bekir KOÇLAR

Enstitü Müdürü

