

**LABYRINTH WITHOUT CENTER:
A HISTORIOGRAPHIC
METAFICTIONAL STUDY OF GHOSH,
VIZENOR AND DANGAREMBGA**

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**NATIONAL UNIVERSITY OF MODERN
LANGUAGES ISLAMABAD**

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ABSTRACT

Thesis Title: Labyrinth without Center: A Historiographic Metafictional Study of Ghosh, Vizenor and Dangarembga

This study is designed to trace the subversion of official version of history in fiction through Postmodern Historiographic Metafiction. Historiographic Metafiction dismantles the metanarrative of official history and raises the voice of the silenced subjects. This study examines three novels from different colonized regions and traces the effects of colonization on cross-cultural national and individual identities. The study is, thus, grounded in Linda Hutcheon's Postmodern Historiographic Metafictional theory for the investigation of the subversive strategies employed by the colonizers. The study shows that fiction unveils official history and provides new perspectives of untold historical events. The subversion is done through the device of parody, self reflexivity and intertextuality. It exhibits that truth has different dimensions and cannot be governed by one specific meta narrative. History in the same vein has different perspectives and mini narratives are equally important as meta narratives. The study highlights the main discursive strategies that are education, language, culture and religion through which the binary of us and them identity was constructed. The study shows that the colonial experiences pertaining to the three regions are the same with regard to identity construction and deconstruction. The literature of all three regions exhibits resistance against the brutality and cultural genocide by the colonizers. The study is significant as it proves that fiction is also a document of history which is equally important as the meta narrative of official history. The study adds a significant dimension in the theory of Postmodern Historiographic Metafiction by studying it through postcolonial lens.

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DEDICATION

I dedicate this thesis to my caring and loving parents

Manzoor Ahmed Tareen

And Atra Manzoor

And

To my beloved brother

Mohammed Mohsin Khan,

My husband Malik Inayat Bashir and my lovely kids

Mohammed Tariq Saeed, Shaanzay Malik and Haneen

Malik

CHAPTER 1

INTRODUCTION

1.1 Introduction

The present study aims to explore the history of marginalized communities of postcolonial territories through the indepth analysis of fiction. Fiction records the untold histories of the subjugated and silenced subjects through postmodern historiographic metafiction. Hence, it deconstructs the metanarrative of dominant official history. The art of fiction uncovers the untold past, provides a novel perspective on historical events by means of a distinct lens. Thus it generates mini narratives and subverts the hegemonic centers of power. The main purpose of this study is to investigate the subversion of the traditional binary classification of civilized and uncivilized and the colonial history of South Asians, Native Americans and Africans in the fictional works that particularly originated in the colonial contexts. It also aims to draw a comparative, cross-cultural analysis of these three regions and the colonial experience of the marginalized subjects who belong to three different territories. The subversion of history offers multiple perspectives on reality instead of one single truth. In this way, it undermines the metanarrative of authorized history and generates mini narratives.

Colonial subjugation generates trauma in the colonized subjects and gets reflected in fiction with a “parodic twist” (Hutcheon 9). The process of colonization, in fact, marred the identity of the marginalized subjects and made them dwell in the hybrid space. The colonial oppression brought colossal drastic change in the notion of “self” of the colonized subject. Therefore, this study aims to explore the identity crisis of the cross cultural colonized and marginalized subjects in the backdrop of the colonial rule.

1.2 Colonialism

Colonialism is the philosophy of a nation that extends its control over the foreign land and people for economic dominance. In the process of colonization, the colonizers imposed their culture, language, and religion on the natives. The colonizers legitimized this practice by the slogan of civilizing mission. It was not only the civilizing mission but a religious mission too to convert native to Christianity. The European colonization started from Fifteenth Century as the Europeans wanted to rule the perceived inferior or weak countries for economic and political dominance. The indigenous people of the colonies were exploited and enslaved. The process of colonization was a cultural genocide for the natives which effected them physically and mentally. Fifteenth century is also known as the age of discovery where the European countries made sea routes and discovered different foreign territories which they later colonized. Portugal and Spain discovered the Central and South Americas during their sea travel. During the 17th Century the other European nations also established their rule in the foreign countries. Britain established British Empire, France formed the French empire and Germany created the Dutch empire.

1.2.1 Colonization in Indo –Pak Subcontinent

The European traders entered the subcontinent as they were tempted by the accumulated wealth of the subcontinent. Jehangir came to the throne in 1605 and during his reign overland trade was replaced by the sea trade. According to Yunus (142), Mughal India was considered a profitable region as exportation brought handsome profit to the European trade market. The Europeans traders started taking interest in politics. The British trade in the Indian subcontinent resulted in the formation of British East India Company (142-143). Yunus further maintains that the Mughal Emperor Jehangir's approval of protection of Mughal ships by the British navy from piracy in the Persian Gulf and Arabian sea laid the foundation of British colonialization in the Indian subcontinent(145-150). In the course of time, the British East India company made its position stronger by different strategies and made centers in Bombay, Calcutta and Madras. Apparently, these places were

trade centers for the storage of commercial goods which later strengthened the political interference of the British colonizers. The British took advantage of the interior political disturbance and finally made the Indian subcontinent a British colony through different discursive strategies. In 1786, Lord Cornwallis was appointed as the Governor General. The marginalization of the natives began in 1793 when Cornwallis introduced Cornwallis code in 1793. Yunus (143) documents that the higher jobs were only restricted to Europeans and natives had access to ordinary jobs with low paid salaries (196). Racism and prejudice on the part of the European colonizers subjugated the natives and made them suffer from inferiority complex.

As there were agrarian societies in the subcontinent, so the colonizers introduced zamindari system of tax collection where zamindars bid against one another and the highest one was given the right to collect the profit for the period of one year. Thus the peasants had to pay a very huge amount which made them suffer financially. This strategic zamindari system benefited neither the zamindar nor the peasant but only the colonizers as Yunus asserts “It was an exploitative system par excellence but it had killed the goose that laid the golden egg and the return to the company had begun to dwindle as the bidders had to lower their bids in view of poverty of the land” (197). Judiciary system was also revised and each district was given a court with a British judge. Consequently, the strategy of “divide and rule” was followed which made one religious community against the other. These factors resulted in the War of Independence in 1857 which was won by Britain and India was formally ruled by the British Empire.

1.2.2 Colonization of Native Americans

The Native Americans are considered the indigenous people on the U.S. soil. Some of the older Native Americans refer to themselves as Native Americans while others as Indians or American Indians. By the end of the fifteenth century, the migration of Europeans to the American soil disturbed the harmonious life of the natives. Most Native Americans belonged to hunter-gatherer societies. They reflected close association with nature and preserved their history through oral traditions. The process of colonization in

Americia started when Columbus first arrived there in 1492. Columbus completed his voyage between America and Spain from 1492 to 1503 and all of them were completely sponsored by the Crown of Castile. The indigenous cultures were different as they operated on the basis of matrilineal kinship principle. The Native Americans used their agricultural lands for hunting purposes to benefit the entire tribe. The Europeans, on the other hand, promoted patriarchal societies. This cultural difference was taken negatively by Columbus as Howard Zinn comments in his work *A People's History of United States*:

When Columbus and his sailors came ashore, carrying swords, speaking oddly, the Arawaks ran to greet them, brought them food, water, gifts. He later wrote of this in his log, "They . . . brought us parrots and balls of cotton and spears and many other things, which they exchanged for the glass beads and hawks' bells. They willingly traded everything they owned . . . They were well-built, with good bodies and handsome features . . . They do not bear arms, and do not know them, for I showed them a sword, they took it by the edge and cut themselves out of ignorance. They have no iron. Their spears are made of cane . . . They would make fine servants . . . With fifty men we could subjugate them all and make them do whatever we want. (24)

The cultural difference between the established indigenous people and immigrant Europeans caused tension and ethnic violence. Dee Brown in His work *Bury My Heart at Wounded Knee* discusses the history of Native American invasion. He narrates the events from 1492 to 1890 and the story of invasion by Columbus and the way Columbus called the natives 'Indios'. According to him, the hospitality and good manners of Indians were taken as a sign of weakness. He documents in his work:

All this, of course, was taken as a sign of weakness, if not heathenism, and Columbus being a righteous European was convinced the people should be "made to work, sow and do all that is necessary and to adopt our ways". Over the next four (1492-1890) several million Europeans and their descendants undertook to enforce their ways upon the people of new world. (Brown 1)

Brown highlights the good manners of Native Americans as they helped the pilgrims and other European migrants to survive winter, but steadily and strategically these migrants encroached the native land. In 1675, the colonizers defeated King Philip and his people and kept on encroaching Indian lands of Iroquois, Miami till 1840 and then forced the Cherokees from their native land to the west of Missouri River. In *Bury My Heart at Wounded Knee*, Dee Brown documents in detail how the U.S. military attacked the peaceful American Indian camps and the way Indians were shot and murdered because of their racial identity. Such acts were justified by saying, “The only good Indian is a dead Indian”. The great tribal leaders, Big snake of Poncas, Mangas of Colorado of the Apaches and Crazy Horse of the Lakota Sioux were killed in the custody of U.S. army. Native Americans shared their land with the European migrants who later killed their children and significant leaders, snatched their land and culture, and displaced and colonized them.

1.2.3 Colonization in Rhodesia (Zimbabwe)

Rhodesia got its name after the British Empire builder Cecil Rhodes as he played an important role in the expansion of the British Empire in Africa. In 1880, the British arrived therewith Rhodes’s British South Africa Company. In 1888, Rhodes took permission for mining rights from King Lobengula and tricked him to think that it would be beneficial for him. Rhodes, thus, promoted colonization through the mining of precious metals and mineral resources. Land was snatched from the black owners and they were not allowed to elect and vote in the government. The fertile land was given to the white population on the basis of racism for agricultural use. Patrick Tom in his *Rethinking Wildlife Conservation in Zimbabwe* asserts that the colonial rule deprived the natives of the natural resources which generated friction between the races (85). The Shona (native) stood against Cecil Rhodes and British South Africa Company for the encroachment of their lands. The first revolt known as the first Chimurenga was unsuccessful in consequence of which Shona people became subject to Rhodes’ colonial subjugation. The first revolution ‘Chimurenga’ is celebrated as the first war of independence of the country. The second Chimurenga was a guerrilla war from 1966-1979 in which brought an end to the white rule and resulted in the independence of Zimbabwe. The British Government

agreed to grant independence in 1979. Thus Robert Mugabe, a leader of ZANU, was elected as the Prime Minister of Zimbabwe in 1980. Rhodesian colonization was an expansion of capitalist economy which provided minerals, slaves, and raw materials to the British. The British used the colonial discourse of superiority to subjugate the colonized which provided an opportunity to the British to create unjust binary opposition. They imposed their cultural and religious beliefs on the natives of Zimbabwe. The imposition of the binary opposites affected the colonized subjects and marginalized them as silenced beings.

1.3 Statement of Problem

The identity of the “uncivilized native” is constructed through dominant colonial discourse and in the same way the colonial history is written through the mighty power. The construction of the uncivilized native is done through the slogan “I know my native” (Achebe 18). The colonizers constructed the whole discourse on the basis of the binary oppositions. In this context, the current research attempts to explore the fictionalized history of the colonial rule as a mini narrative in contrast to the metanarrative of history, its effects and aftermaths on cross cultural marginalized subjects of different territories in the backdrop of colonization through historiographic metafiction. By exploring the mini narratives emerging from different colonial regions, I intend to explore the connection among the cross cultural subjugated identities of the colonized subjects.

1.4 Research Questions

This study investigates the following research questions:

1. What are the deconstructive strategies through which the colonial history is fictionalized in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*?
2. How are the suppressed identities constructed through the discourse of power in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*?

3. How do different cultures respond to colonial suppression in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*?

1.5 Research Objectives

The research objectives of this study are as follows:

1. To investigate the deconstruction of colonial history through fiction reflected in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*.
2. To analyze the marginalized identity construction through discourse and its effect both on individuals and communities in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*.
3. To draw a cross-cultural comparative analysis of the historical process of colonization on countries and individuals in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*.

1.6 Delimitation of the Study

This study aims to analyze the subversion of metanarratives of history in the postcolonial novels from three different regions. For this purpose, this study is delimited to three novels as they are significantly representative of the colonized territories:

1. *Sea of Poppies* (2008) by Amitav Ghosh (1956) -South Asian- (Bengali Indian)
2. *The Heirs of Columbus* (1990) by Gerald Vizenor (1934) –Native Americans (United States of America)
3. *Nervous Conditions* (1988) by Tsitsi Dangarembga (1959) -African- (Zimbabwe)

The works selected from different regions enable the researcher to look at the marginalized subjects from different angles and draw a cross cultural comparison of the subjugated identities. The novels are selected through homogenous Purposive sampling technique. Ritchie et al., defines this technique in his work “Qualitative research practice:

A guide for social science students and researchers” and says “Members of a sample are chosen with a purpose to represent a location or type in relation to the criterion” (77). The main advantage of this technique is the ability to critically think and define the parameters of the population that is intended to be studied at an early stage (Miles & Huberman 39).

The first reason for selecting these texts is that these writings provide evidence of exploitation of the colonies by the colonial power and the way the postcolonial writers strive to unveil the savagery of the colonial rule.

Secondly, these texts provide mini narratives of truth regarding specific regions. The South Asians cannot forget the pain of oppression and cultural genocide. Similarly, the Native Americans shed tears about the displacement and dehumanization of their nation by the colonizers. In the same vein, the Africans question the brutality of the colonizers which shattered the whole setup of their lives.

Thirdly, these writers are prominent voices in postcolonial literature and their works investigate the issues pertinent to postcolonial discourse such as representation, resistance, hybridity, race, language, and nationalism.

Fourthly, these writers represent their own specific perspective, in contrast to the biased colonial approach presented by the Occident. Hence, these texts serve as counter narratives.

1.7 Significance of the Research

1. This research is significant as it examines the cross-cultural colonial experiences of the colonized subjects from three different colonized regions. The colonized subjects dwell in the “third space” with a negative notion of self and culture. A historiographic cross-cultural study of the colonized culture makes this research significant as very rare research has been attempted on this specific area.
2. This research is significant as it seeks to bring the marginalized subjugated communities to the fore and deconstructs the grand-narrative of official authorized histories. The grand narrative of history gets constructed with the meta discourse

of power. Therefore, this study explores the local mini narratives which dismantle the traditional hierarchy of power.

3. This study is significant as it analyses the “reconstruction” of the colonized subject as a counter-discourse to power. The identity of the “native” is stereotyped and constructed as an “uncivilized” subject in the colonial grand narrative which is resisted in the post-colonial fiction. The post-colonial writers reconstruct the native identities hence defy and write back to the empire.

1.8 Conceptual Framework

This study aims to investigate the subversion of history of three different colonized territories through Linda Hutcheon’s Postmodern Historiographic metafiction. Historiographic metafiction opens up possibilities for multiple interpretations of history by encouraging multiple voices (intertextuality). It presents a self-reflexive study of the texts and parodies history to subvert the conventional thoughts and legitimize the parodied object. It dismantles the traditional grand-narratives and illustrates that meta-narratives are actually constructed by the power structures to strengthen their power. Moreover, this study aims to examine the cross-cultural marginalized identities constructed by the colonial rule.

A theoretical triangulation is applied to validate the discussion. Historiographic metafictional is applied to highlight deconstruction of the metanarrative of traditional history. Simultaneously, the postcolonial theory is applied to highlight the identity construction, reconstruction and resistance of the native which form the mininarrative of history by narrating censored history from the margins.

The study employs Allan Mackee’s model of textual analysis as a research method that focuses on the text and its intertextual context. This study analyses the texts through the application of historiographic metafiction and postcolonialism. It focuses on the main characteristics of historiographic metafiction in the backdrop of postcolonialism. Chapters four, five and six focus on the analysis of the texts with regard to the formulated research questions. The text is analyzed in the light of research questions and objectives with special reference to identity construction, deconstruction/reconstruction, resistance and

decolonization in the milieu of postmodern historiographic metafiction and postcolonialism. The data first offers a textual analysis focusing on the textual structures of discourse which construct identities specifically in the colonial scenario. The main purpose is to reveal the ideological structures implanted in the discourses. Secondly, the researcher relates interpretations of the texts to the discursive practices with a special focus on the reactions of different colonized subjugated identities from three different colonial regions. Simultaneously, the researcher focuses on the dialectical relationship of the discourse with society and highlights the intertextual elements embedded in the narrative discourse that bring to the fore the historical, social and cultural aspects of discourse.

CHAPTER 2

LITERATURE REVIEW

This chapter exhibits a comprehensive review of related literature in the backdrop of Postmodern Historiographic Metafiction and postcolonialism. My thesis deals with three major areas of concern i.e. (1) Subversion of History (2) Identity construction through discourse of power (3) Cross-cultural analysis of works from postcolonial regions. This study aims at exploring the occluded history of the marginalized communities of postcolonial territories through the art of fiction. Fiction records untold histories of the subjugated, as well as, silenced subjects through the devices of parody, pastiche and intertextuality; hence deconstructs the metanarrative of colonizers. The art of fiction not only excavates the “untold” past, but also provides a new perspective on historical events through a different lens. Thus, it generates mini narratives and subverts the hegemonic domination of power. The main purpose of my research is to investigate the deconstruction of traditional binary classification and the colonial history of South Asians, Native Americans and Africans in the fictional works that originated in three different colonial contexts. Furthermore, this research aims at drawing a comparative cross-cultural analysis of these three regions and the colonial experiences of the marginalized subjects. As a matter of fact, the works of fiction unveil the hidden truths of history, dismantle the metanarratives of the dominant discourse of history and provide an even more holistic version of history. The subversion of history provides multiple perspectives on reality and generates mini narratives. Hence, this chapter presents a review of the related literature in the milieu of the issues stated above. For the sake of convenience, this chapter is divided into three main sections as per my debate and statement of the problem. The division of this chapter deals with the studies pertaining to:

- 1) Postmodern strategies of plurality and deconstruction

- 2) Postmodern Historiographic Metafiction and its relation with Postcolonialism
- 3) Colonial Representation and Postcolonial deconstructed fictionalized History.

2.1 Postmodern Philosophy

Postmodern philosophy challenges the very concept of one absolute truth and generates multiple forms of truth. In fact, it is an offshoot of disillusionment with the universal truths, science, religion, progress and teleological history. Postmodernists jettison the philosophy of universalism; hence consider it a biased view point constructed by the power structures for power maintenance. It is actually a reaction against the collided philosophy of enlightenment, scientific rationalism and technology of modernism. Postmodernism dismantles the grand narratives and believes in personalized local mini narratives. It is a condition of disenchantment with Marxism, Idealism, and Christianity and deems them as fleeting fictions. Postmodernists postulate that the grand narratives of scientific rationalism have failed not only in providing cure to human beings and liberal politics, but also in bringing equality due to which the gender, racial and class differences still exist in the society.

The foundation of postmodern philosophy is built on three main claims i.e. Foucault's "Power is knowledge", Lyotard's "Incredulity towards meta narratives" and Derrida's "nothing outside the text". Postmodernists do not believe in "absolute knowledge" and follow Foucault's dictum of knowledge and power. According to Foucault, knowledge is a mere creation of language, therefore, entirely perspectival, requires various viewpoints to illustrate an assorted reality. He regards meta narratives as the constructs of domination and discards the totalizing and unifying meta discourse as reductionist and repressive. Foucault further challenges the notion of universal truth and argues that the truth is determined and constructed by power structures. According to Foucault, knowledge is always linked to power. Truth is constructed by the power structures in society so each society has its own truth which differs from the other. Therefore, there exists not a single

version of truth but multiple forms of truth according to the cultural contexts. This notion of truth leads Foucault to develop his argument:

Truth isn't outside power . . . Truth is a thing of this world; it is produced only by virtue of multiple forms of constraint. And it induces regular effects of power. Each society has its regime of truth, its general politics of truth; that is, the types of discourse which it accepts and makes function as true, the mechanism and instances which enable one to distinguish true and false statements, there means by which each is sanctioned . . . the status of those who are charged with saying what count as true. (Foucault, *Power/ knowledge* 131)

So, postmodernism follows Foucault's ideas, dismantles the very notion of single truth and rather believes in multiple forms of knowledge. Foucault undertakes a pluralized notion of knowledge and power and rejects the modernist totalizing discourses. He deconstructs the overriding theories of power structures and develops a new postmodernist view which elucidates power as subjectless, dispersed and indeterminate thing (qtd. in Best and Kellner *Postmodern Theory: Critical Interrogations* 44). Foucault's concept of power is very different from others as he does not believe in the top to bottom concept of power. Foucault shifts his debate from the grand structures of power to the numerous localized mechanics and tactics through which power circulates in society. Power, Foucault argues, works in the capillary movement which he terms as the micro-physics of power (Foucault, *Discipline and Punish* 27). Foucault follows Nietzsche's dictum of perspectivism and rejects the existence of single fact and believes in the plural interpretations of it. The world, according to Nietzsche, can be interpreted in different ways.(qtd.in Best and Kellner, *Postmodern Theory: Critical Interrogations* 44). Similar to Nietzschean approach, postmodernists also do not believe in the universal theories of world, rather they promote the local interpretations of the world.

2.2 Labyrinth without Center: Postmodern Subversion

Postmodernism decenters the social power structures and deconstructs the binary classification of center and margin. Jacques Derrida argues that polar opposites are the little

hierarchies in which one term is always violently considered superior and privileged over the other. Postmodern deconstruction dismantles the conceptual oppositions and unmask the aporias and the self-contradictive elements in the text.

Derrida undermines the authoritarian structures in the text, predominantly the philosophy of logocentrism which privileges speech over writing. He subverts the metaphysics of presence and draws attention to Plato's *Phaedrus* which rejects the authenticity of writing for conveying the truth and calls it an artifice, a deceptive maneuver which cannot be equaled to speech for recording the truth. Speech is seen superior as it approaches truth with immediacy. Moreover, Plato associates speech to the authority of teacher and writing as a dangerous threat to the power of teacher as it allows students to learn without proper guidance of a teacher (qtd. in Norris 19). Jacques Derrida challenges the logocentric thinking and points out different contradictions in it. He argues that speech is always dependent on writing and comes up with the idea of the "logic of supplementary". Writing, according to Derrida, is a supplement to speech which though is excluded by "presence" but is an inevitable part for the presence of speech. Derrida questions the authenticity and self-identity of speech as it claims presence. He undermines the purity of this presence and shows the other side of it too which is equally important as the existence of one determines the other. According to Derrida, this superiority of presence over absence and speech over writing establishes hierarchical binaries which makes one term subordinated to other which he labeled as "violent hierarchies". Derrida subverts all these violent hierarchies and the binary oppositions but the subversion is not because he wants to privilege the subordinated other binary over the privileged one rather he intends to make the subordinated binaries equally important. According to Nietzsche, truth and falsity are relative terms and it is a moral prejudice to make what is true superior over what is false as he says, "Indeed, what compels us to assume that there exists any essential antithesis between "true" and "false"? Is it not enough to suppose grades of apparentness and as it were lighter and darker shades and tones of appearance?" (Nietzsche 65). Nietzsche, instead of replacing displaces the oppositional authoritarian structures and decenters the power structures. Derrida adopts Nietzschean model of displacement and subverts the totalitarian approaches.

The central and main principles of postmodernism are differences and multiplicity. The postmodern critics raise the issue of fragmentation, plurality and differences; hence they break away with all totalizing discourses of modernity and universal philosophies. Differences give rise to the subjectivity of notion hence undermine the objective truth. To Derrida, `difference has two-fold functions as it differs and defers both at the same time. As a result, the meanings of a text are always delayed through a continual string of signifiers. Derrida uses deconstruction as a critical tool to subvert the meaning in text, philosophy and the political domains. He comes up with a new concept of “difference” between the oppositional binaries and in this way overturns the Saussurean model of difference. He misspells the term difference deliberately and undermines the authority of speech over writing. According to Derrida, the signs and words can never summon the complete meanings because the terms do not have their own complete meaning but draw their meaning reciprocally from other terms. Deconstruction focuses on multiple meanings of a text which are mostly inconsistent to one another. Postmodern deconstruction, thus, is labyrinth without one specific center and a strategy of resistance against the totalitarian authority of meaning in the texts.

2.3 Simulated Real: Survival in the Ruins

Postmodernism propagates pluralistic notion of reality. The French scholar, Jean Baudrillard, examines the status of truth and considers it completely simulated in the postmodern era. The real imitates the false and appears more real than the real itself as Baudrillard elaborates in his *The Precession of Simulacra* that “It is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real” (Baudrillard 2). Baudrillard doesn’t favor artificial over real but according to him artificial also needs a sense of real to imitate. Furthermore, he states that the postmodern era has lost the sense to differentiate between natural and artificial/real and simulacrum. The signs, codes and simulations seem to have replaced the social reality. According to Baudrillard, “The Simulacrum is never what hides the truth-it is the truth that hides the fact that there is none. The simulacrum is true” (1). Baudrillard elaborates the issue of simulations with the example of a map, the map remains the same while the

landscapes changes hence the symbol of reality (map) becomes more real than the real (landscape) itself. Baudrillard says: “Henceforth, it is the map that precedes the territory—precession of simulacra—it is the map that engenders the territory and if we were to revive the fable today, it would be the territory whose shreds are slowly rotting across the map”

(1). He elaborates it further with several levels of reality and simulacra/representation of reality. The first stage is a profound complete reflection of reality while the second stage masks profound reality, the third stage, on the other hand, masks the absence of reality, and the fourth one does not have any relation with reality and is a profound simulacrum stage (Baudrillard 6). Baudrillard, with this approach of signs and simulations in postmodern era, develops a notion of fragmented sense of history. He says we need to “reach a point where one can live with what is left. It is more a survival among the ruins than anything else” (qtd. in Best and Kellner *The Postmodern Turn* 117).

2.4 Postmodernist Incredulity towards Meta Narratives

Postmodernism debunks the overriding philosophies, demobilizes modernist theory of emancipation completely and raises the issue of pluralism. Postmodernism is a dynamic movement which focuses on the multiplicity of perspectives, hence, it undermines the authority of grand narratives. Lyotard rejects metanarratives which are legitimated by using the universal reason. Lyotard favors the other viewpoints as legitimate too and illustrates the role of multiple viewpoints in opposition to one pure objective perception. Lyotard defines Postmodernism in his book *The Postmodern Condition: A Report on Knowledge*:

Simplifying to the extreme, I define postmodern as incredulity toward meta-narratives. This incredulity is undoubtedly a product of progress in the sciences: but that progress presupposes it. To the obsolescence of the meta-narrative apparatus of legitimation corresponds, most notably, the crisis of metaphysical philosophy and the university institution which in the past relied on it. The narrative function is losing its functions, its great hero, its great dangers, its great voyages, its great goal. It is being dispersed in clouds of narrative language elements-

narrative, but also denotative, prescriptive, descriptive, and so on... Where, after the meta-narratives, can legitimacy reside? (xxiv)

Liotard illustrates that there are different ways of doing things and multiple legitimate ways to look at the world than the universal approach. Lyotard destabilizes the authority of metanarratives because he felt that these metanarratives created a system of social structures which suppressed others. Lyotard specifically writes against the modernist metanarratives and predominantly the metanarrative of enlightenment. The narrative of progress and enlightenment claimed human prosperity and peace but failed in its mission. Lyotard shows incredulity towards metanarratives because these grand narratives are taken as the totalizing narratives. Lyotard focuses two main meta narratives which used to be very important in the past ages are history as emancipation and enlightenment and knowledge as totalisation hence modernity is famously defined as legitimizing grand narratives and postmodernity as the end of meta narratives.

To Lyotard, postmodernism is an age of disintegration, pluralism and fragmentation. He elucidates in his book, *Postmodern Condition: A Report on knowledge*, the postmodern status and condition of knowledge in global computerized society. Lyotard argues that since the Second World War the world has been changed and certain technological progress and advancement have altered the status and concept of knowledge in many advanced countries.

According to Lyotard, the major problem in the status of knowledge is the issue of legitimation. He illustrates the status of knowledge in postmodern condition so to resolve the issue and dilemmas of the society without the grand narratives. These narratives mislay validity, authenticity and legitimation when try to develop a truth through their own ways. The specialization of culture has dissolved the social bond and society is fragmented into individual atoms without any sense and bond to the historical narrative. Lyotard argues that in postmodern condition knowledge has become a commodity which is acquired by countries and companies for exchange value instead of use value. Lyotard considers power and knowledge as the two branches of the same question. He discusses different kinds of narrative which are used to legitimize the social practices and draws a clear-cut line between the grand narratives and local mini narratives. According to Lyotard, the grand

narratives are designed and constructed to legitimize the claims to the objectivity of single truth. He elaborates that the legitimation is done through linguistic practices which he defines as word games. The language games, according to Lyotard, are incommensurable as there is no specific criterion of the legitimation of universal conflicts. There is no specific discourse which can legitimize all statements as the objective truth, there are things which are considered true in one language cannot be translated the same way in another language game. Lyotard observes three main points about the language games in his book *Postmodern Condition: A Report on knowledge*; at the outset the legitimation is not in the rules of language games rather in the interlocutors/players. Secondly, the existence of the games depends on the rules they carry as without the rule there is no game and minor and trivial change and move in the rule can change the entire language game. Thirdly, every utterance should be considered as a “move” in the game each utterance is pertain to a different kind of language game (10). Lyotard has taken the idea of language games from Ludwig Wittgenstein and illustrates different kind of narratives such as denotative, performative and prescriptive. Performative type of utterance refers to the act of performance, denotative classifies and identifies closely the referent and object to which it refers. Perspective narrative, on the other hand, refers to commands, recommends, instructs and requests. The language games are totally incommensurable according to both Lyotard and Wittgenstein and one move and change in one language game cannot be translated properly into other language game.

Lyotard’s language games are closely related to the issue of power and knowledge. Lyotard examines the epistemological (legitimation) and political aspects of knowledge in postmodern society and the moves in language games which makes the society exist as a bond. He presents two alternative views of the postmodern society, that is, society as a unitary whole and society as a binary division. He rejects both the views and argues that as the condition of the postmodern society is changed so is the status of knowledge in the postmodern society. Lyotard discusses two kinds of knowledge and draws a clear-cut line between narrative knowledge and scientific knowledge. He discusses the issue of dominance and superiority of scientific knowledge over narrative knowledge in postmodern condition. Lyotard doesn’t agree in this superiority of scientific knowledge as according to him the reality cannot be translated and captured in one specific discourse and

scientific knowledge misses some events which are captured very well by the narrative knowledge. Hence Lyotard does not believe in the superiority and dominance of the legitimacy of scientific knowledge over narrative knowledge and raises the issue of mini narratives. The Hegelian and Marxist metanarratives legitimated the knowledge of science as Hegelian philosophy believed in the unity and totality of all branches of knowledge and science. Marxist grand narrative believes in the emancipation of humanity through scientific knowledge. Lyotard rejects all these meta narratives by saying that postmodernism is the end of meta narratives. It is through *performativity* that scientific knowledge gets legitimized in the postmodern society. The technological changes have changed the status of knowledge in postmodern society as the production of knowledge is immensely influenced by the technologies. The postmodern society has altered the status of knowledge as knowledge is seen mostly as an economical tool for the countries. In his *Postmodern Condition: A Report on Knowledge*, he says:

Knowledge in the form of an informational commodity indispensable to productive power is already, and will continue to be, a major- perhaps the *major*- stake in the worldwide competition for power. It is conceivable that the nation-states will one day fight for control of information, just as the battle in the past for control over territory. (5)

Lyotard argues that the status of knowledge is changed because of performativity criterion and he calls it the *mercantilization* of knowledge. In postmodern era, knowledge has become a saleable commodity which is produced and consumed to be sold and fuel more productions. The truth value of knowledge is solely lost in postmodern era and the production of knowledge is mostly concerned with use-value. Lyotard does not believe in the legitimation of knowledge through performativity criterion. For Lyotard, the best legitimation will be by *Paralogy* instead of consensus. Lyotard raises the issue of mini narratives through paralogy as paralogy rejects the standard pattern and raises the issue of pluralism.

2.5 Postmodernist Narrative of History

Postmodernism is marked with different prognosis “ends” such as the end of grand narratives, end of ideology and end of all convictions, philosophies and beliefs which were once considered enduring. The endist thinking is one of the most striking characteristics of postmodern culture. The strong belief in history as a progressive tool is dismantled in the postmodern era as postmodernism deconstructs the metanarrative of history and claims diverse multiple approaches to history. To Fredric Jameson, an American critic, postmodernity is marked by crisis and loss of history, and this maddening condition “determines a series of spasmodic and intermittent, but desperate, attempts at recuperation” (xi). Postmodernism shows cynicism about extended narratives of history and linear temporality of the historical actions and events. It draws attention to the culturally subjective historical knowledge and affirms that it is a cultural and personal human construct which is not the only reliable source of information about the past. The validity of universal history as an objective truth, will of power and a grand narrative for progress is rejected in postmodern era. Postmodernism not only denounces the meta narrative of history but also the cultural and universal ideological perspectives which history has elaborated and penned. Foucault regards history as an instrument and tool of power. Foucault notes in his book *L’ archeology du Savoir* that knowledge indeed is power and the production of knowledge (science and history) involves the power of society in so many ways. Hence, power operates in society in different ways through the institutionalized discourse which produces knowledge. Foucault’s dictum of history is diversity of discourse; historical events and facts exist as discursive practices imposed by the narrative powers. In discourse, power works strongly and some of the discourses which dominate our world determine the truth and meaning of our society. Other discourses, which get subjugated and marginalized, are equally important and provide another version of truth in postmodernism. According to Foucault, history can never be objective as it involves the subjectivity of the historian, as well as, the cultural context. Foucault notes that the historians should concentrate primarily on the linguistic medium instead of the pretention of recording the objective truth of the world. He notes “Language occupied a fundamental

situation in relation to all knowledge: it was only by the medium of language that the things of the world could be known” (*The Order of Things* 322).

The history, according to Foucault, is understandable not through its content but by the structure of language which creates meaning. It is within language that the relations of power /subordination and domination are established. History is mostly constructed by the hegemonic power structures, therefore, postmodernists deconstruct the totalizing nature of historical truth and follow Foucault’s notion of history as a system of language of the socially created relationship among words and things. Postmodernism challenges the certitude of traditional power structures and the social hierarchies which focus on the meta narratives. Science, history, and reason. The grand narratives are used to exploit, suppress and subjugate cultures and people who did not share the same perspective of the world. Postmodernism rejects the totalitarian narratives as they impose a single vision of the world and universality over pluralism. Postmodernists claim to democratize history and acknowledge the differences and otherness. They deny the totalitarian approach of the grand narrative of history and attempt to produce histories that raise the voice of subjugated silenced class of society which were ignored in conventional authoritarian history. Postmodernists challenge the conventional methods of historical narration and highlight the heterogeneous perspective of historical records. The search for truth, according to postmodernism, is a western illusion, as truth is never discovered but constructed as a human fabrication, always conventional and relative and constantly changes with the passage of time, never absolute and static. The incredulity towards grand narratives in this way doesn’t mean the end and death of history rather give rise to a proliferation of narrations and stories. Postmodernist history calls for deconstruction and destabilizes the unilateral historical records.

2.6 Postmodern Historiographic Metafiction

History has lost its truth value in postmodern era as it enforces forged teleology and constructs a coherence which does not necessarily exist in reality. The field of history which was once considered veracious is challenged in the postmodern era as it exhibits

multiple histories. Postmodernism undermines the overriding totalitarian metanarrative of history and re-writes history through fiction/literature. The works of fiction record occluded histories of the suppressed marginalized class of the society, thus exhibiting a holistic version of history. According to postmodern philosophy of history, the historian's task in elaborating and interpreting the past events involves his subjective eye. Thus, the historical facts recorded this way are never completely pure and true as they do not reveal meaning rather construct meanings. The official documented history narrates the history of the dominated class of the society and marginalizes the minority group of society. Postmodernism, thus, gives voice to the suppressed class of society.

Linda Hutcheon in her book *Poetics of Postmodernism* titles the postmodern fictional narratives as historiographic metafiction as they talk about historical events and facts in a fictional way and blur the line between fact and fiction. Postmodernism reassesses the idea of history, explores the cultural and traditional presuppositions on which the foundation of history is based. It raises various voices and diverse versions of history with a strong emphasis on the idea that history is merely a human construct. It argues that history is shaped and constructed ideologically by the overriding dominant discourse. With the intention to counterfeit the objectivity of traditional history, postmodernism attempts to base its arguments strongly on post structuralism which declares that reality is shaped and constructed by language and claims that there are multiple truths and meanings in opposition to one single truth. Postmodernism questions the idea of traditional history and challenges the clear-cut classification between fiction and history. It claims that literature is historicized in the postmodern condition. Postmodernism denies the fixity of language and text. Hence, it refutes the fixity of past and single objective truth. In the nineteenth century, it was claimed that history could be reflected and replicated as Susan Onega discusses in *Telling Histories: Narrativizing History, Historicizing Literature* that History in the nineteenth century was considered more like a scientific field as “an empirical search for external truths corresponding to what was considered to be absolute reality of past events” (12). This concept of history is refuted by the later postmodern historians as they argue that the historical events and facts cannot be reflected objectively as they are also constructed by human beings. They further argue that the historian is, in fact, the determining force that highlights some of the historical facts and events and, at the same

time, ignores other for ideological and political reasons. Postmodernists highlight the poststructuralist notion of the construction of reality as linguistic construct. According to poststructuralists, history is merely a text which is only attainable through documents and chronicles. The poststructuralists open up a historical study of the literary texts by analyzing them in the backdrop of political, cultural and social history. This idea is mainly introduced by Louis Montrose:

By the historicity of texts I mean to suggest the cultural specificity, the social embedment, of all modes of writing . . . by the textuality of history, I mean to suggest, firstly, that we can have no access to a full and authentic past, a lived material existence, unmediated by the surviving textual traces of the society in question . . . and secondly that those textual traces are themselves subject to subsequent textual mediations when they are constructed as the ‘documents’ upon which historians ground their own texts, called ‘histories’. (Montrose 20)

The notion of history mainly formulated by Montrose terminates the idea of history as one single objective truth and claims that history is human construct which is constructed by the power structures to infuse certain ideologies. In this way, history as a text is like literature which is purely “a product of language . . . and a narrative discourse” that primarily consists of depictions of historical situations and similar power structures (Schleifer and Davis 373). This oppositional concept of history is elaborated by Hayden White in his book *Metahistory* as he tries to base his theory of metahistory on theories of Foucault, Genette, Derrida and Barthes. According to White’s theory, the historical representation is only possible in narrative form (*Metahistory* 9). White’s theory of metahistory favors narrative technique of history and portrays similarity between literature and history. Hayden White illustrates the relation of history to literature in his *Historical Text as Literary Artifact*. According to him, the writing of history involves “emplotment” which turns the historical chronicles into stories. The chronicle data is considered to be “fragmentary and always incomplete” without a mixture of fiction. That is why, the historian always mixes a little of fiction into historical facts as White argues “the encodation of facts contained in the chronicle as components of specific kinds of plot

structures” (223). This kind of blend of fiction into facts brings the historical writing into the realm of literary composition. White illustrates further:

The events are made into a story by the suppression or subordination of certain of them and the highlighting of others, by characterization, motific repetition, variation of tone and point of view, alternative descriptive strategies, and the like—in short, all of the techniques that we would normally expect to find in the emplotment of a novel or a play. (*Historical Text as Literary Artifact* 223)

The emplotment of the historical facts is possible in different ways and in the same very way it conveys different meanings and interpretations which ensures the idea of multiple forms of history instead of one single truth. Hayden White discusses the role of historian in documenting the facts and says that the historian cannot approach the texts without making them significant and it is only possible when he adds contexts into it which makes the history meaningful. According to him, the backdrop in which those events have taken place are not solely accessible thus not “given but invented” (“The Historical Text as Literary Artifact” 228). In this way, as Hayden White argues, the historical writings are verbal fiction as they involve the process of emplotment which is exclusively invented (“Historical Text as Literary Artifact” 222). E.H Car elaborates the same idea in his work *What is History* and says that the historical events of the past are documented by the historian which involves the interpretation and subjectivity of the historian himself as he asserts:

It used to be said that facts speak for themselves. This is, of course, untrue. The facts speak only when the historian calls on them: it is he who decides to which facts to give the floor, and in what order or context . . . the only reason why we are interested to know that the battle was fought at Hastings in 1066 is that historians regard it as major historical event. It is the historian who has decided for his own reasons that Caesar’s crossing of that petty stream, the Rubicon, is a fact of history, whereas the crossing of the Rubicon by millions of other people interests nobody at all.(11-12)

Postmodernists postulate that historical discourses are similar to literary discourses as both discourses subsist as discursive constructs. Hayden White argues that the narrative tools which are used in the process of fiction are very much similar to the mechanics used by the historians. Thus, both the historian and the fictional writer are the producers of the discourses/text. The historian cannot have access to the past events and facts outside of text and language mainly because the interpretation of the historical records is in itself an explanation and not the original and real thing itself. The meanings which are given and assigned to the historical texts depend on the structure and form of historical discourse which is exclusively the historian's subjective construction. Hayden White argues that there is no objective scientific truth in the field of history rather they are culturally and ideologically composed hence biased. There is not any standard way to verify the historical facts and events rather increasing layer of texts which make the past events more impenetrable. Hayden White destabilizes the distinction between history and literature and challenges the assumption of literature being affiliated to the imaginative whereas history related to real and actual.

2.7 Postmodern Self – Reflexive Metafiction

Postmodernism postulates that reality is only linguistically fabricated. It questions the systems and perception which believe in the objectivity of history. The postmodernists illustrate that everything is mediated, fabricated and constructed for some particular reason. Thus there is no single reality but various versions of reality. Brian MacHale in his book, *Postmodernist Fiction*, illustrates the nature of postmodern fiction which solely foregrounds the ontological questions as he contends "Postmodernist fiction differs from modernist fiction just as a poetics dominated by ontological issues differs from one dominated by epistemological issues" (199). The modernist fiction, according to Brian Machale, is marked by the epistemological questions which implicate the absolute quest of definite knowledge. The modernist epistemological questioning favors the logical reasoning and rationality and argues that truth could be known and explained as it really exists thus favors the grand narratives. Postmodernism, on the other hand exclusively

favors the various versions of reality as MacHale postulates, “The various stories (Enlightenment, Marxist, Hegelian) about human emancipation and progress that once served to ground and legitimate knowledge are no longer credible” (*Constructing Postmodernism* 5). The ontological question of postmodernism are the initiator of variability, unsteadiness and uncertainty which challenges the fixed epistemological knowledge of modern world in a self-reflexive manner. The ontological nature of postmodernism favors the possibility of other worlds as Brian MacHale says:

A description of *a* universe, not of *the* universe; that is, it may describe *any* universe, potentially a *plurality* of universes. In other words, to “do” ontology in this perspective is not necessarily to seek some grounding for *our* universe; it might just as appropriately involve describing *other* universes, including “possible” or even “impossible” universes-not least of all the other universes, or heterocosm, of fiction. (*Postmodernist Fiction* 27)

Brian MacHale favors the “dominant” of postmodernist fiction which ontologically questions the status of reality. The postmodernists accept the versions of reality as a constructed discourse as it is entrenched with extreme self-reflexivity. Self-reflexivity is a counter-construct which poses questions to its own status and interrogates its own reality. The self-reflexive writing is intensely aware of its own status as a construct as well as it deliberately vaunts the fact of its existence as an artifact. Patricia Waugh in her *Metafiction; The Theory and Practice of Self-Conscious Fiction* delineates the concept of self-reflexive metafictional writing as “fictional Writing which self-consciously and systematically draws attention to its status as an artifact in order to pose questions about the relationship between fiction and reality” (2). By drawing attention to itself, it does not claim that it represents the real life rather it exhibits itself as an art which represents the representable. Metafictional writing blurs the traditional concept of the distinction between the linguistic world and the textual world of the novel and by doing so highlights the issues concerned with construction and representation. Metafiction scrutinizes its own connection to the empirical world and, subsequently, flaunts that the fact and fiction both exist to us as illusory and textual constructs. The concepts of “reality” and “truth” are questioned as relative concepts. Thus, metafiction takes the problematic connection between the

“fictional worlds” versus the “real solid world” as its subject matter. Mark Currie in his book *Postmodern Narrative Theory* argues about this aspect of metafictional writing and says “it is a way of giving the novel a critical function, the ability to explore the logic and the philosophy of narrative without recourse to metalanguage” (52). Metafiction, therefore, is solely about the “aboutness” of its own status as a work of art and the literary tools employed in its construction. It integrates various critical discourses into its artistic frame hence is a locus for inventive, artistic and theoretical imbrications.

2.8 Metafictional Narrative Strategies

Metafictional writing employs different narrative strategies among which frame breaking is one of the most striking techniques which deconstructs and destabilizes the status of fact and fiction. Patricia Waugh postulates that “Contemporary metafiction draws attention to the fact that life, as well as novel, is constructed through frames and that is finally impossible to know where one frame ends and another begins” (*Metafiction* 29). Frame breaking technique is used to unsettle our convictions about the relative status of “truth” and “fiction” (*Metafiction* 34) and, at the same time, about the ontological standing of the text. There are various techniques to construct and break frames such as “stories within stories, characters reading about their own fictional lives and self-consuming worlds or mutually contradictory situations” (*Metafiction* 30). The technique of frame breaking deconstructs the role of the omniscient narrator and destabilizes the role of the center. For instance, in Fowl’s *The French Lieutenant's Woman*, the narrator of the story exhibits the imaginative nature of his self-created story, thus undermines the concept of realism. Metafiction breaks the reader’s frame of suspended disbelief about the text and makes him believe that the text is not real rather constructed. Patricia Waugh categorizes frame breaking into “major” and “minor” frame breaking (*Metafiction* 31). In the minor frame breaking technique, the author and the reader are positioned on the “real” ontological level, while the characters are placed on the minor point of “fictional”. Patricia Waugh favors the major frame breaking technique which brings the writer, reader and the characters on the same equal ontological level, thus dislocating the relationship between the reader and the

author and the reader's perception of "real" as absolute (*Metafiction* 33). Marjolijan Kaiser illustrates the frame breaking technique in his *Don't Believe a Word I say: Metafiction in Contemporary Chinese Literature* and argues that the frame breaking both contradicts as well as reinforces itself. Kaiser discusses the frame breaking technique in a contemporary Chinese novel *The Disappearance of M* and elucidates the two different main frame breaking techniques. According to him, the main plot is set in the realistic environment while Huang's search for M is set in a dark mystic imaginative place. This combination reinforces antagonism between the perceived fact and fiction as Patricia Waugh says:

If certain events of a book's universe explicitly account for themselves as imaginary, they thereby contest the imaginary nature of the rest of the book. If a certain apparition is only the fault of an over excited imagination, then everything around it is real. (*Metafiction* 112)

The confusion between the frames and frame breaking persuades the reader to realize that it is not only fiction which is constructed rather reality is also constructed through text and frames.

The frames can be dismantled in various ways in fictional work. One of the most striking ways of breaking the frame is to introduce the writer in the realm of the fictional universe which is created by him. By introducing him in the fictional sphere, the writer highlights the "fictional" nature of reality and elucidates that "reality" of his own character is fictional. Hence, the reality of the fictional work is also a constructed illusion created by the writer himself. According to Brian McHale, "The author occupies an ontological level superior to his fictional world; and by breaking the frame around his world, the author foregrounds his own superior reality" (*Postmodernist Fiction* 197). The author admits through this strategy that he is narrating a story which illustrates his authority naturally as the creator of the fictional universe as a text. This strategy widens the frame to include the author as a fictional construct. therefore doesn't only dismantle the reality within the fictional universe but also includes the writer as a fictional construct. The existence of the author in the textual realm makes him equal to his fictional characters. According to Patricia Waugh, such occurrences are paradoxical as "The more the author appears, the less he or she exists. The more the author flaunts his or her *presence* in the novel, the more

noticeable is his or her *absence* outside it” (*Metafiction. The Theory and Practice of Self-Conscious Fiction* 134). McHale calls it “Short-circuit of the ontological structure” (*Postmodernist Fiction* 213) and argues that this kind of technique is possible only hypothetically as it does not really take place in the fictional world. but it is only the text which pretends so. According to Patricia Waugh, when the author himself is recognized as a textual construction then the texts, worlds and the authors are all subsumed textual and linguistic constructs. This idea of the author as a textual construct does not only apply to the real writer but to all the narrators that come in the hierarchy of the fictional universe.

Nested stories is another striking technique of metafictional writing through which it self-consciously draws attention to its own structure as a work of fiction. The authors suspend the disbelief of the readers by addressing them directly. The technique stories within stories is also known as “Chinese–box worlds” based on the “recursive structures” (*Postmodernist Fiction* 12). In a recursive structure the same operation gets repeated and “each time operating on the product of the previous operation” (McHale 112). It can be illustrated as a story in which we find a character narrating a story and there is another character narrating another story. Hence a cyclic movement of stories within stories is there. In this hierarchy of fictional world, it engages an ontological level mismatched with the fictional world which is in question. According to Patricia Waugh, Chinese–box worlds and the recursive structures “contest the reality of each individual ‘box’ through a nesting of narrators” (*Metafiction: The Theory and Practice of Self-Conscious Fiction* 30). McHale elucidates this technique through the following terminology he borrowed from Gerard Genette:

- i. *Digesis*: It delegates the primary main world presented by a text.
- ii. *Hypodiegetic world*: It is a level down from the digesis primary world presented in a given text.
- iii. *Hypo-hypodiegetic world*: It is some two levels down the digesis primary world as each prefixed hypo shows a level down in the hierarchy of the nested narratives (*Postmodernist Fiction* 113).

Janet Janzen discusses the nested narrations in his “*The world within did it*” *Metafiction nad Ulf Mieke’s Ich hab Noch einen Toten in Berlin* and says that these Chinese-box worlds highlight the themes of fiction with regard to the relation between fact and fiction (74). Janzen discusses the recursive structures in Mieke’s novel in which he has created a hierarchy of cyclic narration, a writer is presented writing a story about his past in the fictional universe, hence creating a shared history from the diegetic world of the text. Mieke’s technique of “stories within stories” connects the past and present.

The concept of multiple voices is a distinct feature of postmodernism as it confronts the notion of one overarching voice which tries to silence the other. All these multiple voices are competing in nature and none of them holds the truth but all have their own version of truths. In the same way, the postmodernist novel consists of various discourses that compete for dominance, authority and power as Patricia Waugh asserts “The novel assimilates a variety of discourses (representations of speech, forms of narrative) – discourses that *always* to some extent question and relativize each other’s authority” (*Metafiction: The Theory and Practice of Self-Conscious Fiction* 6). The metafictional novel in terms of Mikhail Bakhtin can be considered “dialogic” as it brings in different tongues. The Bakhtinian idea of “dialogism” is introduced in *The Dialogic Imagination* with the idea of heteroglossia. According to Bakhtin, the “language in use is essentially ‘dialogic’, every speech act springs from previous utterances and being structured in expectation of a future response” (qtd. in Lodge and Wood 233). The interpretation of language as “dialogic” is very much close to Saussure’s idea of *Parole*. According to Saussure, words are dually composed as one part is the signifier, and the other part is the signified which is the mental element. The relation between signifier and signified is questioned by Saussure. According to him, there is no natural reason that the letters must be connected and related to the exact image. The connection between the two different aspects of any text or word depends on its place in the system of language and, in this way, words somehow refer to themselves not to the real world.

The fictional universe is filled with multiple voices which are interconnected. A text cannot be read and interpreted as an isolated text and it is always connected to other texts. According to Julia Kristeva, society, history and culture are texts which are in a

dialogue with one another and in this way both influence and get influenced by one another. Intertextuality, thus, is used as a dominant tool by different writers to rewrite past and bring multiple voices from history with the addition of different imaginative flavors. Ahmed Gamal in his research article, *Rewriting Strategies in Tariq Ali's Postcolonial Metafiction*, discusses the rewriting of the authoritative dominant discourse of colonial history in Tariq Ali's *The Book of Saladin* and *Shadows of Pomegranate Tree*. Ahmed Gamal elucidates the self-reflexive and intertextual elements of history in *The Book of Saladin* and *Shadows of Pomegranate Tree* with the metafictional elements which subvert the officialized history and raise the voices of subjugated communities.

2.9 Parody: A Postmodern Subversive Strategy

Postmodernism is self-contradictory and innately double; thus delights in a propagation of multiplicity, doubt and emphasizes more on putting question instead of providing answers. Through the device of parody, the postmodern writers rethink and debunk the old traditional beliefs which have shaped the culture since Enlightenment. The tool of parody functions within as a critique interrogates and undermines the problematic notions of “history, the individual self, the relation of language to its referents and of texts to other texts” (*The Poetics of Postmodernism* xiii). These fictional, as well as, theoretical concepts are challenged and questioned but never rejected. The postmodern device of parody encompasses sagacity of retrospection as it brings in existing historical texts by using “its historical memory” (*The Poetics of Postmodernism* 35). By parodying the historical discourses, it gets itself engaged in a dialogue with discourses and art forms which chronologically lead it. The device of parody endures a reworking in Linda Hutcheon's study, thus brings in new dual dimension. According to her:

This parodic reprise of the past of art is not nostalgic; it is always critical. It is also not ahistorical or de-historicizing; it does not wrest past art from its original historical context and resemble it into some sort of presentist spectacle. Instead, through a double process of installing and ironizing, parody signals how present representations come from past ones and what ideological consequences derive from both continuity and difference. (*The Poetics of Postmodernism* 39)

Postmodernism projects the idea of multiplicity and through the device of parody subverts the notion of original and single. It, thus, functions to “foreground the *politics* of representation” (*The Poetics of Postmodernism* 94). Parody is a revision of past which both undermines and confirms the supremacy of the representation of history as it restores the past and, consequently, questions the act of writing. Postmodernism criticizes the parodied text as well as scrutinizes its own status in the process of construction. It does not only criticize the traditional meta narratives but also falls prey to its own investigation as a new meta narrative. It questions everything and undermines the ideological concepts by calling them discursive and strategic inventions at the same time being very careful and self-reflexive about its own status and process of its functions and operations. Postmodern parody highlights the fact that present is separated from past by time and by ensuing history of past representations. The technique of parody has a deconstructive potential which both falsifies and fixes reality by highlighting the politics of representation. Different writers use the technique of parody in order to bring past to the present. For instance, Linda Hutcheon quotes the feminist parody of Angela Carter’s *Night at the Circus* and says:

The novel’s parodic echoes of *Pericles*, *Hamlet*, and *Gulliver’s Travels* all function as do those of Yeats’s poetry when describing a whorehouse full of bizarre women as ‘this lumber room of femininity, this rag-and-bone shop of the heart’ (69): they are all ironic feminizations of traditional or canonic male representations of the so called generic human – ‘Man.’ This is the kind of politics of representation that parody calls to our attention. (*The Poetics of Postmodernism* 98)

Postmodernist parody is deconstructively critical as well as constructively creative in its nature which focuses on the powers and limits of representation. Linda Hutcheon illustrates the politics of representation in Mark Tansey’s parodic painting *The Innocent Eye Test*. She says that the parodic painting of Mark Tansey unveils Paulus Potter’s painting of *Young Bull* with the use of ironic parody and realism against itself to foreground the complex politics of representation in *Young Bull*. Postmodernism unveils and deconstructs the political representations of the past by the useful device of parody as it is doubly coded and both subverts and legitimizes the object it parodies. It questions the cultural ideologies and cultural legitimations and questions “How do some representations get legitimized and authorized? And at the expense of which others?” (*The Poetics of Postmodernism* 101).

Postmodern parody examines the history of such process and operations. For instance, *Cassandra*, the parodic work of Christa Wolf, unveils the silenced voice of women in the Trojan War. *Cassandra* is a parody of Homer's tale of man and war and it highlights the economic and political reasons of Trojan War. Cassandra uncovers the subjugated figures of history that were silenced in the books of history and epic narratives by the conquerors. Christa Wolf elucidates the issue of woman identity and says the lack of voice becomes a lack of identity in women (qtd. in *The Poetics of Postmodernism* Hutcheon 101). The feminist and postcolonial writers use the tool of parody to bring to light the historical significance of the cultural representations, deconstruct them to recontextualize history. In Postmodern Historiographic Metafiction, parody becomes the most striking element to revisit the past. According to Linda Hutcheon, *Midnight's Children* and *Tin Drum* are such texts which parody the history in an ironic tone, thus bringing the past to present with new versions of reality. (*The Poetics of Postmodernism* 104)

2.10 Historiographic Metafiction and Intertextuality

The postmodern literature is marked by an extensive use of intertextuality as it echoes the contexts of history, culture and ideologies. Literary texts are constructed with the cultural forms, traditional codes and historical representations. Literary discourses contain meanings which are extracted and interpreted by the readers. Each text is related to another text in a chain and cannot be understood completely in isolation as Graham Allen States in his book *Intertextuality*:

The act of reading . . . plunges us into a network of textual relations . . . reading thus becomes a process of moving between texts. Meaning becomes something which exists between a text and all other texts to which it refers and relates, moving out from the independent text into a network of textual relations. The text becomes the intertext. (1)

Postmodernism deconstructs the notion of original art and asserts that each text is composed of the bits and pieces of already existing forms of arts. Intertextuality stands at the center of postmodern art because of its interdependence and interconnectedness with other forms of art. Thus, every text contains meaning in relation to the other discourses and texts. According to Roland Barthes, the original meaning of the word "text" is a woven

fabric or a tissue. Thus, the notion of the word or the text depends on the way it is woven by the threads which are already existing texts (qtd. in Allen 5). The relationship of one text to another is defined and interpreted by different theorists in various ways such as plurality and multiplicity of the sign, the connection between text, sign and cultural signs, the relation between a literary system and discourse, and the transformative connection between the web of texts. The concept of intertextuality originated with the theories of Ferdinand de Saussure, Mikhail Bakhtin and Julia Kristeva. Saussure comes up with two-sided coined definition of sign that is a signifier (sound image) and a signified (concept). The relationship between signs is arbitrary and *differential*, according to Saussure. The meanings we find and produce in a word or language are all relational as the sign attains meanings through differences and similarities in relation to other signs. The theories of intertextuality originated from Bakhtin's dialogism and Saussure's differential sign (qtd. in Allen 11). According to Bakhtin, all utterances have a dialogic nature and are dependent on the previously existing texts. Hence, the texts have a double meaning. On the one hand, these texts are responses to the previously existing texts and, on the other hand, these are addressed to a specific addressee as Bakhtin states:

Orientation of the word towards the addressee has an extremely high significance. In point of fact, *word is a two-sided act*. It is determined equally by *whose* word it is and for whom it is meant. As word, it is precisely *the product of the reciprocal relationship between speaker and listener, addresser and addressee*. Each and every word expresses "one" in relation to the "other". I give myself verbal shape from another's point of view, ultimately, from the point of view of the community to which I belong. A word is a bridge thrown between myself and another. If one end of the bridge depends on me, then the other depends upon my addressee. A word is territory shared by both addresser and addressee, by the speaker and his interlocutor. (qtd. in Volosinov 86)

Bakhtin's concepts of double-voiced discourse, hybridization, polyphony and heteroglossia emerge to accolade the theory of dialogism (qtd. in Allen 22). According to many critics, the term intertextuality is coined by Julia Kristeva who comes up with the mixed ideas of Bakhtin on the social and cultural context of language as well as Saussure's systematic functions of language. Kristeva says, "a text is a permutation of texts, an intertextuality in the space of a given text, in which several utterances, taken from other

texts, intersect and neutralize one another” (36). In this way, the text is not an isolated element but a compilation of culture, traditions and society. The cultural text and the individual text are made of the same elements. Bakhtin and Kristeva both believe in the same notion that texts are products of society and culture so they cannot be separated from each other. All texts possess the cultural and ideological elements to operate in the society which is reflected in the new produced texts not as a background element but as a foregrounding element. Intertextuality, thus, is not only about the emergence of the text from the cultural and societal traditions but also about its influence and continual existence in the society as a part of the discourse. Texts are double-voiced according to Bakhtin as it is both a productivity and practice, and its intertextual condition exhibits the structure of utterances and texts which existed and will exist after the moment of the utterance hence the cultural and ideological influences which constitute the text will reverberate after its construction too. Kristeva’s semiotic theory states the same notion that the text possesses dual meaning, a meaning which is present inside the text and the other one is the social historical meanings, hence the meanings are present both inside and outside the text. Kristeva discusses Bakhtin’s theory of “dialogism” and comes up with the concept of *Horizontal* dimension and *vertical* dimension of the literary word. The horizontal dimension, according to Kristeva, is connected to the addressee and the writing subject. On the other hand, the vertical dimension refers to the synchronic corpus as she states:

Horizontal axis (subject–addressee) and vertical axis (text–context) coincide, bringing to light an important fact: each word (text) is an intersection of word (texts) where at least one other word (text) can be read. In Bakhtin’s work, these two axes, which he calls *dialogue* and *ambivalence*, are not clearly distinguished. Yet, what appears as a lack of rigour is in fact an insight first introduced into literary theory by Bakhtin: any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of *intertextuality* replaces that of intersubjectivity, and poetic language is read as at least *double*. (66)

Kristeva rephrases Bakhtin’s concept of dialogism and its relations to the traditional ideological structures of the society and comes up with the theory of relational nature of text with the ideological structures of the society.

The literature of the postmodern era is double-coded in its nature which questions the existing forms of representation in culture and, at the same time, employs some of the past forms as well. According to Linda Hutcheon, the postmodern literature possesses a contradictory nature as it functions within the same system which it tries to subvert. According to Linda Hutcheon, postmodernism has established the modernist use of intertextuality as she argues:

When Eliot recalled Dante or Virgil in *The Waste Land*, one sensed a kind of wishful call to continuity beneath the fragmented echoing. It is precisely this that is contested in postmodern parody where it is often ironic discontinuity that is revealed at the heart of continuity, difference at the heart of similarity . . . Parody is a perfect postmodern form, in some sense, for it paradoxically both incorporates and challenges that which it parodies. It also forces a reconsideration of the idea of origin or originality that is compatible with other postmodern interrogations of liberal humanist assumptions. (*Politics of Postmodernism* 11)

According to Linda Hutcheon, the application of past nostalgic codes and forms in art is the nature of postmodern parody which is closely related to intertextuality.

Postmodernism radically questions the existing forms of representation within the culture and focuses on the past forms and methods. Linda Hutcheon refers to history when she speaks of the double coded nature of postmodernism and quotes examples from Salman Rushdie's self-reflexive text of *Midnight's Children* which points to two different directions, the act of narration itself and the events which are represented in the narration. Postmodern novels highlight the notion that the historical narratives can never transparently record the historical events as all these past events are dependent on existing forms of narration. The historical events come to the historian through the "paratexts" according to Hutcheon, as history is available through a prior text to the historian whether it be private letters, diaries, parliamentary documents, newspapers, military reports or any form of the cosmic collection of historical documents on which the historians depend upon.

The historical narrative of the historian is always built upon such elements which are human constructs. According to Hayden White, the four major genres of literature; satire, tragedy, comedy and romance shape the historical narrative (*Metahistory* 191). A historian while narrating the events of any specific age and period employs some satiric,

comic, romantic or tragic methods of narration which solely depend on his own subjective ideological allegiances. History subsists on a network of subjective discourses and each historian lays his basis on the intertextual web of existing representations as Linda Hutcheon asserts:

If the past is only known to us today through its textualized traces (which, like all texts, are always open to interpretation), then the writing of both history and historiographic metafiction becomes a form of complex intertextual cross-referencing that operates within (and does not deny) its unavoidably discursive context. There can be little doubt of the impact of poststructuralist theories of textuality on this kind of writing, for this is writing that raises basic questions about the possibilities and limits of meaning in the representation of the past. (*Poetics of Postmodernism* 81)

John Fowles's *The French Lieutenant's Woman* shuttles between two worlds, the realistic narrative of 19th century and a contemporary narrative with a lot of intertextual codes which dismantle the realism with regard to history (qtd. in Allen 192). The reader in this way is time and again referred to the extra-textual outer world, and to the other representations and texts. Fowles's text exhibits the practice of intertextual elements in the postmodern fiction as it highlights the difference between the real and constructed, fiction and fact. *The Name of the Rose* is the most striking fiction of the postmodern literature by Umberto Eco in which he states that intertextuality is the main issue in writing history. According to Eco, the existing narratives turn the historical narrative into a mere repetition. To trace the past in historical fiction enters the writer in an intertextual realm where things have already been said and written many times so it becomes difficult to write the past to the present without destabilizing. Eco argues that the past is inescapable but could be represented in a parodic ironic way as he explains it by giving a postmodern situation of a lover. The hypothetical lover of Eco uses double coded intertextual codes which are both employed and destabilized as he asserts:

I think of the postmodern attitude as that of a man who loves a very cultivated woman and knows he cannot say to her, 'I love you madly', because he knows that she knows (and that she knows that he knows) that these words have already been written by Barbara Cartland. Still, there is a solution. He can say, 'As Barbara

Cartland would put it, I love you madly'. At this point, having avoided false innocence, having said clearly that it is no longer possible to speak innocently, he will nevertheless have said what he wanted to say to the woman: that he loves her, but he loves her in an age of lost innocence. If the woman goes along with this, she will have received a declaration of love all the same. Neither of the two speakers will feel innocent, both will have accepted the challenge of the past, of the already said, which cannot be eliminated; both will consciously and with pleasure play the game of irony. . . . But both will have succeeded, once again, in speaking of love. (qtd. in Allen 195)

The hypothetical lovers use double coded and ironical words which are in the same time utilized as well as undermined. The lovers exist in the intertextual self-conscious environment in which the consciousness about the already said material cancels the chance of direct representation. To pen the past in the historical narratives means the writer comes in an intertextual setting where the idea of the things already said and written so many times that it makes it difficult to pen them without subverting it. The tool of intertextuality is used by both the postmodern and postcolonial writers to dismantle the metahistory and deconstruct and destabilize the binaries. The postcolonial writers have used the intertextual device as an appropriative strategy to deconstruct the power of the Occident and reconstruct the silenced native identity through addressivity and utterances. Postmodern Historiographic metafiction is not only about history but historically discusses the construction of historical narratives and by doing so reconnects the present to the past by using the device of intertextuality. Hutcheon argues:

The intertextual parody of historiographic metafiction offers a sense of the presence of the past, but a past that can be known only from its texts. To parody is not to destroy the past; in fact, to parody is both to enshrine the past and to question it. And this is the postmodern paradox. (*Poetics of Postmodernism* 125-126)

Intertextuality plays a significant role in postmodernism as it highlights the intertexts of both literature and history.

2.11 Relation between Postcolonialism and Postmodern Historiographic Metafiction

The term postcolonialism denotes the effect of the colonization on different colonized regions as Ashcroft states “to cover all the culture affected by the imperial process from the moment of colonization to the present day” (Ashcroft 2). The postcolonial theory focuses on the texts which originate from the subjugated colonized societies. The postcolonial practice of “writing back to the Empire” wards off the Eurocentric prejudiced behavior. Postcolonial writers try to create a non-western culture through their writing as the West's other. Postcolonial writings tend to fight against the modes of thought that silenced and subjugated the colonized nations. Edward Said postulates in his book *Orientalism* that the knowledge produced by the Europeans about nonwestern countries is just based on their personal observations which they represented as scientific truth. The representation of the east in negative terms by the Europeans created a dichotomy among the orient as inferior and Europeans as superior thus orient's image was a “construct” as Europe's “other” which determines European superiority. Edward Said in his work, *Orientalism Reconsidered* says, “The Orient was therefore not Europe's interlocutor, but its silent other” (131). The representations of the non-westerns by the Europeans are based on biasness as Said says, “Any and all representations, because they are representations, are embedded first in the language and then in the culture, institutions, and political ambiance of the represented” (*Orientalism* 272). Said's main argument is based on Michel Foucault's notion of discourse, that is, the relationship of knowledge and power and the textual nature of reality. Like Michel Foucault, Said also believes that power is exercised discursively through knowledge as he argues “knowledge' [is] never raw, unmediated, or simply objective” (*Orientalism* 273). The knowledge in the colonial context had different meanings as it was exploited by the colonizers to maintain power over the colonized. Edward Said's *Orientalism*, thus, shows many ways to subvert the colonial representations by recovering the marginalized voice and with modes of new representations. Postcolonialism is the study of the texts which subvert the colonial ideologies and dominant discourses. It is “a disciplinary project devoted to the academic task of revisiting, remembering and, crucially, interrogating the colonial past” (Gandhi 4).

The postcolonial critics highlight the fact that a major portion of during the colonial period was written by the Europeans in pursuit of their own benefits and interests which made the historical discourse solely Eurocentric in nature. This pattern of thinking highlights the discursive character of history in the maintenance of the colonial power. History is presented as the meta narrative through which the dominant colonizers affirm their hegemonic power over the colonized subjects. Gandhi argues “Colonialism, in terms of this logic, is the story of making the world historical, or, we might argue, a way of ‘worlding’ the world as Europe” (Gandhi 171). The postcolonial historiographic metafiction, therefore, questions history as a grand narrative, subverts the colonizers’ historiography which is constructed to assert authority and power over the subjugated colonized other. The postcolonial texts attempt to undermine this colossal account of past “with the voices of all those unaccounted for ‘others’ who have been silenced and domesticated under the sign of Europe” (Gandhi 171). The postcolonial literature is a discourse of opposition to all Occidental ideological structures. Stephen Slemon’s article, *Modernism’s Last Post*, favors the subversive deconstructive nature of postcolonialism. According to him, the term postcolonialism:

proves most useful not when it is used synonymously with a post-independence historical period in once-colonized nations but rather when it locates a specifically anti- or *post-colonial discursive* purchase in culture, one which begins in the moment that colonial power inscribes itself onto the body and space of its others and which continues as an often occulted tradition into the modern theatre of neo-colonialist international relations. (3)

The postcolonial notion of deconstruction and subversion of dominant discourse makes it interconnected in different aspects with the postmodernism and post structuralism. It is prolific to bring postmodernism and postcolonialism in regard to thematic and rhetorical aspects as it reinforces specifically when “these are brought to bear on questions of marginality” (Quayson 133). Postmodernism and postcolonialism overlap each other in three major ways of thematic, formal and strategic as Linda Hutcheon postulates:

Formal issues such as what is called magic realism, thematic concerns regarding history and marginality, and discursive strategies like irony and allegory are all

shared by both the post-modern and the post-colonial, even if the final uses to which each is put may differ. (*Circling the Downspout of Empire* 168)

Postcolonial literature subverts the discourses of power in the same manner as feminism and postmodern literature do. It considers meta narratives such as traditional history as an imperial colonial tool which the colonialists used to maintain and prolong their existence. Consequently, both these literatures destabilize the authority of objective truth. Therefore, the reader can encounter magical realism, discontinuous narratives, subversive strategies, historical narratives with documentary evidences, parody, pastiche as well as extensive use of irony along with fictional and factual characters in both the postmodern and postcolonial writings (Green Lebihan 293-294). Parody and irony are both used as rhetorical tools by the postcolonial and postmodern writers to deflect the metanarratives. Irony being a rhetorical tool functions within the text with a revisionist vigor and easily subverts the dominant discourse and raises the voice of the marginalized suppressed beings. According to Hutcheon “Often combined with some sort of self-reflexivity, irony allows a text to work within the constraints of the dominant while placing those constraints *as constraints* in the foreground and thus undermining their power” (*Circling the Downspout of Empire* 177). The result of this is parody, a double-voiced discourse which serves the silenced marginalized subjects at the same time. Parody is a double-voiced discourse, according to Bakhtin, as the parodist imitates in his own style and purpose so the parodied text becomes re-accentuated and serves the purpose of parodist as well. In postmodern literature, these tools are used to make the silent articulate in a subversive tone. The double nature of irony and parody makes it convenient for the marginalized to resist and raise their voice. According to Linda Hutcheon:

Irony is one way of doing precisely this, a way of resisting and yet acknowledging the power of the dominant . . . And indeed irony has become a powerful subversive tool in the re-thinking and re-addressing of history by both post-modern and post-colonial artists. (*Circling the Downspout of Empire* 171)

The idea of marginalized voice is a shared concern of both postcolonialism and postmodernism. Postmodernist’s subversion of the center is, in fact, the subversion of the European discourses by the subjugated other in the postcolonial literature. This aspect of postmodernism is important for postcolonial literature as it is “the rhetoric of this post-

colonial liberation” (*Circling the Downspout of Empire* 170). Most of the devices are shared both by postmodern and postcolonial authors but “the uses to which such devices are put, or seem to be put, and the direction of their political valency are very different” (Tiffin and Adam x). The main aim of postcolonial literature is to subvert the colonialist discourses and ideologies while postmodern literature is apolitical, it exhibits how reality is only a construct like the work of art and literature itself. The deconstruction of meta narratives by postmodern text, however, demonstrates to be a political way of deconstruction of the imperial ideologies and discourses for the postcolonial writer. The other devices like irony, self-reflexivity, pastiche, non-linear narration and the enclosure of facts mixed with fiction, like the postmodern tools take a political turn in the postcolonial literature. This kind of postmodern writing tools help postcolonial writers to decolonize and deconstruct the colonial ideologies and unveil the silencing oppression of colonizer on colonized other subject. Gayatri Spivak’s objection in her article “Can the Subaltern Speak?” raises the question on the subaltern voice represented in the historical accounts and colonial texts. Spivak doesn’t agree with the western theories which represent the subaltern as according to her the third world subaltern cannot speak by utilizing first world instruments (104). She states that the subjugated could be heard only if the representational system which makes them marginalized get change and the oppressional discourses must be questioned by the writers and critics. Spivak’s this objection reverberates the need of postmodern theories for deconstruction the representational system of west thus raises the necessity of deconstruction of the meta discourse of history itself. The rhetorical tools and ontological questioning of postmodern discourse makes the subversion easy for the postcolonial literature.

2.12 Postcolonial Representations

The postcolonial writers explore the cultural and political history written or unwritten by the overriding narrative of the authorized official history. The postcolonial writers seek to bring to the front the narratives of history which dismantle the binaries on the basis of which colonialists built their literal and ideological empires. The postmodern and postcolonial discourse destabilized the grand narrative of history by bringing in plurality

of competing multiple voices from history. The postcolonial and postmodern writers argue that history can never be a compilation of the facts about the real events rather it is a subjective interpretation of the events. The postcolonial writers argue that the silenced voice and small stories of the native could be heard and seen outside the western mainstream.

In the social structure, it is the discourse of power which shapes identities, thus creating a standard hierarchy of identities with the notion of “us” and “them”. The colonial process in different regions of the world constructed subjugated identities with discursive strategies and discourse of power. The colonized thus evaluated himself on the basis of identity standard set by the colonizers and resulted in a low self-esteem and self-perception which caused distress as discussed above in Burke and Stets theory. Edward Said illustrates the strategies through which the colonizers defined themselves and the colonized. Said unveils the western strategies and the purposeful misrepresentations of the *Orient* by the Western scholars. The Orient is a set of imaginative ideas, values and a geographical location which is constructed to explain the identity of the subjugated ones. The colonizers with the discourse of power infused their ideologies in such a strategic hegemonic way that the colonized nations started considering themselves inferior to the Occident. The whole process of colonization was based on the slogan “I know my native”. Chinua Achebe illustrates in his essay “Colonialist Criticism”:

To the colonialist mind it was always of the utmost importance to be able to say: ‘I know my natives’ claim which implied two things at once (a) that the native was really quite simple and (b) that understanding him and controlling him went hand in hand—understanding being a precondition for control and control constituting adequate proof of understanding. (qtd. in Ashcroft, Griffiths and Tiffin 58)

The colonized identity was subjugated and constructed as uncivilized through the infusion of certain ideologies. The sheer efforts to be identified with the Occident created a chaos and fragmentation in the identities of the colonized marginalized people. They experienced loss of identity, dislocation and placelessness and this anxiety and horror was faced by all the subjugated and marginalized colonized nations. The archetype of colonial subjugation of mind rests on some specific practices. The colonizers transmuted their belief systems through the support of strong power structures. The colonizers overrated the “Occidental”

authority and devalued the subjugated other and through these maintained schemes of vicious coercion claimed authority over natives. They succeeded in “colonization of the native mind” through the persuasive process and a hegemonic transmission of such beliefs and ideologies to the native’s mind. The basic and main ingredient was the implicit reception by the colonized native of the “rule of inference” which mechanically granted superiority to the colonizers. According to this strategic rule, when the colonized compared his ideology and beliefs to the colonizer he found the colonizer’s ideologies and beliefs preferable and tried to adopt them and started considering himself inferior. According to Edward Said, the complete process of Orientalism should be studied as a discourse in Foucaultian tradition. Said postulates:

Without examining Orientalism as a discourse one cannot possibly understand the systematic discipline by which European culture was able to manage-and even produce-the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the Post-Enlightenment period. (Orientalism 3)

These discourses of the Occident serve the hegemonic powers and give rise to the power relations. The whole process of subjectivation and suppression was done by the notion of “knowledge and power” as the Occident claimed knowledge of the Orient “I know my native” and constructed the Orient as inferior to the Occident. Said illustrates the way they colonizers ruled the Orient by the idea of “know them better” which was their self-created notion as for Balfour the “British knowledge of Egypt is Egypt for Balfour” (Orientalism 32). The notion of “knowing” became a tool through which the colonizers propagated their language, ideology and education as a part of their civilizing mission. The colonial discourse defined the identity of the native in terms of binary oppositions such as Occident/Orient, black/white, self/other, us/them, colonizer/colonized, definer/defined. The colonizers drew these binary oppositions and represented abnormalities, faults and eccentricities in the colonized “other” just to draw a positive self-image. Spivak argues “in the context of colonial production, the subaltern has no history and cannot speak” (287).

Fanon in his book, *Black Skin White Masks*, elaborates the psychological state of the native’s mind due to the colonial influence. Frantz Fanon in *Black Skin, White Mask* illustrates some case studies about the mental agony and stress of the colonized identity and says:

A Negro tells me his dream: "I had been walking for a long time, I was extremely exhausted, I had the impression that something is waiting for me, I claimed barricades and walls, I came into an empty hall, and from behind a door I heard noise. I hesitated before I went in, but finally I made up my mind and opened the door. In this second there were white men, and I found that I too was white". (99)

According to Fanon, the inferiority complex is created and fabricated in the native's mind by the disastrous burial of the local culture. The task of colonizing native's mind was accomplished through language as the natives were forced to speak in English in schools and children were punished in different ways for speaking their own native language in the colonized territories. According to Ngũgĩ, language and culture are mutually constitutive so the cultural training of the native was accomplished through the linguistic training. So, English language became a symbol of knowledge, prosperity, success and progress. On the other hand, the native's language was considered a symbol of ignorance, shame, failure and regression and, thus, resulted in "the disassociation of the sensibility of that child from his natural and social environment, what we might call colonial alienation" (Ngũgĩ 17). This is termed as "epistemic violence" by Spivak (25), a term she borrowed from Michel Foucault which illustrates the hegemony of the colonizers. Jamaica Kincaid elaborates the colonial process in her works thoroughly and highlights the suppressive strategies of the colonizers through which they constructed the inferior other. According to Jamaica Kincaid, this suppression of identity created a crisis in the native's mind as she says:

And so everywhere they went they turned it into England; and everybody they met they turned English. But no place could ever really be England, and nobody who did not look exactly like them would ever be English, so you can imagine the destruction of people and land that came from that . . . the Antigua I grew up in revolved almost completely around England . . . I met the world through England, and if the world wanted to meet me it would have to do so through England. (qtd. in Ashcroft, Griffiths and Tiffin 94)

The identity of the native was changed because of the influence of the colonizers. The people who used to live with great harmony in their native land were displaced and the

harmony got disturbed through the infusion of the colonial ideologies. Nugugi illuminates different real incidents in his essay “The language of African Literature” about Kenya in 1952 and the way the educational system was taken away by the colonizers and the techniques through which the colonizers started teaching their language. Nugugi postulates:

The Bullet was the means of the physical subjugation. Language was the means of the spiritual subjugation . . . Thus one of the most humiliating experiences was to be caught speaking Gikuyu in the vicinity of the school. The culprit was given corporal punishment-three to five strokes of the cane on bare buttocks-or was made to carry a metal plate around the neck with inscriptions such as I AM STUPID or I AM A DONKEY. (qtd. in Ashcroft 288)

The colonizers injected trepidation, despair, fear, inferiority complex and abasement in the colonial subject. The inferiority complex infused in the colonized subject is so high and everlasting that it still remains the same and the colonizers still behave to the colonized people in terms of the same binary oppositional relations. The universal standards are set in a paradigm that all good belongs to the colonizers and bad belongs to the colonized subject and to get rid of this the colonized subject tried to “pass” from their identity into the identity of the colonizer so to stand with them. Chinua Achebe postulates that the colonizer has created the “man of two worlds” who remains in a state of conflict (Ashcroft 58). The process of colonization created unequal relationships and made the colonizers strong and powerful on the basis of wealth that they gathered from the colonized regions.

2.13 Resistance and Decolonization

The colonized subjugated subjects were well aware of the colonial suppression and criticized it but they could not get rid of the colonial mimicry, they could not stop imitating the colonizers’ cultural and linguistic behaviors. Frantz Fanon in *Black Skin White Masks* postulates sadly that “The black man wants to be like the white man. For the black man there is only one destiny and it is white” (14). The notion of hybridity reverberates Gramsci’s notion of hegemony as he postulates that the colonizers maintained their

dominance in the colonized territories with the unconscious implicit permission of the silenced subjugated colonized subject. Ania Loomba writes in *Colonialism /Postcolonialism* "Gramsci argued that the ruling classes achieve domination not by force or coercion alone, but also by creating subjects who 'willingly' submit to being ruled" (qtd. in Loomba, 29).

Barbora Hoferková in his work, *Post-colonial Views of Identity and History in the Works of Salman Rushdie*, discusses the crisis of the colonized subjects in Salman Rushdie's fictional works. The postcolonial literature focuses on the aftermath of colonization as Ashcroft discusses in his *The Empire Writes Back*:

A major feature of post-colonial literatures is the concern of place and displacement. It is here that the special post-colonial crisis of identity comes in to being . . . A valid and active sense of self may have been eroded by dislocation resulting from migration, the experience of enslavement, transportation, or voluntary removal for indentured labor. Or it may have been destroyed by cultural denigration, the conscious or unconscious oppression of indigenous personality and culture by a supposedly superior racial or cultural model. (9)

The unjust exercise of the colonial power subjugated the native mind and created a sense of annihilation and existential crisis in native' identity which destroyed the harmonious lives of the native subjects.

The term postcolonial has multidimensional aspects. Arif Dirlik discusses three main dimensions of the term postcolonial in his work *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*". According to him, the term postcolonial denotes:

- a) The literal discussion of the conditions and situations in the former colonized regions.
- b) A description and discussion globally after the era of colonization.
- c) "A discourse on the above named condition that is informed by the epistemological and psychic orientations that are products of those conditions". (332)

Postcolonialism is, thus, a cultural study of the effects and aftermath of colonization on arts and literature of the colonized regions. The term mainly refers to the literature produced in the colonized regions after the colonial rule. This recent literature has replaced the colonial discourse such as Commonwealth literature, Third world literature and New Literature in English. According to Bill Ashcroft, Gareth Griffiths and Helen Tiffin, the term postcolonialism "covers all the cultures affected by the imperial process from the moment of colonization to the present day" (2). Postcolonial literature is solely burdened with the long night of depression and suffering, marginality and displacement, and foregrounds depression and suffering associated with the imperial center. In his work, "Post-colonial Allegory and the Transformation of History", Stephen Slemon says "the colonial encounter and its aftermath, whatever its form throughout the post-colonial world, provides a shared matrix of reference and a shared set of problems for post-colonial cultures" (165). Postcolonial critics like Homi Bhabha, Edward Said, Gayatri Spivak and Abdul R. Jan Mohamed use and employ Foucault's theory of discourse as a tool and strategy of power, subjugation and marginalization in studying the colonial rule as a signifying system, as a discourse or as a text without any specific author or writer. These postcolonial critics propose several projects for subverting, undermining and re-reading the colonial discourse which marginalized, suppressed and silenced the colonized subject. Stephen Slemon, in *The Scramble for Post-colonialism*, states that the colonial system is studied by the critics as "an ideological or discursive formation: that is, with the ways in which colonialism is viewed as an apparatus for consulting subject positions through the field of representations (17).

Frantz Fanon's works are seminal in the process of decolonization and resistance. The postcolonial writers and critics apply Fanon's theories to the colonial discourse. To Frantz Fanon, the colonial discourse has a "demystifying force and as the launching-pad for a new oppositional stance which would aim at the freeing of the colonized from this disabling position through the construction of new liberating narratives" (Ashcroft, Griffiths and Tiffin, *Empire* 125). Edward Said says:

Despite its bitterness and violence, the whole point of Fanon's work is to force the European metropolis to think its history 'together' with the history of colonies

awakening from the cruel stupor and abused immobility of imperial dominion.
(qtd. in Gates 458)

According to Edward Said, the Orient is created to define the Occident as a cultural other of it. "European culture gained in strength and identity by setting itself off against the Orient as a sort of surrogate and even underground self" (Orientalism 3). The creation of the Orient was a discursive strategy to dominate, govern and control the east. Said's notion of the Orient as discourse reverberates Fanon's binarism. According to Fanon, the other is negated and refuted to privilege the image of self, thus, the other serves as an antagonist to the image of self. The Occident fabricated the image of the Orient as other through discursive strategies. Edward Said's analysis of the Orient is discussed by several postcolonial critics in studying the signifying system of European colonization. The image of the colonized subject is an artifact, a construct, and an invention. Thus, the postcolonial critics and writers tend to re-read the occidental discourse to unveil its discursive strategies and deconstruct its hegemonic centrism.

Jan Mohamed argues that the relationship between the colonizer and the colonized reflects the Manichean opposition. These binary oppositions provide "the central feature of the colonialist cognitive framework and colonialist literary representation: the Manichean allegory--a field of diverse yet interchangeable oppositions between white and black" (82). This kind of division put the colonized societies on the position of a perpetual antagonist. To be colonized thus means to be deprived of good characteristics as the positive sign is always clouded by the negative binary opposite and in the same way, the evils of the colonizer are covered and veiled by the supposed putative superior status and civility. The colonial discourse which imposed this state of mind contains fissure which paved the path for the postmodern and postcolonial writers to deconstruct the colonial discourse and assumptions of superiority which has dissuaded the colonial discourse from understanding the other as different

Power is not only the role of one party but includes both, the one who exercise it and the other who accept it or resist. Wherever power is exercised there is resistance thus

the discourse of power runs parallel to the counter-discourses with counter-hegemonic strategies. Counter-discourse doesn't only contradict the discourses in power but represents different versions of reality to counter the hegemonic strategies of the power which regulate and construct social realities. The postcolonial critical and creative texts are explicitly counter-discourses which don't only problematize and question but resist, subvert and deconstruct. Postcolonial text deconstructs the notion of colonized others thus resist against the European cultural colonization. Postcolonial texts challenge the concept of identity formulated by the discourse of power. This discourse struggles "to represent and reflect the world differently" hence the native colonized subject must be seen not as other but difference, the difference in culture, color and language. Postcolonial doesn't intend to occupy the place of center in center/margin struggle rather deconstruct the binary of center and margin by projecting itself as an acceptable adequate difference. It re-reads the discourse of power in order to deconstruct its hegemonic assumptions hence resists and instigates a decolonizing process as Helen Tiffin in his work *Post-Colonial Literatures and Counter-Discourse* says, it "invokes an ongoing dialectic between hegemonic centrist systems and peripheral subversion of them" (95). Postcolonial literature intend to re-read the postcolonial creative and critical discourse as a counter-discourse because they "are . . . constituted in counter-discursive rather than homologous practices, and they offer 'fields' . . . of counter-discursive strategies to the dominant discourse" (96). Thus the postcolonial text subverts and deconstructs the European claim of the custodian of world literature and culture.

2.14 Fictionalized/ Deconstructed Colonial History

Postmodernism reviews the cultural presumptions about the traditional account of history and explores its different implicit versions. Postcolonial writers rewrite history in fictional works motivated by the desire to underline the gaps between the real past events and their historical representation. Postcolonial writers reflect both on history and reality in their fictional works and deconstruct the traditional version of the documented history. John Martin McLeod in his research work, *Rewriting History: Postmodern and Postcolonial Negotiations in the Fiction of J. G. Farrell, Timothy Mo, Kazuo Ishiguro and*

Salman Rushdie, highlights the deconstructed colonial history in the fictional works of Rushdie, Ishiguro and Moand Farrell. These fictional works focus on the historical event of the British colonial rule in Ireland, the Japanese incursion of colonized Singapore in 1942 and the Indian revolt of 1857. Mcleod scrutinizes these novels through Lyotard's lens of incredulity of metanarratives. Lyotard's philosophy draws attention to the change of history as, according to him, the move between the historical periods is always signified conventionally. According to him, in the postmodern era, "the grand narrative has lost its credibility (37). He highlights the mininarratives in the backdrop of colonization. Lyotard questions linear history in *The Differend* as to him it strengthens the performance and functioning of grand narratives. The element of differend forces the central leading party to identify a different way of perceiving ahead than the epistemological limits ("Differend" 13). Lyotard's philosophy of Differend favors multiple interpretations of historical events while the linear history rejects multiple heterogeneous versions of history and focus on one version as totalitarian and authoritative. Mcleod highlights the differend elements in the fictional works to subvert the traditional history. According to him, these fictional writers "take a knife to the roots of conventional history in order to repudiate some of the fundamental assumptions behind received models of history, focusing in particular on the relations between history and the maintenance of power" (214).

Kırca Mustafa in his *Postmodern Historical Novels: Jeanette Winterson's and Salman Rushdie's Novels as Historiographic Metafiction*s work illustrates the subversion of history in Winterson's and Rushdie's novels. Mustafa labels their novels as subversive texts which provide space to multivocality. Winterson's work deconstructs the metanarratives of the dominant patriarchal society. Mustafa highlights the main themes of Winterson's novels which exclude female characters as marginal subjugated beings of the society. Rushdie subverts the colonial discourse of history with metafictional narrative strategies. M.Keith Booker argues that postcolonialists challenge the historical narrative generated by the colonizers. The metanarratives strengthen the fact that "the only true historical event is the process of colonization and its aftermath, leaving no room for the colonized world to have a history of its own independent of the history of the European bourgeoisie" (qtd. in Mustafa 287). In *Midnight's Children*, Saleem's character is constructed to represent new ways and versions of reality. Hence, Rushdie questions and

examines the traditional discourse of history and represents the individual voices of the colonized subjects. Ma Lourdes Lopez Ropero in his *Beating Back the Past: Toni Morrison's Beloved as Historiographic Metafiction* highlights the postcolonial condition of the African Americans discussed in Toni Morrison's text *Beloved*. Morrison unveils black slave history in her fictional work. In *Beloved*, Morrison raises the voice of a fugitive slave. Lopez Ropero says in his research work:

Beloved, then deconstructs traditional historiography and eventually deconstructs itself. It also crosses generic boundaries by blending fiction and historical facts, personal and collective history, or the magic and the real . . . the novel dives deep into the slave's subjectivity, putting forward disturbing events that have had a strong psychological impact on characters . . . Morrison "rips the veil" to shed light on what has been silenced in history of black people, as well as in the isolated testimonies of black people themselves. (117)

Thomas Bonnici in his work *The contemporary post-colonial novel in English* discusses the postcolonial novels as subversive texts of third world countries. By discussing different postcolonial territories, he highlights the fictionalized postcolonial history. Bonnici illustrates the suppression of the silenced colonized subjects in Coetzee's *Disgrace*. Coetzee deconstructs the documented history by bringing in a new version of history in his fictional work. He discusses the suppressed character of Lucy in a patriarchal society and relates it to colonialism as he says:

In Lucy's case, the inverse painful situation, object of male derision, reveals the colonial history. "It was history speaking through them. A history of wrong. Think of it that way, if it helps. It may have seemed personal, but it wasn't. It came down from the ancestors. Why does Lucy seem to assimilate the colonized female stereotype through passivity, silence and the giving up of herself? There is no 'religious' answer since she is agnostic on the possibility of a "higher life" . . . Perhaps Lucy's reason to keep silence and live like a dog lies in the Greek idea of *pharmakós* and to live in peace and begin life from scratch. 'Yes, I agree, it is humiliating. But perhaps that is a good point to start from again. Perhaps that is what I must learn to accept. To start at ground level. With nothing. Not with nothing

but. With nothing. No cards, no weapons, no property, no rights, no dignity. (qtd. in Bonnici 9)

The postcolonial fictionalized history, thus, attempts to include history in fiction to deconstruct and undermine the traditional historical “facts” and to reconstruct and rewrite facts from a different perspective. The postcolonial writers foreground the marginalized characters to highlight the omitted portion of the silenced history. Emily Myricke in *Perhaps the Bear Heard Fleur calling, And Answered: The Significance of Magical Realism in Louise Erdrich’s Tracks: A Postcolonial Novel* discusses the genocide of the Native Americans and the conflict of identity which was caused by the Catholic churches and government schools. Emily Myricke discusses the deconstructed aspects of the silenced history which Erdrich highlighted in her novel *Tracks*. *Tracks* records voices of the marginalized suppressed class of the Native Americans. Emily Myricke illustrates the historic critical condition and the genocide of the Native Americans:

Native Americans suffered massive losses in Years of war, disease and removal from land left Native American tribes without the means to provide for or to protect themselves. Throughout the novel, Nanapush refers to the “spotted sickness” that nearly killed the entirety of his tribe: “we thought disaster must surely have spent its force, that disease must have claimed all of the Anishinaabe that the earth could hold and bury” . . . Due to disease and war, among other causes, the Native population in the United States which was “between four and five million at the time of the Columbian invasion” decreased to “250,000 to 300,000 Indians by the end of the nineteenth century”. (qtd. in Myricke 3)

Tracks focuses on the histories of the colonized Indian subjects existing on the margins of Euro-centric society. Nancy J. Peterson highlights the same aspect of *Tracks* as she illustrates the epidemics, treaties and other documents which corroborate the incidents and events mentioned throughout the novel. She argues that Nanapush’s narration is a deconstructive narration which defamiliarises the American history as a progressive history and deconstructs the notion of progress and highlights the cost the Native Americans paid for that progress. (qtd. in Myricke 5)

Kimberla S. Lope's *Latin American Novels of the Conquest: Reinventing the New World* highlights the deconstructed elements of the Latin American history in fictional work. Kimberla Lope discusses five main works by Abel Posse: *El largo atardecer del caminante*, Juan José Saer's *El entenado*, Homero Aridjis's *1492: Vida y tiempos de Juan Cabezón de Castilla* and *Memorias del Nuevo Mundo*, Herminio Martínez's *Diario malditode Nuño de Guzmán*. She focuses on the Latin American novels where the writers undermine the rhetoric of empire through a thorough reflection of the aversion and loathing between the colonized and the colonizers. Lopez illustrates the tools in which Latin American authors used their imagination to represent their cultural heritage as descendents of both the colonized and the colonizers. Gonzalez –Echeverria highlights the subversive characteristics of Latin American novels:

The new narrative unwinds the history told in the old chronicles by showing that history was made up of a series of conventional topics whose coherence and authority depend on the codified beliefs of a period where the ideological structure is no longer current. (qtd. in Wldt-Basson 15)

Mark Hernandez discusses the same aspect of Latin American novels in his seminal work *Figural Conquistadors* and highlights the deconstructive elements of history. Hernandez elucidates that the fictional writers of *River Plate* are rewriting the new world history related to conquest, discovery and exploration. He argues that these writers introduce marginal figures in their writing who narrate the historical events from a deconstructive, humorous and subversive aspect. Hernandez highlights the deconstructive characteristics in Antonio Elio Brailovsky's *Esta Maldita Lujuria* (10) and Napoleón Baccino Ponce de León's *Maluco La novella de los descubridors* (30). Brailovsky's *Esta Maldita Lujuria* is focused on the letter from a marginal sword maker figure from Patagonia to a main character, The Viceroy of 1980's Buenos Aires. According to Hernandez, this letter "retells the colonial history of the new world as a tale of unrealized and frustrated dreams of finding the ciudad de los Ceaser, the River Plate version of the myth of El Dorado" (57). Maluco, on the other hand, narrates and reinterprets the story of Ferdinand Magellan (1519-1521). It illustrates the events from the point of view of a marginal buffoon, who writes to the King Charles V to get rewarded. Hernandez says:

In both novels, invented marginal figures---a buffoon in *Maluco* and a sword maker in *Esta Maldita Lujuria* challenges the official history of a particular historical event from the colonial period and establish parallels with the recent socio-political history of Uruguay and Argentina during 1970s and 1980s. Both narrators employ epistolary modes of narration to correct, amend and overturn the official historical record in order to tell their own stories that reveal the underside of the New World. (57)

The buffoon Juanillo's appeal to King Charles V highlights the hidden historical events. The sword maker Ambrosio de Lara, in his letter to the viceroy of Buenos Aires, reveals the sexual adventures of explorers which are otherwise censored in official records of history. "Juanillo and Lara bring to the forefront the act of storytelling and their marginal social positions as fundamental strategies for undermining the conventional historical record" (57). Hernandez highlights the historical event of 1519's voyage of the Portuguese explorers Santiago and Magellan. Magellan expired during the voyage. The Latin America fiction writers have focused on the character of Magellan as a marginalized character by giving him agency to speak. The official history of conquistador focuses on Vasco de Gama and Columbus and ignores Magellan as a marginalized character. The historian F.E. Morley argues "For every volume on Magellan published since the world war, five have appeared on Columbus" (qtd. in Hernandez 58). The postcolonial writers attempt to amalgamate historical facts with fiction to dismantle the account of history and rewrite history from multiple perspectives.

CHAPTER 3

DECONSTRUCTION OF HISTORY

This chapter explores the deconstruction of history in the selected novels written in the backdrop of colonization. It investigates the selected works in the light of the first research question: “What are the deconstructive strategies through which the colonial history is fictionalized in the works under study? The beginning of the chapter provides a brief introduction to the deconstruction of history through Linda Hutcheon’s postmodern historiographic metafiction. This is followed by a detailed analysis of the novels in the light of the above-mentioned research question. The works of fiction deconstruct the traditional authoritative history and record the occluded histories of the marginal class of society. They provide an alternative idea of “histories” and present a space for investigation and exploration of the subjugated groups that suffered due to colonization. Fiction deconstructs history through different literary tools such as metafiction, parody and intertextuality. Linda Hutcheon claims that both history and fiction signify systems, discourses and human construct. She asserts in her book *A Poetics of Postmodernism*:

Historiographic metafiction refutes the natural or common-sense methods of distinguishing between historical fact and fiction. It refutes the view that only history has a truth claim, both by questioning the ground of that claim in historiography and by asserting that both history and fiction are discourses, human constructs, signifying systems. (93)

Postmodern historiographic metafiction questions the Eurocentric forms and kinds of knowledge which are completely based on ethnocentric cultural and ideological assumptions. The excavation of the mini narratives creates new knowledge and challenges

the authoritative conventional supremacy of occident over historical records. The insertion of *petit recits* (mini narratives) into history broadens the horizon of remembered past knowledge and, at the same time, brings to the fore previously overlooked histories. In the traditional historical accounts, while one story is exposed or recorded countless histories remain silent and doomed to be buried untold and lost. The excavation of the untold past has a healing effect as it talks about the lost inheritance of the subjugated subjects thus resists to the dominating discourses. The postmodern historiographic metafiction opens space for the multiple mini narratives which enable the multiple “silenced” and “othered” voices from different cultures to be heard. Linda Hutcheon postulates:

History is not made obsolete: it is, however, being rethought-as a human construct. And in urging that history doesn't exist except as text, it does not stupidly and “gleefully” deny that the past existed, but only that its accessibility to us now is entirely conditioned by textuality. (*The Politics of Postmodernism* 16)

The notion about the past is always subjective as it involves subjective acts and factors such as the selection, construction, and evaluation of specific past events. Thus, Historiographic Metafiction asserts that historical meanings do not lie in the events rather in the systems which subjectively construct them for ideological purposes.

3.1 *Sea of Poppies* as a Self-Reflexive Fiction

The fictional texts examine the truth value of the traditional historical field of knowledge. Postmodernist historical novels re-write history with a new interpretation. These novels foreground the marginalized voices of histories in a self-reflexive manner. The marginalized silenced subjects in the selected novels are studied in the light of the deconstructive strategies as how these novels raise the voice of marginalized silenced subjugated groups such as colonized, political, ethnic and women by rewriting their history in a different context. In these novels, the authors construct an imaginative world and blend it with the historical facts in such a way that reality gets mingled with the fiction. Postmodern fiction is self-reflexive and draws attention to itself narcissistically thus opens up the status of fact and fiction in the fictional work. Postmodern Metafictional novel has

a twofold nature. On the one hand, it exhibits an imaginative story with facts and, on the other hand, draws attention to its own status as an artifact by constructing and subverting the illusion of imaginative it creates.

Sea of Poppies challenges the traditional authoritative discourse by bringing in many subjugated voices of the colonial period of the Indian subcontinent. By bringing in multiple voices of marginalized class, *Sea of Poppies* blends it tactfully with the historical facts and events of the colonial era of the Indian subcontinent. The main story of the *Sea of Poppies* is set in the mid-nineteenth century in Indian Subcontinent. Amitav Ghosh records the socio-economic conditions and the political discourse which led to the migration of the marginalized subjects to the Mauritius islands. Ghosh's self reflexively constructs a vibrant world, populated by characters of various economic and cultural backgrounds. *Sea of Poppies* brings to the fore the political, economic injustice prevailing in nineteenth-century Indian subcontinent by blending facts with fiction. Ghosh exhibits multiple historical events about the colonial era of Indian subcontinent. His novel exhibits the history of opium cultivation in Indian subcontinent. Deeti, a fictional character, is unable to get her roof repaired as it is unaffordable for her. The fields are filled with poppies instead of wheat and the thatch is so expensive that people cannot afford to buy it from faraway places. Deeti's character is fictional but her story reflects reality. It is blended with history in a way that the frame of fiction and reality is completely broken as Deeti's conversation with her daughter Kabutri about the repairing of roof draws attention to the status of fiction as a construct amalgamated with fact. Ghosh highlights the history in a subversive way by breaking the frames of fictional characters so to highlight the status of reality as a construct too. The natives of Indian subcontinent want to cultivate useful crops like vegetables, wheat and *daal* but are forced to cultivate opium as Ghosh illustrates:

Come to the cold weather, the English *sahibs* would allow a little else to be planted; their agents would go from home to home, forcing cash advances on the farmers, making them sign *asami* contracts. It was impossible to say no to them: if you refused they would leave their silver hidden in your house, or throw it through a window. It was no use telling the white magistrate that you hadn't accepted the money and your thumbprint was forged: he earned commissions on the opium and

would never let you off. And, at the end of it, your earnings would come to no more than three and-a-half *sicca* rupees, just about enough to pay off your advance . . .
Do you know she said to Kabutri, it's been seven years since our roof was last thatched? (31)

In the above quoted lines, Amitav Ghosh presents the exploitation and suppression on the part of the colonizers as the native subjects were forced to cultivate opium in their fields, otherwise they had to bear severe consequences. The word *allow* used by Amitav Ghosh highlights the complete authority of the *English Sahibs* over the native subjects. These two words *allow* and *Sahibs* are used in the context of discursive practices of the colonizers in the colonial era in the Indian subcontinent. These words reverberate the historical events of colonial authoritative strategies at the same time break the frame of its being a fictional construct as it narrates the subversive strategies of the world inside *Sea of Poppies*. The statement *making them sign asami* highlight the situational contexts of the discourse as it illustrates the nature of relationship between the native subject and the colonizer. Ghosh unveils the authoritative role of the colonizers in the world drug trade and the tactics they used to tame the natives. They used and abused power to maintain their supreme authority in the colonized territories. The sentence *it was impossible to say no to them* depicts the colonial era in general and the way the power structures affected the colonized in particular. The colonized were incapable of saying no to the colonizers. The colonizers, in fact, exercised unlimited and unchallenging power to penalize the natives without any genuine reason.

The frame is broken when the intertextual (historical) is mixed with the presuppositions of the characters. The way Ghosh illustrates colonial history in the above mentioned lines is significant. The intertextual frame of the novel resists and subverts the grand narrative of the overriding history. Ghosh foregrounds the invisible natives in the aforementioned lines as their thumb impressions were forged and their physical presence was totally denied in the presence of the colonizers. They were considered non-entities by the colonizers. The white magistrates used to take commissions on opium. The words *never let you off* show how the colonizer marginalized the native subject with use of power and

betrayal. Ghosh effectively portrays history in the form of fiction and writes back to the empire.

The sentence “if you refused they would leave their silver hidden in your house, or throw it through a window” highlights the subjugation of the natives to such an extent that they turned invisible. Ghosh illustrates the process of colonization in detail. The colonized remains mute due to the cruel ways of the colonizers and this represents the complete marginalization of the colonized subject.

Another sentence “your earnings would come to no more than three and-a-half *sicca rupees*, just about enough to pay off your advance” elucidates the relationship of the participants involved in this particular social activity. It illustrates the behavior of the colonizers/participants towards the marginalized subject/participant and highlight the status of the dominant and subordinate. The colonizers snatch away the belongings of the native subjects and leave them in chaotic situations to suffer. The frame is broken in these lines as the situational context shows the historical record of the colonial oppression but at the same time the quoted lines show the self-reflexivity of the textual discourse as it breaks the frame by indicating its being a fictional construct too. The conversation of Deeti with Kabutri about the roof turns the attention towards the fictional characters thus breaks the frame and suspends the reader’s disbelief in a self-conscious manner.

A story within stories is a metafictional narrative strategy which self-consciously draws attention to its different cyclic worlds and highlights the status of fictional work as an artifact. Machale terms these “stories within stories” technique as Chinese boxes which draw attention to their own status in a recursive structural way (*Postmodernist Fiction* 12). Amitav Ghosh subverts history through the technique of “nested narratives” in *Sea of Poppies* as his characters move from *diegetic* world to *hypo-diegetic* world. Zachary is a character who belongs to the diegetic/primary world of the novel and the watch that Serang Ali gives him moves the story to the hypo-diegetic world of the pirate and further to hypo-hypodiegetic world. The story of white pirate Adam Danby is related to another story of South Chinese Pirate Madame Cheng. In Ghosh’s fiction diegetic, hypodiegetic and hypo-hypodiegetic worlds belong to history. Captain Chillingworth narrates the whole story of Adam Danby and Madame Cheng to Zachary who possesses the watch of Adam Danby

unknowingly. Ghosh deconstructs history ironically by highlighting the story of white pirates and, at the same time, draws attention to its status as a fictional construct. Zachary Reid, a mulatto, is unaware of the real owner of the watch and asks Captain Chillingworth:

Did you know this Adam Danby, Sir? Said Zachary . . . Danby? The captain gave Zachary a half-smile. 'Why he was none other than "the white ladrone" Ladrone, Sir . . . Ladrone are the pirates of the South China Sea, Reid; named after a group of Islands off the Bocca Tigris . . . Danby ended up with a band of ladrones.' went native, married one of their women. Toggled himself up in sheets and dishcloths. Learnt the lingo. Ate snakes with sticks. Can't blame him in a way. He was just a joskin of a cabin-boy, from Shoreditch or some other London rooker. (427-429)

The story of Adam Danby is ironical in nature as it sheds light on the characteristics of the white criminals. Adam Danby being a white pirate deconstructs the official history by punctuating the positively us in a negative shade. Amitav Ghosh resists as a native colonized subject and attempts to write back to the empire so as to construct a positive image of the natives. Through this Chinese box technique of fiction writing he brings many fictional characters to the fore to show the other side of the picture to the world. The aforementioned sentences are written in the context of Serang Ali's silent craving to make Zachary Reid like Adam Danby. The way Serang Ali takes care of Zachary Reid shows the native craving for the white man to adopt the native culture. Serang Ali's attachment to Zachary Reid is because of Zachary's mulatto blood which is unknown to the white captains and owner of the ship. The sentence *Danby ended up with a band of ladrones, went native, married one of their woman* shows the complete assimilation of the native culture by the whites. Ghosh resists the colonial discourses and illustrates the superiority of the native culture which is adopted by the whites. The context of these Chinese box stories, on the one hand, highlights the silenced historical events of the colonial period and, on the other hand, draws attention to the characters to highlight reality through the fictional construct.

The above quoted lines elucidate the history of white and Chinese pirates in the form of fiction. The story of Chinese pirates revolves around the characters of Mr. and Mrs. Cheng and their piracies and then turns to Adam Danby, another English pirate, who adopts

the native culture. The subjects involved in this discourse are Adam Danby a white pirate, white Captain Chillingworth and Mulatto Zachary Reid. Captain Chillingworth describes Adam Danby's assimilation of the native culture including language, food habits and clothing and elucidates the domination of the native culture as the whites also adopt the native belief system.

These lines bring to the fore different intertextual elements such as history of piracies, colonization and racism. The hypo and hypo-hypodiegetic world indicate the history of the piracies on the Chinese ocean and the involvement of the whites in it. The focus is given to Adam Danby's character as an English pirate as Captain Chillingworth says *why he was none other than the white ladrone*. The diegetic world in the above quoted lines indicates the intertextual elements of colonial history and the transportation of slaves and opium in Ibis. Initially it moves to a hypo-diegetic world where the story focuses on Adam Danby who is a white pirate and later it moves to the hypo-hypodiegetic world of Chinese pirates Mr. and Madame Cheng. Amitav Ghosh undermines history through the metafictional strategy of stories within stories where the main story contains recursive structure in Chinese boxes.

Amitav Ghosh ironically resists the colonial discourse in *Sea of Poppies* by bringing in the postmodern notion of multiple truths related to history. When Zachary Reid comes to know about the real owner of the watch, Adam Danby gets annoyed with Serang Ali as he is the one who gifted him the watch. Serang Ali wants Zachary to be like Adam Danby as Adam Danby adopts the native ways "went native, married one of their women. Tugged himself up in sheets and dishcloths. Learnt the lingo. Ate snakes with sticks". Serang Ali has a two-folded affiliation with Adam Danby. First, Adam Danby married his daughter and, secondly, Serang Ali was the only one at Ibis who knew Zachary's mulatto parentage. That is why he can see the reflection of Adam Danby in Zachary Reid and wants him to be like Adam Danby. So, Amitav Ghosh's *Sea of Poppies* resists the metanarrative as Zachary Reid in the diegetic world investigates Serang Ali about the character of hypodiegetic world Adam Danby and his piracies as he says:

Malum Zikri, My eyes hab done see Malum Aadam. Both two same-same for me. Zikri Malum like son also'. Son? Said Zachary. 'is that what you'd do for your son?

Turn him to crime? piracy? Crime, Malum Zikri? Serang Ali's eyes flashed. Smuggling opium notblongi crime? Running slave-ship blongi better'n pi-racy?'so you admit it then? Said Zachary. 'that's what you had in mind forme-to do a Danby for you? (462)

Serang Ali throws a very ironical question to Zachary Reid which basically investigates the authenticity of the slogan raised by the colonizers through which they dominate the natives and justify their supremacy. He completely resists colonizers' unjust oppression and raises his voice against it as he asks: S Is muggling opium and running a slave ship a bigger crime than opium trade? He bluntly questions the entire process of colonization that appears to be "white man's burden" and, thereby, undermines the whole ideology of binary opposition.

Adam Danby's assimilation into native culture sheds light on the relationship between the Occident and the Orient. Adam Danby, Zachary Reid a Mullato, Serang Ali a native and Captain Chillingworth all represent multiple truths with regard to colonization. Captain Chillingworth's behavior towards Zacharay is good because he considers him a white man but the truth is that Zacharay is a mullato and the same thing makes Serang Ali love Zachary Reid as his son in law Adam Danby. The relationship between the colonizer and the native subject is elucidated to subvert history both in the digetic and hypodigetic worlds of the novel.

3.2 Intertextuality: Multiple Competing Subjugated Voices

Intertextuality is a striking element of postmodern historiographic metafiction as it postulates that every text consists of different pieces. Postmodern theorists shed light on the significance of multiple voices and subvert the concept of one suppressive, central and overarching voice which silences the minor other voices. Linda Hutcheon in her *Poetics of Postmodernism* elucidates the extensive role of intertextuality in Postmodern historiographic literature and says intertextuality is not a reproduction but an expansion as it parodies with an expansion scope. She postulates:

Historiographic metafiction, like García Márquez's *One Hundred Years of Solitude* or Grass's *The Tin Drum* or Rushdie's *Midnight's Children* (which has both of the former as intertexts), use parody not only to restore history and memory in the face of the distortions of the "history of forgetting", but also, at the same time, to put into question the authority of any act of writing by locating the discourses of both history and fiction within an ever-expanding intertextual network that mocks any notion of either single origin or simple causality. (*A Poetics of Postmodernism* 129)

The intertextual elements in the selected fictional works for the present study function within the discursive organization of the novels. There are historical, cultural, geographical, racial and patriarchal discourses within the selected works. The appearance of these discourses triggers a specific type of frame which shapes the reader's comprehension about the events and characters presented in narration. The intertextual elements are embedded within the texts and depict the devastating and destructive impact of colonization on different colonial territories.

Amitav Ghosh in his novel *Sea of Poppies* rewrites and reconstructs the colonial history of the Indian subcontinent to make the silent speak. *Sea of Poppies* conveys more than a rollicking narration and tackles the cumbersome colonial history of subjugation, suppression and resistance in the Indian subcontinent. *Sea of Poppies* is primarily set in nineteenth-century colonized India. Ghosh rewrites the history of the colonized Indian subcontinent with vibrant colors, and presents a world inhabited by different characters belonging to various economic and cultural backgrounds. Amitav Ghosh's *Sea of Poppies* rejects all dominant ideologies such as the superiority of colonizer over colonized, i over other, us over them, man over woman, white over black and deconstructs the binaries.

3.2.1 Manifestation of Historical Discourse

There is the insertion of the colonial discourse in *Sea of Poppies* that highlights the historical time when the colonizers came in direct contact with the colonized and the

devastating influence of the colonizers on the colonial subjugated subjects was clearly visible.

The inhabitants of Ghazipur represent the history of economic subjugation of the colonial subjects by the British colonizers. The British trading company forced the natives to stop the cultivation of staple food items and rather cultivate poppies. The whole community of Ghazipur used to cultivate poppies which were used by the British companies for a profitable opium trade. Ghosh brings to the fore the transformation of feudal suppression of the subjugated subject into the imperialist subjugation and exploitation. Poppies symbolized both misery and contentment as the production of poppies distorted the whole agricultural system but, at the same time, it was a means of livelihood for the natives under the colonial rule. Ghosh explicitly recaptures the agricultural subjugation and exposes both the roles of British colonizers as well as the native elites who get pleasure from the economic rewards by getting involvement in such tasks. This is depicted in Neel Rattan's and his late father's portrayal of luxurious life in consequence of gaining benefits gained from opium production. Deeti, a subjugated character, joins the profitable business of opium/poppies, lives in a thatched shed with a very little amount of food, and Raja Neel, the hereditary Rakshali *zamindar*, gains profit, and the major portion of the profit was consumed by the British merchant Mr. Burnham. Ghosh questions the traditional history as he brings to light the discriminative attitude of the colonizers with the indigenous labor class and nobility. The moment the natives resisted they had to bear the severe consequences. The trial of Raja Neel Rattan in the court is an explicit example of the colonial subjugation as Justice Kenddabushe accuses Neel for an undone crime and says:

A man in the first rank of native society, whose sole intention is to increase his wealth at the expense of his fellows? How is society to judge a forger who is also a man of education, enjoying all the comforts that affluence can bestow, whose property is so extensive as to exalt him greatly above his compatriots, who is considered a superior being, almost a deity, among his own kind? How dark an aspect does the conduct of such a man assume when for the sake of some petty increase to his coffers, he commits a crime that may bring ruin to his own kinsmen,

dependents and inferiors? Would it not be the duty of this court to deal with such a man in exemplary fashion, not just in strict observance of law, but also to discharge that sacred trust that charges us to instruct the natives of this land in the laws and usages that govern the conduct of civilized nations? (249)

Amitav Ghosh exposes colonial subjugation at different levels as the trial of Neel in the court is totally unjust and the discourse of power turns the whole scenario against Neel making him feel guilty for an undone guilt and crime. Neel is accused of the crime of forgery and is punished in a very cruel way because he did not submit to the will of Mr. Burnham. “A man in the first rank of native society, whose sole intention is to increase his wealth at the expense of his fellows?” This interrogative sentence ironically refers to the history of colonization from the perspective of the subjugated subjects. Neel Rattan is a nobleman who is unable to resist superiority of the colonizers which they maintained through different strategies. Justice Kendalbushe uses religious discourse to maintain his power as he blames Neel for both ethical and religious crime. His words *A man in the first rank* are ironical as Kendalbushe and Burnham are the ones who occupy properties by hook or by crook at the expense of the native blood. Neel Rattan is blamed for an undone crime which exemplifies the colonial unjust acts.

The relationship among the subjugated native, elite native and the colonizers is highlighted by Amitav Ghosh in *Sea of Poppies*. Neel Rattan as a native elite is also treated in the same way by the colonizers as they used to treat the peasant class. Neel’s character is very much representative of Achebe’s “man of two worlds” as he illustrates in his *Colonialist Criticism* that the colonialist

created the ‘man of two worlds’ theory to prove that no matter how much the native was exposed to European influences he could never truly absorb them; like Pester John he would always discard the mask of civilization when the crucial hour came and reveal his true face. (qtd. in Ashcroft 58)

Although Neel is highly educated and well versed, yet he fails to fall in the category of favorites because he shows resistance against Mr. Burnham which makes him bear severe consequence. Ghosh ironically rewrites the history of colonization in the Indian

subcontinent and sheds light on the relationship between the colonizer and the colonized by focusing on the colonized subject. Justice Kenddabushe's words "How dark an aspect does the conduct of such a man assume when for the sake of some petty increase to his coffers" highlight the justice system in the Indian subcontinent. The word *dark* used by Justice Kenddabushe is ironic as it is used for Neel but indicates Kenddabushe's and Burnham's unfair and unjust conducts. Ghosh ironically illustrates the history of judicial system in the colonized Indian subcontinent where the natives suffered at the hands of the colonizers.

Sea of Poppies is a mental representation of both the colonizer and the colonized in a blatant manner. The colonizers tamed the native mind with a hegemonic strategy through the use of discourse. Justice Kenddabushe uses the religious discourse to accuse Neel Rattan, he exalts himself and devalues Neel by the use of religious discourse as he says "but also to discharge that sacred trust that charges us to instruct the natives of this land in the laws and usages that govern the conduct of civilized nations?" The words *sacred trust*, *civilized nations* and *us* draw a boundary between the colonizers and the colonized. Ghosh, on the one hand, shows the way native is made "other" in the colonial process and then deconstructs the binaries of us and them by raising the native voice in *Sea of Poppies*.

Amitav Ghosh recaptures the punishment and torture given to the colonized by the colonizers in his narration. The native peasants are forced to cultivate poppies and the labor in the opium factory destroys their health. The laborers in the opium factory suffer a lot and are paid a very little amount of money. Ghosh presents a glimpse of the opium factory workers as they are intoxicated by the smell of poppies and are supposed to be very much vigilant as the English officers keep an eye on them and use the worst ways to punish in case of negligence. The inhuman labor condition of the native workers in the opium factory gets relected throughone of the main characters Deeti who visits Ghazipur opium factory to take her unwell husband. Children work in the opium factory too and bear the same torture as Deeti experiences during her visit when "suddenly one of them indeed dropped their ball [of opium] sending it crashing to the floor, where it burst open, splattering its gummy contents everywhere. Instantly the offender was set upon by cane-wielding overseers and his howls and shrieks went echoing through the vast, chilly chamber" (97).

The context shows the colossal torture and inhuman working conditions in the opium factory that simply benefit the colonizers.

Ghosh represents the physical subjugation of all classes in *Sea of Poppies*. *There is the* subjectivation of natives by the colonizers, subjectivation of the subjugated class by the native elites and subjectivation of women by men. Neel and Ah Fatt belong to the elite class but undergo physical tortures too. The way Neel's forehead is tattooed with the word forgery is an inhuman treatment. Mr. Crowle's behavior with Neel and Ah Fatt is completely bestial as he plays with them and asks both to urinate on each other. Mr. Crowle's ill-treatment with the lascars is highlighted by Amitav Ghosh to represent the relationship between the colonizer and the colonized. The way he treats a lascar and punishes him because he mistakenly threw a little gravy shows a real picture of colonization. Moreover, Ghosh illustrates the ill-treatment of the native by the elite natives as Kalua is exploited sexually by them.

The physical subjugation of the colonized subjects is represented by Ghosh in *Sea of Poppies* through the mental representations of the colonized subjects in relationship to the colonizers. The colonizers with a superior notion of "self" degrade and punish natives badly. Mr. Crowle's punishments to the native for the minute things are a striking example of this fact as he punishes one of the lascars just because he mistakenly threw gravy and had to embrace death in a penalty. Ghosh deconstructs the Euro-centric discourse by bringing in the cruel and dark side of the picture of colonial history.

3.2.2 Manifestation of Religious Discourse

Sea of Poppies brings to light different aspects of the colonial era in the Indian subcontinent. It illustrates the religious discourse which was used as a tool to subjugate the native. Ghosh represents the subjugation of the native by the colonial authorities by using religious discourse as a tool to determine the hierarchy of class and caste within the native society. The character of an untouchable Kalua is portrayed ironically as he is representative of the caste system in the Indian subcontinent. Ghosh elucidates the exploitation of the colonized since the colonizers supported the class and caste practices as

these were beneficial for maintaining their dominance. Ghosh ironically illustrates Kalua's character and postulates "Kalua, the driver of an ox cart, was a giant of a man, but he made no move to help his passenger and was careful to keep his face hidden from him: he was of the leather-workers caste and Hukam Singh, as a high caste Rajput, believed that the sight of his face would be ill for the day ahead". The caste system in the Indian subcontinent was used as a tool against the natives for dominance as Crowle beats Jodu a Muslim to death for the crime of being involved with a Hindu girl which was prohibited in both Muslim and Hindu religions (Jain 4). In the same vein, Crowle supported Bhyro Singh to flog sixty lashes to Kalua as it was supported as a religious duty because Kalu was accused of the crime of elopement with Deeti while she was about to perform *Satti*. Crowle, the British captain of Ibis, knew certainly that flogging will kill Kalua but still he supports Bhyro Singh just to maintain his dominance. Singha postulates that the "Colonizers constructed their knowledge of indigenous tradition in ways which conformed and extended relations of domination and subordination" (Preface xi). Ghosh elucidates the function of religious discourse in power maintenance. The opium war of China is another striking example of this fact as Mr. Burnham legitimizes it through the use of religious discourse and replies to Neel Rattan:

The antidote for addiction lies not in bans enacted by parliaments and emperors, but in the individual conscience—in everyman's awareness of his personal responsibility and his fear of God. As a Christian nation this is the single most important lesson we can offer to China—and I have no doubt that the message would be welcomed by the people of that unfortunate country . . . merchants like myself are but the servants of free trade, which is immutable as God's commandments. (122)

Ghosh traces the history of opium trade between China and British India in *Sea of Poppies*. He highlights the power of discourse through which the whole process of colonization took place. Mr. Burnham's character is representative of the British East India Company as he uses religious discourse to *naturalize* the trade of opium. The words *as a Christian nation* are used to construct the binary of us and them between the European and other religions. Mr. Burnham as a producer of this dominated discourse constructs ideology

of the Occident as a superior standard entity. Ghosh rewrites history to resist the colonial discourse to regulate harmony and balance in society.

Ghosh highlights the mental images of us and them which are constructed through the discourse of power. The subjugated subjects in this scenario are the Indian natives. The Opium War benefited England for many years in the form of the Treaty of Nanking (1832). The war was legitimized by the use of religious discourse for material benefits. Mr. Burnham is shown ironically as a true representative of the colonizers who maintain power through the use of discourse.

3.2.3 Manifestation of Feminist Discourses: Gendering Historical Narrative

The postmodern critics postulate that the grand narrative silences and excludes women activities, voices, and experiences from history and uses history as a tool to sustain its patriarchal hegemony over female. According to the critics, the dominant culture privileges male voices and excludes female voices by considering them insignificant. Postmodern Historiographic metafiction questions the validation of the documented history for excluding female agency. Seyla Benhabib discusses the silence and exclusion of both women and the colonized in historical discourse and highlights the commotion of difference through silencing and exclusion as she asserts “we need only remember Hegel’s belief that Africa has no history. Until very recently neither did women have their own history, their own narrative with different categories of periodization and with different structural regularities” (213). The traditional history records the accounts of great men and their heroic deeds which indicate a central position of men in history while women are absent or shown through man’s perspective. The work of fiction deconstructs such hegemonic centrism of man and raises the subjugated women voices of history. The fictional writers attack the authoritative historical discourse which is constructed as a grand narrative to support patriarchy and male domination. The postmodernist writers deconstruct and challenge all meta narratives including the traditional metanarrative of history for its hegemonic centrism. The woman is presented as “other” in the historical meta narratives by the dominant ideologies which is deconstructed by the postmodern writers by using different tools such as intertextuality, parody and metafiction. These

writers bring in multiple competing voices from history to deconstruct the role of the center and to raise the subjugated voices. The notion of women as silenced object is discussed by many critics and theorists. Simon de Beauvoir in her work *The Second Sex* discusses the condition of women in society and the way she is constructed as an object by the dominant male discourse as she says “one is not born, but rather becomes, a woman” (295). She actually means that it is not that the women are insignificant by birth, rather their identity is socially constructed. Helen Cixous asserts the same notion that female identity is constructed by the male dominating discourse to maintain dominance over women. According to Cixous, the binary of men and women shows women as marginalized objects. The feminist critics postulate that the historical documents are the records of the great men in which women are always silenced or represented through male gaze as Scott asserts in his work:

Feminists have long criticized traditional accounts of the past for excluding women: they have provided supplements to existing histories, and replacements as well. They have offered critical analyses of the reasons for women’s exclusion. They have argued that attention to women would not only provide new information, but expose the limits of histories written only from the perspective of men. (Scott 12)

The postmodern writers deconstruct the domination of the center and provide agency to women voice by narrating history through fiction.

Sea of Poppies deconstructs history and raises subjugated voices at different levels through intertextuality. Amitav Ghosh manifests the feminist discourse in the historical narrative of the colonial era in British subcontinent. Ghosh sheds light on the critical condition of women who were doubly colonized by both the British colonizers as well as the native patriarchal society. *Sea of Poppies* revisits the ceaseless movement of people, and highlights the lives of subjugated class whose history is framed against the meta narrative of history. Ghosh’s narrative deconstructs the binary classification and provides due space to the female characters. Deeti’s character is a striking example of suffering as she suffers in her conjugal life and maltreated by the *memshahibs*. Through Deeti’s character Ghosh raises the issues of women in Indian subcontinent as Deeti’s whole life has been a kind of suffering since her childhood. Deeti is shown married to an addict man

Hukam Singh without her will and consent. Her marriage is a kind of business agreement and she pays for it by thatching her husband's roof in dowry which highlights the dowry system in the Indian subcontinent. The most critical incident of her life is the one when she fails to identify the real father of her child. The turmoil within Deeti's mind keeps her silent as she is unable to speak. Ghosh makes the subjugated woman speak in *Sea of Poppies* by exposing their feelings and emotions. On her wedding night, Deeti is deceived by both her husband and in laws as they envelop her in darkness, make her taste opium and in her intoxicated state she gets raped by her brother in law. Though she gets deceived and deserted by Hukam Singh, she still nurses him and sells all her belongings for his treatment and cure. Her brother in law harasses and threatens her for which she raises her voice when he proposes her:

Your husband and I are brothers after all, of the same flesh and blood. Where is the shame? Why should you waste your looks and your youth on a man who cannot enjoy them? Besides, the time is short while your husband is still alive-if you conceive a son while he is still living, he will be his father's rightful heir. Hukam Singh's land will pass to him and no one will have the right to dispute it. But you know yourself that as things stand now, my brother's land and his house will become mine on his death. *Jekar khet, tekhar dhan*-he who owns the land, owns the rice. When I become master of this house, how will you get by except at my pleasure? (Ghosh 165)

Ghosh's fiction reflects oppression on woman and deconstructs the dominant discourse by giving dominance to the female characters. *Sea of Poppies* narrates the buried stories of the past and highlights the silenced voice of the subjugated class. In *Sea of Poppies* Ghosh gives agency to absence and polyphonies with multiple competing voices. Ghosh subverts the dominant discourse as he raises the issues of different subjugated groups and deconstructs the hegemonic centricism. He shows the suppression and subjugation of a poor subjugated female character Deeti who is subjugated in each and every walk of life. Chandan Singh harasses Deeti and tries to exploit her physically by different ways as he offers her to have sexual relation with him so that Deeti conceive an heir that can be given Hukam Singh's name as was done in Kabutri's case. The character of Chandan Singh is a

true representative of dominating patriarchal society of Indian subcontinent in the colonial era.

Ghosh rewrites history in his fiction to highlight the previously absent characters. In his narration, the history is never a story of “great man” but a representative of multiple voices. In the above stated lines, Ghosh illustrates the hegemony of the dominant patriarchal discourse as Chandan Singh says, “Your husband and I are brothers after all, of the same flesh and blood. Where is the shame?” He legitimizes the illegitimate act by the power of discourse as he says that the wife may have a sexual relation with husband or his brother as they belong to the same family. She couldn’t raise her voice against the tyranny of the cruel rape committed by Chandan Singh on her wedding night. Instead of helping Deeti to take care of dying Hukam Singh, Chandan Singh’s concern is to get hold of Deeti’s physical being. He threatens her for being deprived of the property of her husband.

The discursive practices are highlighted by Ghosh to show the power of the discourse which constructs Deeti’s character as a subjugated female. Deeti is a subjugated subject; but even then she raises her voice both verbally and nonverbally against the tyranny. Ghosh represents the conflict which goes on in Deeti’s mind, First when she takes revenge by mixing opium in her mother in law’s food and secondly she prefers death over being exploited sexually by Chandan Singh as “she knew she would not be able to make her own body obey the terms of bargain, even if she were to accede it . . .

listen to my words: I will burn on my husband’s pyre rather than give myself to you” (165). Deeti’s subjugation results in resistance and she raises her voice against the dominant discourse and prefers to die right at the same moment with her husband instead of being exploited. Deeti’s decision is ridiculed by Chandan Singh with a superior and authoritative tone as he says “Do you think it’s easy for a worthless woman like you to die as *Sati*? Have you forgotten that your body ceased to be pure on the day of your wedding? Ghosh decentres the role of “great man” in the historical narratives. Ghosh illustrates the mental representations of both Chandan Singh and Deeti as Chandan Singh considers her unsuitable for *Sati* and at the same time, tries to exploit her for his sexual pleasures. The characters of Deeti and Chandan Singh in this scenario highlight the friction between the center and the margin which are mere constructions of the powerful

dominant discourses. Ghosh brings in multiple voices of history to highlight the discursive practices which create the negative image of the subjugated ones.

Women are shown suppressed and subjugated in the colonial and patriarchal set up. *Sea of Poppies* highlights the various ways by which women are exploited: sexually, physically, mentally and economically. Ghosh undermines the dominant patriarchal discourse in two ways as he draws a comparison between the ways women are exploited by both natives and the colonizers. The character of Paulette is representative of the first wave of feminism as she has a French background and she was suppressed by her foster English family. Paulette was brought up in Bengal so she was more fluent in Indian language and comfortable in Indian dress as compared to French language and dress but was forced to be a “*memsahib*” and behave in English ways. The religious teaching of Bible was the main component in the transformation process of Paulette to be a *memsahib*. Mr. Burnham teaches her Bible and interprets the religious discourse for his personal sexual pleasures. Paulette wants to join Ibis just to get rid of the sexual assault as she narrates the whole scenario about the religious teaching of Mr. Burnham to Zachary Reid:

And they utterly destroyed all that was in the city, both man and woman, young and old, ox, and sheep, and ass, with the edge of sword . Then he put the *jharu* in my hands and said: “I am the city and this your sword. Strike me, smite me, and burn me with your fire.” He knelt, as always, with his face at my feet and his poop-deck in the air. How he squirmed and squealed when I flailed the broom upon his rear. (315)

Ghosh destabilizes the historical official discourse by giving voice to female subjugated characters from different classes of the Indian subcontinent. Mr. Burnham uses the religious discourse for his own personal pleasures and exploits Paulett in the name of religion. He quotes Biblical verses and interprets them in his own way just to get sexual pleasure out of Paulett. In the sacred mission of civilizing the subjugated ones, Mr. Burnham naturalizes and legitimizes his act by connecting it to religion. He asks Paulett to punish him for his wrong deeds so that he could be chastened but, in fact, he simply exploits her for sensual pleasure.

Mr. Burnham is engaged in the sacred task of civilizing others by dividing the world into binary pairs. Paulette is a character who is taken in terms of “white man’s burden” to be civilized. Paulette is more Indian in her ways of life as she gets influenced by Jodu and his mother. She feels comfortable and good to be in Indian dresses as her craving for Indian dress *Sari* is so high that she tries to wear it at night when there is no one in her room. After knowing the *serpent inside man* she tries to escape the place and asks Zachary Reid and Jodu to permit her to join Ibis. Ghosh shows the oppression on women in Indian subcontinent by both colonizers and natives. Gender functions in the society in the same complex and pervasive way as the system of subjugation and oppression. Eckert in his work *The Whole Woman: Sex and Gender Differences in Variation* says:

Whereas the power relations between men and women are similar to those between dominated and subordinated classes and ethnic groups, the day to day context in which these power relations are played out is quite different. It is not a cultural norm for each working class individual to be paired up for life with a member of the middle class or for every black person to be so paired up for life with a white person. However, our traditional gender ideology dictates just this kind of relationship between men and women. (253–254)

Ghosh raises the voice of a female subjugated oppressed subject in his *Sea of Poppies* and shows the specific inhuman way by which a woman is harassed and exploited against the norms of society. The way Deeti prefers death over a sexual assault and Paulette’s escape into Ibis from the English foster family are the striking examples of Women agency. Ghosh provides agency to the subjugated characters in his fiction and deconstructs the meta narrative through intertextuality.

3.2.4 Manifestation of Environmental Discourse

Sea of Poppies is an amalgamation of multiple competing voices which resist against the system of domination. Ghosh elucidates the impact of dominance and oppression on both the marginalized natural environment and human beings. The suppression of the natural environment during the process of colonization created trauma in the marginalized groups. Ghosh highlights the tyranny on the earth which is associated

with the lives of humans. Ghazipur village is negatively affected by colonization. The population of Ghazipur is deprived of land and is forced to cultivate opium which damages both the natural environment and its inhabitants. O'Brien argues in the same vein in his work "Reading Eco criticism in a Postcolonial Context" that "the process of colonialism was fuelled by a desire for an unmediated possession of the world—with devastating cultural and environmental consequences" (177). Ghosh shows the function of the dominant culture which controls the physical environment and land through different strategies such as land appropriation, industrialization, agriculture which inflict cultural trauma and a sense of displacement on the native marginalized subjects. The land is taken by the colonizers with a hegemonic centrism to harvest resources but, in fact, they exploit those resources for their own benefits, assemble a cheap labor force, pollute water and land with the plantation of poppies and stripe and streak the land. Ghosh's fiction exposes hegemony through which the colonizers deprive the native of the very sense of belonging and make it difficult for them to produce food on their lands. Deeti narrates the whole story regarding the plantation of Poppies to her daughter Kabutri in which she talks about the hegemonic control of the colonizers through which they occupied the land and used it for their own benefits. Ghosh illustrates the disparity in ecology on human and non-human objects which was caused by the opium cultivation. The characters in the novel are shown severely affected by the opium plantation as Ghosh says:

It happened at the end of winter, in a year when the poppies were strangely slow to shed their petals: for mile after mile, from Benares onwards, the Ganga seemed to be flowing between twin glaciers, both its banks being blanketed by thick drifts of white – petalled flowers. It was as if the snows of the high Himalayas had descended on the plains to await the arrival of Holi and its springtime profusion of color. (3)

The given text provides a glimpse of Indian subcontinent under the colonial rule. Natives were forced to cultivate opium instead of other eatable crops and the whole valley was flowing with white opium petals. The quote "for mile after mile, from Benares onwards, the Ganga seemed to be flowing between twin glaciers, both its banks being blanketed by thick drifts of white – petaled flowers" highlights the colonial strategies through which they ruled the Indian subcontinent. Cultivation of opium disturbed the harmonious pattern

of the native life completely as the edible food crops cultivation was replaced by the opium cultivation. The edible food did not only provide them food but stuff for building roof as well. Things which were available previously became expensive because of the cash crop (opium) cultivation. The expensive life made the native suffer from hunger and forced them to migrate to Mauritius. Ghosh highlights the devastating effects of colonial rule which destroyed the whole ecological system. The land, environment and animals are also shown as subjugated subjects in this discourse as they are the tools through which the colonizers maintained their supremacy. Kalua the untouchable gives opium to his ox so that it gets relaxed, in the same way, the harmful effect of opium is shown on the butterflies too as Ghosh says, “The sap seemed to have a pacifying effect on the butterflies, which flapped their wings in oddly erratic patterns, as though they could not remember how to fly. One of these landed on the back of Kabutari’s hand and would not take wing until it was thrown up in the air (28). Ghosh further illustrates the destructive effect of opium on monkeys in the vicinity of English opium factory. The affected monkeys could not chat and fight like other monkeys because of the drowsiness produced by opium. They could only come down from the tress to eat and climb up again “When they came down from the trees it was to lap at the sewers that drained the factory’s effluents; after having sated their cravings, they would climb back into the branches to resume their scrutiny of the Ganga and its currents (91). Ghosh traces multiple versions of history *Sea of Poppies* and raises the voices of the subjugated human and non-human beings.

Amitav Ghosh represents the human and non-human entities in the social setup of colonial era in the Indian subcontinent. The ecological context is highlighted ironically by Amitav Ghosh as both the human and non-human objects were highly affected by the colonial rule. The colonizers controlled the natural objects in the Indian subcontinent. The cultivations were controlled in a forceful manner and the native subjects were forced to cultivate opium for the benefits of the colonizers. The excess of one specific crop, opium, disturbed the ecological environment and resulted in a disturbed life of the natives. The river bank was filled with *opium gharas* from English opium factory and the presence of opium infected the sea life too and made it easy for the fisherman to hunt fishes as Ghosh says, “This stretch of river bank was unlike any other, for the *ghats* around the Carcanna were shored up with thousands of broken earthenware *gharas*- the round- bottomed vessels

in which raw opium was brought to the factory. The belief was widespread that fish were more easily caught after they had nibbled at the shards, and as a result the bank was always crowded with fishermen” (92). The fishes and the water of Ganga were both polluted by the influence of opium which resulted in many health problems experienced by the inhabitants of the native land.

3.3 Parodic Rewriting in *Sea of Poppies*

Linda Hutcheon argues that parody is one of the most striking elements of postmodernism. It is paradoxical in nature as it subverts and incorporates the object of parody at the same time. Postmodern parody is neither de-historicizing nor ahistorical but rather shows how the present representations originate from past and what ideologies derive from both difference and continuity. It is concerned with the multiplicity of truths as Hutcheon postulates about Salman Rushdie’s *Shame* and traces history of Pakistan and India in the novel which is written in the discourse of colonizers as the narrator puts that he is forced by history to write in English (qtd. in Hutcheon 108). Hutcheon argues that the historical tradition of writing has made fiction superior to history as it is about the representations of particular societies. Postmodern Historiographic parody demarginalizes literature thematically and formally by confronting history. Postmodern parody suggests that to re-produce and rewrite past in fiction is to open it to the present in order to stop it from being decisive and conclusive. According to Hutcheon, Susan Daitch’s *L.C* is a novel which parodies past in a self-conscious way with double layered reconstruction of past. Daitch’s protagonist, Lucienne Crozier, is shown as the witness of 1848 historical revolution of Paris as a marginalized character (qtd. in Hutcheon 110). Coover’s novel *The Public Burning* shows “history itself depends on conventions of narrative, language, and ideology in order to present an account of “what really happened” (Mazurek 29). Postmodern Historiographic parody rewrites history through fiction in a subversive way and brings a different version of truth, as Doctorow says “history is kind of fiction in which we live and hope to survive, and fiction is a kind of speculative history . . . by which the available data for the composition is seen to be greater and more various in its sources than the historian supposes” (25).

Sea of Poppies makes a connection between present and past by rewriting the history of the colonial era in the Indian subcontinent. Ghosh's narrative world highlights the dejection, displacement and dislocation of the characters who suffer injustice and inequality. Ghosh records the history of mid-nineteenth-century Indian subcontinent, British imperialism, Opium War and the migration of the Indians to the Mauritius Island. The Britishers entered India as The East India Trading Company in 1708 and by 1757 AD gradually became the larger ruling group of the Indian subcontinent, Sri Lanka and Burma. During the two hundred years of rule many forms of subjugations and suppression were forced upon the native subjects which resulted in the change of livelihood and traditions. Ghosh narrates the history of Indian subcontinent where the traditional feudal system changed into *zamindari* system in which the tax collector was the proprietor of the land. The natives were forced to change the agricultural production from wheat to opium.

3.3.1 Subversion of Colonial History

Sea of Poppies parodies the historical repercussions of the mid-eighteenth century colonial rule in the Indian subcontinent. It rewrites history about the subjugated, native subjects and the chaotic and disastrous effects of violence due to the unjust activities of the colonizers. Peter Marshall in his article *The British Presence in India in the 18th Century* postulates:

British involvement in India during the 18th century can be divided into two phases, one ending and the other beginning at mid-century. In the first half of the century, the British were a trading presence at certain points along the coast; from the 1750s they began to wage war on land in eastern and south-eastern India and to reap the reward of successful warfare, which was the exercise of political power, notably over the rich province of Bengal. By the end of the century, British rule had been consolidated over the first conquests and it was being extended up the Ganges valley to Delhi and over most of the peninsula of southern India. By then the British had established a military dominance that would enable them in the next fifty years

to subdue all the remaining Indian states of any consequence, either conquering them or forcing their rulers to become subordinate allies. (3)

Ghosh narrates the same events and their effects on the native subjects in *Sea of Poppies*. The different strategies employed by the East India Company are recorded and re-written in *Sea of Poppies* which shed light on the process of colonization. In the very beginning, the novel presents a detailed description of the opium factory:

The walls of Ghazipur's opium factory were partially obscured by mango and jackfruit trees but the British flag that flew on top of it was just visible above the foliage, as was the steeple of the church in which the factory's overseers prayed. At the factory's *ghat* on the Ganga, a one-masted pateli barge could be seen, flying the pennant of the English East India Company. It had brought in shipment of *Chalan* opium, from one of the company's outlying sub-agencies, and was being unloaded by a long line of coolies. (8)

Amitav Ghosh rewrites history in an ironical way by drawing an accurate picture of the opium factory under English East India Company. The natives were forced to cultivate opium instead of other crops which effected the health of the native people as Ghosh describes the death of many characters because of opium addiction. Opium effected the domestic life of people as Deeti 's husband, Hukam Singh, was disinterested in her because of opium addiction. Ghosh narrates, "Deeti was forced to conclude that he could never be a husband to her, in the full sense . . . because opium had removed the inclination" (Ghosh 37). The British flag which shines through the foliage is another ironic example as Ghosh compares English flag to the colonizers and the invisible wall of the factory to the native subjects as the natives were subjugated, suppressed and made invisible in the presence of the colonizers.

Amitav Ghosh recaptures historical ramification of the colonization on the colonized regions. The description of the opium factory sheds light on destruction during the colonial rule. The natives were tortured during their work in the opium factory as Deeti narrates about her visit to the Ghazipur's opium factory:

Every now and again, an English overseer would call out an order and the boys would begin to toss spheres of opium to each other, relaying them from hand to hand until they had come to rest safely on the floor . . . slightest slip would mean certain death? The sureness of their grip seemed amazing to Deeti, until suddenly one of them did indeed drop a ball . . . instantly the offender was set upon by cane-wielding overseers and his howls and shrieks went echoing through the vast, chilly chamber. (Ghosh 100-101)

Physical torture was another aspect of the colonial rule which is recorded as subjugated history in *Sea of Poppies*. The physical torture resulted in the loss of identity of the native subjects as they could not speak for their own rights.

Ghosh records the interaction between the colonizers and the colonized in the Indian subcontinent in *Sea of Poppies*. The colonizers subjugated the native subjects through the hegemonic discourse of power. They acquired supreme status by employing different strategies of subjugation during their interaction with the natives. The natives were treated badly by the colonizers as Ghosh narrates the story of Neel who suffers a great deal by deviating from the English orders. His property was snatched away from him and he was punished badly in the jail as Ghosh narrates:

At the end of the vestibule lay a torch-lit room where a white man was seated behind a desk . . . it came as a relief to Neel to enter the presence of someone in authority. ‘Sir!’ he said. ‘I must protest against this treatment . . . the sergeant looked up and his blue eyes hardened . . . it was clear that his initial response was prompted not by the burden of what Neel had said, but rather by the mere fact of being spoken to in his own language, by a native convict. (300)

The colonizers tortured and humiliated Neel in every possible manner and inscribed “forger alipore 1838” on his forehead as a punishment for his crime which was not actually committed by him. Neel was accused of forging Mr. Burnham’s signature on the promissory note and arrested in a very humiliating manner. His unjust trial in the court was legitimized by the religious discourse. As a punishment, Neel was transferred to Mauritius for a period of seven years. He lost his property and high status as he disobeyed the

colonizers. By narrating Neel's story, Ghosh deconstructs the colonial history and brings to the limelight the traumatic condition of the subjugated class.

3.3.2 Subversive Version of Opium War History

Ghosh traces the history of the first Opium War (1839-42) which was fought between China and Britain over trade. In seventeenth and eighteenth centuries, the Chinese goods such as tea, silk, and porcelain were very much in demand in Europe while China, on the other hand, was largely self-sufficient which created imbalance in the trade market. British East India company used to transport opium from Indian plantations to China in exchange for silver which increased the number of opium addicts in China. It was an alarming situation for the Chinese officials and in 1839 Daoguang, the Chinese emperor, appointed Lin Zexu to resolve and abolish the opium trade. Lin blocked the opium trade by confiscating opium and restricting the opium merchants without any compensation. As a reaction, the British used naval and military power against China. British legitimized the war through the religious discourse which is seen in the conversation among Mr. Doughty, Mr. Justice Kendalbushe and Mr. Burnham:

No one dislikes war more than I do-indeed I abhor it. But it cannot be denied that there are times when war is not merely just and necessary, but also humane . . .

'Quite right sir!' said Mr Doughty emphatically . . . Indeed, humanity demands it. We need only think of the poor Indian peasant-what will become of him if his opium can't be sold in China? Bloody *hurremzads* can hardly eat now: they will perish by the core . . . 'I fear you are right', said justice Kendalbushe gravely. 'My friends in the Missions are agreed that a war is necessary if China is to be opened up to god's word. It's a pity, Of course, but its best to get it over and done with.

(Ghosh 273)

Ghosh's *Sea of Poppies* parodies the strategies through which the British legitimized/naturalized trade and war with China. Ghosh ironically sheds light on the British strategies through which they created the notion of us and them.

The conversation between Mr. Burnham, Mr. Doughty and Mr. Kendalbushe sheds light on the intricate relationship between the Occident and the Orient. These selected lines highlight the history of first opium war between China and Britain. The British colonizers on the one hand forced native population of Indian subcontinent to cultivate opium instead of other crops and on the other hand imposed war on China for free trade of opium. Mr Doughty's words, "Quite right sir! said Mr Doughty emphatically . . . Indeed, humanity demands it. We need only think of the poor Indian peasant-what will become of him if his opium can't be sold in China? Bloody *hurremzads* can hardly eat now: they will perish by the core" ironically unveil the subjugated history. Apparently he shows concern for the poor Indians who cultivate opium but, in fact opium cultivation was imposed on the natives. On the one hand, Mr Doughty expresses sympathy for the subjugated subjects but, on the other hand, he curses them with words like Bloody and *Hurremzads*. Ghosh goes a step ahead and introduces Justice Kendalbushe who tries to legitimize the Opium War by religious discourse as he says "Missions are agreed that a war is necessary if China is to be opened up to god's word" (273). Ghosh elucidates the discourse of power which constructs the identities of the colonizers and the colonized and legitimizes every illegal step through hegemony.

Ghosh highlights the power structures in relation to the other subjects in *Sea of Poppies*. The power structures imposed many unjust tasks on the "other" subjugated subjects to maintain power. The first Opium War resulted in the Treaty of Nanking (1842) which provided free unjust trade to Britain in China. Ghosh rewrites the history of opium war and Indian opium plantation in an ironical manner to highlight the relationship of us and them as Mr. Neel asks Mr. Burnham:

Are you saying the British Empire will go to war to force opium on China? . . . You have mistaken my meaning Raja Neel Rattan . . . The war when it comes will not be for opium. It will be for a principle: for freedom-for the freedom of trade and for the freedom of Chinese people. Free trade is a right conferred on Man by God, and its principles apply as much to opium as to any other article of trade. (Ghosh 120)

Ghosh ironically records the history of Anglo-Chinese Opium War which was naturalized through the power of discourse. The reality was otherwise and the war was solely for

material benefits which were gained through opium trade. Neel Rattan, an educated elite native, is a true representative of the subjugated subject who was respected for being a “yes man” to the power structures. Later, he was badly punished by the colonizers for disobeying them. The war on China is imposed in the same way as Mr. Burnham postulates:

British rule in India could not be sustained without opium—that is all there is to it, and let us not pretend otherwise. You are no doubt aware that in some years, the company’s annual gains from opium are almost equal to the entire revenue of your own country . . . Do you imagine that British rule would be possible in this impoverished land if it were not for this source of wealth? . . . Does it not follow that opium is this land’s is a greatest blessing? Does it not follow that it is our God-given duty to confer these benefits upon others? (Ghosh 120)

The colonizers claimed that it was their divine duty to civilize the colonized. Ghosh parodies history and unveils the censored events of history which show that the whole process of British rule in Indian subcontinent was for the sake of wealth and not for the sake of any other sacred and divine duty to serve humanity by civilizing the native. Ghosh highlights the implicit contradiction in Mr. Burnham’s words as his real intention is to gain wealth and power.

Neel Rattan resists the monopoly of the British colonizers in China and questions Mr. Burnham about the divine intervention:

Does it not trouble you, Mr. Burnham, to invoke God in the service of opium? Not in the slightest, said Mr. Burnham, one of my countrymen has put the matter very simply: “Jesus Christ is free trade and Free trade is Jesus Christ” Truer words, I believe were never spoken. If it is God’s will that opium be used as an instrument to open China to his teachings, then so be it. (Ghosh 121)

Mr. Burnham’s response simply highlights the colonizers’ stance on Chinese Opium trade. Though Neel is a perfect model of Macaulay’s “English in manner and Indian in blood” yet he faces humiliation, torture and imprisonment. Ghosh in *Sea of Poppies* rerecords the major changes that affected the Indian subcontinent and China due to the colonial rule.

3.4 *The Heirs of Columbus* as a Self Reflexive Fiction

The Heirs of Columbus rewrites the history of the Native Americans to highlight the significance of the American Indian culture and language. Vizenor redefines the role of the Native Americans in postmodern culture through postmodern historiographic narrative technique. The main story of the novel revolves around Christopher Columbus, a descendent of Mayans, and his ancestral memories (stories in blood) that call him to his homeland in Americas. During his visit to America, an Indian American healer named Samana takes him to bed and falls pregnant by him. The heirs mentioned in the title are offspring of Columbus and Samana who create a wonderful tribal nation. The heirs attempt to bring home the remains of Pocahontas and Columbus to rebury and verify their genetic relation to Columbus. Vizenor narrates the history of colonization in the trickster mode and deconstructs the Eurocentric myths. *The Heirs of Columbus* highlights the subjugation of the native subjects through self-reflexive metanarrative technique. Vizenor mingles the historical facts with fiction in a subversive way to redefine the American Indian identity. Naanabozho, the Anishinaabe trickster, is shown as a fictional character who narrates the history of the creation of the earth. Naanabozho's narration breaks the frame of fiction and poses question to the state of historical facts. The metanarrative of the creation of the earth is subverted by the Native Americans as Naanabozho claims to be the first human on the earth. Vizenor illustrates:

Naanabozho, the compassionate tribal trickster who created the earth, had a brother who was a stone: a bear stone, a shaman stone, a stone, a stone, a stone. Naanabozho was the first human born in the world, and the second born, his brother, was a stone. The trickster created the new earth with wet sand. He stood on his toes as high as he could imagine, but the water rose closer to his nose and mouth. He could dream without a mouth or nose, but he would never leave the world to the evil gambler and his dark water. The demons in the water caused him to defecate, and with pleasure, but his shit would not leave, several turds floated near his mouth and nose. Naanabozho was at the highest point on the earth and could not move, so he invented meditation with trickster stories and liberated his mind over his own

excrement. The trickster created this new world with the sand a muskrat held in her paws. (5)

The Heirs of Columbus subverts the official documented history through the trickster discourse. The afore-mentioned quote focuses on the mini narratives which create a different version of reality by deconstructing the metanarrative of the creation of the earth. Vizenor challenges the Eurocentric notions and strengthens the fact that Indians are the first habitants of the earth as he says “Naanabozho was the first human born in the world, and the second born, his brother, was a stone”. The words first *human born* highlight the status of the Indian identity and cultural values in contrast to the Eurocentric notions and myths. The subjects present in Naanabozho’s trickster story are the Native Americans and colonizers. Vizenor presents Naanabozho as a real Indian character in fiction se, thus breaking the frame of fiction and leaves readers confused about the status of reality as a construct.

Vizenor deconstructs the notion of binary oppositions and comes up with multiple versions of reality. He introduces intertextual elements in his narration and destabilizes the presupposed notions. The creation of earth is a religious discourse according to the Eurocentric notion which is subverted in the trickster story. The earth, according to the Indians, is created through the shit of Naanabozho as Stone Columbus narrates “his shit would not leave, several turds floated near his mouth and nose”. The concept of binary opposites gets challenged as Indians value the things which are devalued by Eurocentric powers. Vizenor uses religious discourse to destabilize the domination of Eurocentric concepts and, thereby, fights for the American Indian cultural heritage and identity.

The Indian notion of the creation of the earth is a mental representation of the Native Americans in Euro-American society. Naanabozho creates the new world to find freedom and, in the same very way, the heirs of Columbus create a “New America” to resist the racist and capitalist attitudes.

Vizenor retells the history of Columbus in a deconstructive way. According to him, there is no difference between fact and fiction. He gives a strong fictional touch to the history of Columbus and blurs the line between fact and fiction. The single version of

reality is subverted as Vizenor brings multiple versions of history and deconstructs the official history. In *The Heirs of Columbus*, he highlights excessive greed for gold on the part of Columbus but, at the same time, brings to the fore the fictive voices which tempt Columbus. Vizenor illustrates:

Columbus possessed a delusion of grandeur, the tribes with “no iron” the hardwoods, the beaches, the land in sight; he renamed the islands, and continued his mission. He learned from the people that on another island to the south he could “find a king who possesses a lot of gold and has great containers of it”. Not only gold, he was told, but precious stones. “God has not failed to provide one perfect day after another”. Columbus overheard the chatter of wooden puppets, the third time he heard that haunting sound. The moon, in the third quarter, rose at midnight; from the stern castle he was aroused and pained by the sight of a slender woman in a canoe. Her hands were blue and her breasts were golden, a radiance that was even more seductive in the light of the moon . . . the storm puppets she carried were carved from the plane tree and their hands were painted blue. (37)

In this section of the text, Vizenor narrates the destructive arrival of Columbus in Americas. He revises the historical voyage of Columbus to Americas and focuses on his relationship with the human and non-human objects. Columbus’s concept of *grandeur*, according to Vizenor, is *delusional* as his arrival disturbs the settled and calm lives of the natives. Governed by the *delusional grandeur*, Columbus devalues the natives’ culture, places and belongings. He, thus, displaces them on their own soil. Vizenor brings to the fore another version of Columbus’s voyage and highlights the marginal voices whose lives are severely disturbed by the invasion. Vizenor deconstructs the official history as official history celebrates the invasion of Columbus to Americas and regards him a hero.

The presupposed notions are destabilized in *The Heirs of Columbus* as Vizenor raises voice of the suppressed marginalized class. The official historical metanarrative of history is deconstructed through treatment of Columbus’s attitude towards the human and non-human objects. Columbus renames the places, confiscates the tribal possessions and disturbs the lives of tribal people. Columbus’s lust for gold and materialistic objects is illustrated as Vizenor says “He learned from the people that on another island to the south

he could “find a king who possesses a lot of gold and has great containers of it”. Not only gold, he was told, but precious stones” (37). He continued his mission to gain more gold and precious stones and kept on disturbing the lives of native inhabitants.

Vizenor mingles fact with fiction in a self-reflexive way and breaks the frame of reality. Columbus’s temptation towards *a slander woman in canoe* is fictive which poses question regarding reality. Her *blue hands* and *golden breasts* catch Columbus’s attention and relieve him of his cursed pain. These fictive characters blur the status of historical Columbus and deconstruct the metanarrative of official overriding history. Vizenor highlights the mental representations of both the colonized and the colonizer in an ironical tone. The colonizer Columbus is shown a cruel greedy man who displaces the natives by renaming their places and the kind and concerned colonized native subjects who relieve the cursed pain of Columbus by their gentleness. Vizenor ironically highlights the fact that the natives were more civilized than the civilized Europeans who subjugated the natives through their fake slogans.

The Native American writers assimilate the oral tradition in challenging ways. Vizenor subversively criticizes the western culture and highlights the power of healing stories in blood and tries to assuage the agony of brutalization and dispossession. He destabilizes the official version of history through trickster figures and celebrates the beauty of Indian identity and culture. Vizenor amalgamates fact with fiction in a metafictional way and breaks the frame of the fiction, leaves the readers confused about the status of fiction and fact. The frame breaking technique of narration is used subversively to question and challenge the status of historical reality as a construct. Vizenor says:

Caliban the great white reservation mongrel and heir to the stone remembered the same stories of imagination as the panther and the shaman bear. “Once upon a time the mongrels were the stories of creation, we dreamed humans into being and then out to the sea in search of their own stories in the blood, but humans lost their humor over land ,gold, slaves, and time. “Mongrels created the best humans, we had that cross blood wild bounce in our blood, but we never imagined that one two feet the beasts would lose their humor and memories, and turn against those who hauled

them from the muck”, said the mongrel . . . “The trickster remembers that we created humans”. (16-17)

Vizenor ironically narrates the history of human creation in a self-conscious way to challenge the account of history which is considered conclusive in nature. In the above-mentioned quoted text, he takes human history as situational and discursive and provides different facts for human creation. Caliban’s claim *we dreamed humans into being* sheds light on the fragile status of human beings who were previously created by the mongrels (crossbreeds). The sentence *Mongrels created the best humans* shows that initially human beings were candid and honest but, later on, they became materialistic and covetous and destroyed the peace and harmony of the world. Caliban’s claim is ironical as he criticizes human nature that uses living and nonliving objects for temporary gains. Vizenor problematizes historical facts, blurs the line between fact and fiction and represents many version of reality. By representing multiple version of reality, he narrates the voices of silenced subjects to highlight their cultural and historical heritage.

Vizenor challenges the metanarrative of history by introducing multiple versions of history. He highlights the minor voices of history and deconstructs the presupposed notions. The presupposed notion of human creation is poignantly destabilized in contrast to the metanarrative of human creation. Vizenor highlights the American Indian belief system as the mongrel claims “once upon a time the mongrels were the stories of creation, we dreamed humans into being”. Mongrel’s claim shows the importance of stories in the American Indian culture. Caliban’s words break the Eurocentric notion completely as his words introduce a very different kind of reality. According to him, the *mongrels were the stories of creation* and then further step ahead is *we (mongrels) dreamed humans into being*. Vizenor tactfully mingles the American Indian intertext of history in the fiction of the Indian heirs of Columbus and breaks the frame of fact and fiction both.

These selected quotes from the text shed light on the mental representation of the Euro-Americans. The *human beings* in the context of these lines are Europeans who invaded Americas and snatched the cultural heritage and identity of the local inhabitants. Vizenor highlights the oppressed culture and multiple dimensions of Native Americans. Native Americans deconstruct the racial prejudices and raise voice of the marginalized

crossbreeds that need to be valued with the same dignity. Caliban's words "two feet beasts would lose their humor and memories, and turn against those who hauled them from the muck" refer to the colonizers in specific and to the human race in general. Vizenor criticizes the human greed and lust for worldly things which brought destruction and carnage to the humanity.

Vizenor foregrounds the suppressed and marginal discourses of American Indian oral tradition in *The Heirs of Columbus*. He brings together opposing characters and stories from various civilizations, historical ages and social levels and fights for survival of Native Americans. The main story of *The Heirs of Columbus* is set in the backdrop of postmodernism as it revolves between history and myth, struggles against the essentialism of historical accounts and celebrates the dreams, stories and imagination. Vizenor challenges the conventional thematic patterns and narrative styles as he brings a new structural frame and comes up with an epilogue which refers to a number of historical readings, science, religion and a passage from Jean Paul Sartre. Vizenor shows an ideal human community in *The Heirs of Columbus* where men and animal are in harmony with the environment. One of the main focuses of the novel is on the healing power of stories as a source of liberation as Vizenor states in one of his interviews, "I see fiction as having the healing power of stories, or liberation. At least that's the way I want to write and the way I feel about literature" (Breinig 162). The curative art of storytelling highlights the rich culture of Native Americans and liberates them from the shackles of colonization. The Native American writers value the oral tradition of narration in which importance is given to the events more than the text, and stories become a sign of change and transformation. Vizenor strengthens the argument and states in his *Manifest Manners* "In that generation, the tribes had been decimated by diseases; the cruelties of civilization had dispossessed the tribes of their land, but not their stories" (163). Stories, thus, become the sign of survivance in the native population as these stories can neither be killed neither stolen. Vizenor narrates stories within stories to preserve the American Indian glorious past and deconstructs the Eurocentric notion of us and them. The heirs in the novel narrate sacred stories, ritualistic songs, speak the animal language, mimic the spirits and escape the evil gamblers through hallucinatory plans. The Native Americans resist the imposed historical suppressed identity and get rid of the dominant culture through the power of stories. Vizenor's incorporation

of stories within stories in the text brings multiple versions of reality. Stone Columbus narrates a story and then within that story narrates another story and self reflexively draws attention to narration's own structure as a work of fiction. Vizenor narrates the resurrection story of Stone Columbus and within that story he introduces more stories as he says:

The heirs of Christopher Columbus created one more new world in their stories and overturned the tribal prophecies that their avian time would end with the arrival of the white man, the heirs warm the stones at the tavern with their stories in the blood . . . Stone Columbus heard the summer in the spring once more on the occasion of his third resurrection. That season the rush of aspen touched him as a child on his first return from a furnace in a government school; he came back a second time in the arms of the notorious ice women, and then he drowned in his bingo caravel and heard the push of bears. None of these stories would be true if he had not inherited an unwonted surname and the signature of survivance from the admiral of the ocean sea . . . Samana touched his head and the bears pushed him back from death with a blue radiance. . . she was his heart and memories; she teased his third resurrection in the stone. (5-12)

Vizenor's technique of nested narratives connects the past to the present in an ironical way and sheds light on the unjust colonial exercise of power. Vizenor introduces trickster figures in his novel who possess postmodern qualities and attempt to challenge the institutional powers. His characters are capable of creating *new worlds* which provide them a sense of place amidst chaos and displacement. The sentence "The heirs of Christopher Columbus created one more new world in their stories" elucidates the power of stories in the Native American culture. The stories keep the native culture alive as it is stated "the heirs warm the stones at the tavern with their stories in the blood". They break the shackles of western culture through narration, liberate the society with the power of imagination and deconstruct the logic of rigid determinism. Vizenor narrates stories in cyclic movements as Stone Columbus is resurrected from the school furnace. The story of first resurrection is connected to another story of resurrection by the ice woman as he says, "he came back a second time in the arms of the notorious ice women". Vizenor further talks about another resurrection story of Stone Columbus by the hand lady Samana as he says, "Samana

touched his head and the bear pushed him back from death with a blue radiance” (12). The Chinese box technique of stories within stories highlights the subject relation in the discourse. This discourse is addressed to the Euro-centric colonial discourse of civilization. Vizenor raises the voice of the colonized in the above quoted discourse to highlight the rich culture of the Native Americans.

Vizenor’s *The Heirs of Columbus* is a counterdiscourse as it deconstructs the presupposed notions of the Eurocentric discourse. Through the power of stories, the heirs bring back their culture and celebrate their identity as Indians. Stories are an integral part of the American Indian culture as there is no difference between the world of stories and the world they lived in. Stories function as a great source of power and knowledge for the heirs as these stories bring back the cultural heritage. The stories of resurrection work as intertexts in the quoted lines as the main theme of the conversation is the new world at Point Assinika which is created by the heirs. The art of storytelling is a sign of respect for the American Indian oral tradition which they revive through the *stories in their blood*.

The Heirs of Columbus illuminates the mental representations of both dominant (Euro-Americans) and dominated (Native Americans) beings and unveils the marginalized history to raise the voice of the subjugated class. The novel moves from the traditional account of history to an ironic account of history through self-reflexive postmodern technique as the heirs build a new world at Western Island of point Assinika and migrate there with followers and animals. Heirs destabilize the Eurocentric discourse and come up with the notion of “survivance” as Vizenor says “None of these stories would be true if he had not inherited an unwonted surname and the signature of survivance from the admiral of the ocean sea”. The healing stories in blood are true and worthy because Stone Columbus and other heirs possess the signature of *survivance* from Christopher Columbus. *Survivance* is the mental representation of the Native Americans who resist the dominant culture and recuperate their identity with dignity.

3.5 Intertextuality in *The Heirs of Columbus*

Vizenor displays multiple voices in *The Heirs of Columbus* about different aspects of subjugation and suppression. He assembles various versions of historical reality from the subjugated perspective, that is, the colonial historical subjugation, economic subjugation, environmental subjugation, religious subjugation, feminist subjugation and physical subjugation. In the wide framework of fiction, he brings the adventurer Columbus, religious political games of 15th Century Americas and Spain, different tribal characters like Pocahontas, and the life of the native in the reservations. Vizenor disarms the metanarratives through different “intertexts” and writes back to the dominant discourse. He articulates that the colonized remained victims for five hundred years, therefore, he imagines Columbus in his own American Indian way. Heirs of Christopher Columbus end colonialism through the creation of new nation which they dedicate to healing. Vizenor criticizes the devastating strategies of the colonizers, the restitution of the Native American human remains and objects and U.S educational policies through the technique of postmodern intertextuality. The historical intertext is used to minimize the effects of colonization and subvert the domination of the western culture.

3.5.1 Manifestation of Historical Discourse

In *The Heirs of Columbus* Vizenor criticizes the white Europeanized history and rewrites another version of history from the marginalized perspective. Vizenor records his responses regarding colonial victimization through the medium of fiction. He doesn't bemoan his position as a historical victim rather challenges and undermines the historical chronicles of the dominant culture. The function of history, according to Vizenor, is to liberate people. Vizenor liberates the Native Americans from the shackles of Eurocentric narratives of history and rewrites history to release them from the so called western (colonial) gaze. Vizenor doesn't capture past in a nostalgic tone in *The Heirs of Columbus* rather denaturalizes and decenters the main events of past as he says:

Samana is our hand talker, the golden woman of the ocean seas and sister to the fish, and she touched his soul and set the wounded adventurer free on October 28,

1492, at Bahia de Bariay in orient province, Cuba” he said, and smiled over the dates and names. Felipa danced on the deck that warm night; she was touched by the memories of his stories, the sound of his creation. She could hear the end of the culture of death on the stern castle of the casino, and she sensed the last of the heart sore stories of broken civilization . . . “October 29, 1492, at Rio de la Luna”

“You changed the date”

“Columbus is ever on the move in our stories,” said stone. (10-11)

The Heirs of Columbus is based on the story of the tribal community whose members claim to be the genetic heirs of the adventurer Christopher Columbus. The heirs in the novel live a communal life according to the Native American tradition which defines society as a whole and narrates their reality through the traditional sacred stories and rituals. The communal way of life generates a collective representation in the Native Americans as they possess a collective identity based on stories in blood, myths, visions and dreams. Vizenor destabilizes the realm of official history in the following text by introducing different marginal characters. The marginal characters like Samana (Indian descendents of Columbus) are given the central position in contrast to the historical euro American hero Christopher Columbus. “Samana is our hand talker, the golden woman of the ocean seas and sister to the fish, and she touched his soul and set the wounded adventurer free on October 28, 1492, at Bahia de Bariay in orient province, Cuba” (10). Through the quoted historical “intertext”, Vizenor subverts the western account of history and shows Samana, the hand talker, as the healer of wounded Christopher Columbus.

Vizenor subverts the historical presuppositions by bringing together “intertexts” from the American Indian history. The first presupposed notion gets dismantled in the text when Vizenor places Samana, the golden women, in the central position and claims Samana the healer of Christopher Columbus as he says “and she touched his soul and set the wounded adventurer free”. Another presupposed notion of history is subverted in the same text when the heirs change the historical date of Columbus’s arrival in the new world The heirs change the date and narrate their own version of history as Admiral white asks Stone about the date. Stone refers to Columbus in his interview “October 29, 1492, at Rio

de la Luna” “You changed the date” and Stone Columbus ironically replies “Columbus is ever on the move in our stories” (11). The heirs subvert the rigidities of historical determinism through their trickster stories and decenter the realm of official history through different American Indian historical intertexts.

Vizenor illuminates the mental representations of the dominated and the dominant in the social setup through different postmodern techniques. He narrates stories through the postmodern trickster and criticizes the institutional powers of the social setup. The heirs create a new culture and nation which gives them a strong sense of power. The quoted text illustrates the “mental representations” of the Native Americans as Felipa dances while listening to the stories of Stone Columbus. Stories heal and provide contentment to Native Americans as Felipa “was touched by the memories of his stories, the sound of his creation”. The healing and sacred power of stories took Felipa in a state where she could hear the prophetic sound which declares “the end of the culture of death” and through that “she sensed the last of the heart sore stories of broken civilization”. *Culture of death* and *broken civilization* refer to the Eurocentric culture and civilization which enslaved the Native Americans. Through the curative and sacred power of stories in blood, the heirs get rid of the stories of the dead civilization (Euro American) and start living and dancing as a free nation.

3.5.2 Manifestation of Environmental Discourse

The contemporary Native American writers attach central importance to place and integrate the individual with the community. The sense of community is taken in a broad sense in Native American tradition as it includes humans, animals, plants and inanimate objects of nature. Native Americans lived in harmony with nature and respected and valued nature as a sacred being. The arrival of the white man destroyed the harmony and subjugated both nature and the original inhabitants of land. Vizenor discusses the trauma of displacement and destruction of the ecological environment in *The Heirs of Columbus* as he says:

The colonists brought wilderness with them and planted their fears in the woodland, and once here their tragic virtues were unloaded with shame, the unnatural consequences of the loss of personal visions on a landscape of primal realities. Cruelties of individualism in the church, and the loneliness of civilization . . . The comic mode is as much an imposed idea as the tragic; the comic is communal nonetheless, and celebrates chances as a condition of experience, over linear provision, but at the same time myths, rituals, and stories must summon a spiritual balance, an imaginative negotiation in a very dangerous natural world. (80-81)

The arrival of the whites in the Native American land profoundly disturbed the native's life style and their relation to land and natural resources. Euro-American devastating strategies of occupation and colonization exploited the natural resources and changed the physical environment of the Indians. The transformation of the sacred fertile land for mass agriculture and division of territory created trauma in the Native American life which is recorded in literary works of many American Indian writers. Vizenor's text illustrates the same issue of American Indian identity and their sacred relation to nature as he says, "The colonists brought wilderness with them". Before the arrival of the Europeans, the Native American life was ecologically maintainable as they used the natural resources in a sacred way and ensured a sacred continuity of species. The arrival of colonists brought "wilderness" to their land and disturbed their spiritual and cultural life which was spiritually linked with "Nature Mother" and the natural cycle of seasonal changes.

The native life style was based on spirituality and their relationship with environment got affected due to the the process of colonization. The forced assimilation of the natives into the mercantilist system of the colonial rule made them use the natural resources for commercial purpose. The Native Americans used to utilize the natural resources for self-sustenance but colonization did not only change their life style but also destroyed their harmonious relationship with nature. Vizenor traces the historical trauma of the Native American life as he says the colonizers "planted their fears in the woodland" which destabilized the spiritual relationship between nature and man in the Native American land. Vizenor deconstructs the presupposed notions of the Euro-Americans as he says, "and once here their tragic virtues were unloaded with shame, the unnatural consequences of the loss of personal visions on a landscape of primal realities. Cruelties of

individualism in the church, and the loneliness of civilization” (80-81). According to Vizenor, civilization was merely a word which was used strategically to subjugate and colonize the native population. He subverts the presupposed meaning of the word *civilization* by using an oxymoron with it and calls it *loneliness of civilization*. Civilization brought only loneliness to the Native American life as they used to live a communal life which included not only the human beings but also the animate and inanimate objects of nature. The Europeans did not only subjugate the individuals but subjugated the environment too for commercial use. The subjugation of environment resulted in *loneliness of civilization* and cruelties *of individualism* as the Native Americans preferred the communal life over the private life. The slogans through which Europeans colonized the Native American land were mere slogans which were used discursively to subjugate the environment for materialistic gains as Vizenor terms it *tragic virtues* in the quoted text.

Vizenor illustrates the mental states of both the colonizers and the colonized in the quoted text in relation to ecology. The schemata and frames are the “comic modes” which were imposed on the Native Americans in the same way as the tragic ones were imposed on them as he says, “The comic mode is as much an imposed idea as the tragic; the comic is communal nonetheless, and celebrates chances as a condition of experience, over linear provision” (80-81). Vizenor recontextualizes the Native American identity and cultural heritage in the text. Joy Porter argues in the same vein in his *Historical and Cultural Contexts to Native American Literature* “The progressive appropriation of land by Whites forced Natives to relocate into areas in which natural resources were either inappropriate for their traditional customs or simply too scarce to ensure the survival of all members of the community” (51-53). Vizenor highlights the need for native to return back to the spiritual foundations of cultural heritage and community bonds through the power of stories, myths and rituals as he says “myths, rituals, and stories must summon a spiritual balance, an imaginative negotiation in a very dangerous natural world” (80-81).

3.5.3 Manifestation of Religious Discourse

The colonizers constructed the negative identities of the natives and their belongings. They portrayed the colonized as immature, primitive, uncivilized and undeveloped. Religion was a tool through which the colonizers legitimized the process of colonization in the name of God and humanity. Vizenor illustrates the same characteristic of the dominant religious discourse in *The Heirs of Columbus*. He unveils the history and narrates it from the marginal perspective to show the wounds of the natives to the world. Vizenor rewrites history of Columbian voyages to Americas and sheds light on some excerpts from the journal of the Admiral of Ocean Sea Christopher Columbus. He illustrates the discursive strategies of the colonizers through which they portrayed a positive self image. The native subjects were treated as “other” as Vizenor illustrates in the excerpts from Columbus’s journal:

Your highnesses, as catholic Christians and princes devoted to the holy Christian faith and to the spreading of it, and as enemies of the Muslim sect and of all idolatries and heresies ordered that I should go to the east” Columbus wrote in his journal . . . other historical reasons prevailed, honor, wealth, a shorter route to the land of seductive aromas . . . “I saw this as a sign from God, and it was very helpful to me. Such a sign has not appeared since Moses led the Jews out of Egypt, and they dared not lay violent hands on him because of the miracle that God had wrought. As with Moses when he led his people out of captivity, my people were humbled by this act of Almighty” . . . That night he wrote “I thought I saw a light to the west . . . I now believe that the light I saw earlier was a sign from God and that it was truly the first positive identification of land”. (35-37)

Vizenor uncovers the hidden ideologies of the colonizers as this text of Columbus shows the purpose of his “voyage” to the new worlds. Columbus was appointed the Admiral of Ocean sea on April 17, 1492 by the mutual consent of both King Ferdinand and Queen Isabella to “discover” new worlds and he “shall take and keep a tenth of all gold, silver, pearls, gems, spices and other merchandise” (Vizenor 34). The voyage to the new world was given a religious purpose apparently and in the same way the native subjects were subjugated through the use of religious discourse. The undisturbed voyage to the new

worlds is considered a holy sign as Columbus writes: “I saw this as a sign from God”. He legitimizes the strategies of colonization through religious discourse by claiming it a sacred and holy sign from God. He further compares himself to Prophet Moses who was also blessed by “the miracle that God had wrought”. Columbus quotes the “outer” authority to add authenticity to his voyage. Vizenor, in the quoted text, illustrates the implicit ideologies of the colonizers through which the aboriginals of the “discovered” land lost their cultural, religious and traditional heritage in Columbus’s “holy service” to humanity and God.

Columbus’s arrival in the Americas inaugurated colonization which had a drastic impact on the religious and cultural lives of natives there. Columbus himself sees his achievements in the light of preaching Christian religion. Before the advent of colonization, the Native Americans were affiliated with different traditional religions which were transformed into Christianity with the colonial conquest. Sheldon Galler in his *Religion and Democratization in Colonial and Post-Colonial Africa: Parallels in the Evolution of Religious and Political Governance Structures* comments on the native religions that “In the colonial social and cultural hierarchy, Christians were at the top . . . Most European Christians regarded traditional . . . religions as primitive, heathen, and even satanic (5-6). Vizenor highlights the same practice in his *The Heirs of Columbus* and quotes Columbus’s journal and his remarks about the spread of Christianity. The native religion was subjugated and the colonized were forced to embrace Christianity as the superior religion. Columbus naturalizes his voyages to the new worlds and claims, “Your highnesses, as catholic Christians and princes devoted to the holy Christian faith and to the spreading of it, and as enemies of the Muslim sect and of all idolatries and heresies, ordered that I should go to the east” (35). Vizenor illuminates the colonial strategies which on one hand claim it as a service of God and preaching of Christianity as Columbus mentions in the quoted text to King Ferdinand but at the same time in the same journal he soothes his fellow group as he says “I comforted them with great promises of lands and riches (35). Columbus’s words “devoted to the holy Christian faith” are used to portray a positive self-representation of the “in-group” colonizers. Vizenor undermines the presupposed notion and unveils the real ideology of the colonizers by the historical religious intertext.

Vizenor explicitly unveils the ideologies existing in Columbus's discourse which created unequal relation between the natives and settlers. Columbus's words "my people were humbled by this act of Almighty" elucidate the colonizers' "schemata" in the frame of colonization. Religious discourse was not only used to tame the natives but also to convince the people for the "holy voyages". Vizenor records these excerpts from Columbus's journal to shed light on the discursive strategies through which the colonizers colonized the Native Americans and subjugated them religiously, culturally and economically.

3.5.4 Manifestation of Feminist Discourse

Vizenor shifts the historical perspective, unveils the stereotypes and challenges the status of traditional historical heroes in a narrative which seems more accurate and truer than the traditional accounts of history. Through the metafictional strategy of narration, he poses questions to the status of history. Vizenor, thus rewrites about the tribal origins of Native American cultural heritage. He dis-arms history, rewrites the story of Pocahontas and fights for the tribal identity. Pocahontas was constructed as a typical stereotype "other" in the American Popular Literature. In *The Heirs of Columbus*, Vizenor exposes the stereotype and the strategies behind its construction, thus recovers not only the tribal identity of Pocahontas but also the larger tribal cultural structure. He unmasks the assumed cultural superiority and double standard of the colonizers' definition of "civilization" as on one hand they claim to civilize the native and on the other hand they disturb the peace of native's life through bloodshed and forceful suppression. Vizenor subverts the meta narratives of European discourse with his intertextuality and polyphony. He brings multiple voices, decenters the center and deconstructs the traditional history as he narrates the history of the tribal character Pocahontas and her suffering in the white society:

Pocahontas . . . was a curiosity in the company of the sycophants, bound in court costumes of the seventeenth century. The garments alone would have burdened the health of a tribal woman; the bad air and winter weather silenced a tender breath . .

. The ship sailed on the river Thames twenty-five miles to Gravesend . . . There, "in painful simplicity" . . . as spring came to England, Princess Pocahontas was begged

to be taken ashore. She was deathly ill . . . Pocahontas touched me as a child, she was beautiful, courageous, so persecuted by manners and she died so young, lonesome for her homeland,” said Traves. (98-106-108)

The above quoted passage is relevant in the situational contexts as the larger scale structures are visible in the text. Pocahontas’s story is narrated through the marginal perspective, thus brings another version of history. Vizenor calls the white colonizers *sycophants* for whom Pocahontas, a representative of the tribal culture, was a curiosity. He criticizes the colonial strategies of the colonizers which suppressed the identity of native subject to such an extent that they reached the state of “annihilation”. The dress code for the native subject was a forceful attempt to “kill the native, save the man”. In the process of “civilization”, many natives lost their lives and one of the examples is of Pocahontas as Vizenor says “The garments alone would have burdened the health of a tribal woman”. These words denote the situation of a colonized woman in the white society who experiences displacement and pays a heavy cost for being civilized. This significantly highlights the double-marginalization of Pocahontas, first, as a native subject in the white society and, secondly, a woman who doesn’t have agency in the patriarchal white society.

Pocahontas, a tribal woman saves the life of an English man, John Smith, in the historical anecdotes. Vizenor reverses and subverts the Eurocentric historical discourse, narrates history from marginal perspective and shows her as a victim of colonization who lost her life at a very young age because of homesickness and displacement. Vizenor subverts history with different “intertexts” and decenters the presuppositions of the western discourse as he gives a central position to Pocahontas in his narration, thus provides her agency as a representative of the American Indian cultural heritage. The words *The bad air, winter weather, silenced a tender breath* from the excerpt describe the inner feelings of the native subject as the native couldn’t survive the burden of colonization and the *tender breath* was silenced to death. Native Americans value nature and possess a sacred harmony and association with their land and natural objects and once the harmony is broken it results in devastating effects on the native subjects.

Vizenor represents another version of reality by portraying a “dark” picture of the white culture which imprisoned the native subject and caused her death as he says “and

she died so young, lonesome for her homeland,” Pocahontas depicts the mental representations of the suppressed subjects in the colonized society. Her character shows the colonial scheme of oppression and subjugation which strategically subjugated the native subject for their own material benefits. Pocahontas, a female character, is used as an object for the colonial experiment to construct a “civilized” native out of a barbaric uncivilized Indian.

The process of colonization had disastrous effects on the colonized subjects politically, psychologically, physically and socially. The colonizers maintained their supremacy through different torturous strategies and deprived the native of their basic rights. Vizenor unveils the sufferings and miseries the colonized experienced in the colonial era. He sheds light on suppression and subjugation experienced by the native subjects and introduces multiple perspectives on the colonial history. *The Heirs of Columbus* exhibits tyranny of the western civilization which subjugated the natives physically as he narrates:

Teets was disheartened by the suspicion of sexual abuse by the scientists; she understood from personal experiences that the horrors of survival in some tribal families, but who could be so cruel to abuse wounded children, those burned by the poison and chemical pleasures of civilization; abused even more by the man who were trusted to heal them. She cried over the memories of the cruelties the children had endured. (156)

In *The Heirs of Columbus*, Vizenor reaffirms a narration which values both the marginal and official discourses. In the quoted text, Vizenor highlights the relations of the social actors in the social setup. *Chemical pleasure of civilization* are the words which are used ironically by the writer to unveil the strategies through which the colonizers subjugated the native subjects physically which is shown in the condition of the children at point Assinika. Vizenor’s purpose is to regulate the behavior of the readers about the disastrous consequences of colonialism as the producer of the text. Point Assinika is the utopian state where everything gets healed. The wounds are treated effectively by Bingo Cards, natural medicines and genetic therapy. Point Assinika is the state “with no prisons, no passports, no public schools, no missionaries, no television, and no public taxation” (124). On the one

hand, Vizenor unmask the dominant history of colonization and, on the other hand, sheds light on the sacred powers related to the Native American traditions and culture which heal tremendously.

The Heirs of Columbus presents intertextuality through the amalgamation of fact and fiction. The amalgamation of different genres reaffirms both the voices of the center and the margin. Vizenor deconstructs the colonial discourse which narrates the history of power structures. He presents the marginal history of the wounded children at Point Assinika who experienced the disastrous effects of colonization. *The Heirs of Columbus* highlights the physical sufferings the innocent native creatures went through in the name of civilization. By narrating the history of the Native Americans, Vizenor deconstructs the presupposed notions about the process of colonization which falsely claimed to civilize the barbaric uncivilized natives. *The Heirs of Columbus* shows the social behavior of both the colonizer and the colonized. Vizenor highlights the strategies which enabled the colonizers to regulate their absolute power. Teets's crying "over the memories of the cruelties the children had endured" illustrates the painful stories of the Native Americans. Teets's sorrow for the innocent children and their miseries refers to the Euro-American notion of civilization that brought displacement, tears and bloodshed.

One of the main purposes of colonization was economic expansion along with imperial expansion. The colonizers benefitted themselves from the colonized territories and subjugated the inhabitants. The unjust relation between the colonizer and the colonized was maintained through different strategies of subjugation. The native land which was considered sacred in the native tradition was snatched away by the power structures. Land for the natives was a source of food and strong economy as all the natural resources were dependent on land. Vizenor narrates the history of the so called conquest which deprived the natives of their power. Vizenor says:

Columbus possessed a delusion of grandeur, the tribes with "no iron", the hardwoods, the beaches, the land in sight; he renamed the islands, and continued his mission. He learned from the people that on another island to the south he could "find a king who possesses a lot of gold and has great container of it. Not only gold,

he was told, but precious stones. “God has not failed to provide one perfect day after the other”. (37)

Vizenor rewrites the history and shows the real motive behind Columbus’s voyages. Vizenor ironically comments about Columbus’s *delusion of grandeur* that tortured the natives. Columbus’s *delusion of grandeur* refers to his positive self-image and his words *no iron and the hard woods* express his contempt for the natives. The history of colonization was a destructive history as it displaced the natives on their own land and economically subjugated them. The Native Americans had a sacred affinity with nature which was completely destroyed.

Through the art of intertextuality, Vizenor breaks all presupposed historical notions which were constructed by the Euro-American discourse. In the quoted excerpt, he shows the strategies through which the natives were subjugated economically as the colonizers snatched away all their precious possessions. Vizenor’s comments about Columbus in the quoted excerpt and deconstructs the presuppositions about his voyages to spread Christianity “He learned from the people that on another island to the south he could find a king who possesses a lot of gold and has great container of it”. The real purpose behind the voyage and discovery was economic expansion through the tactful use of religious discourse.

The quoted excerpt is significant as it highlights the mental representations of the subjects in the hierarchy of power structure. The colonial strategies are unveiled to normalize the opinions of the readers about the overriding historical facts. Vizenor’s version of history in *The Heirs of Columbus* sheds light on the power of discourse through which the colonial oppression was legitimized. The invasion to a foreign land was legitimized through the religious discourse by Columbus as he says “God has not failed to provide one perfect day after the other”. He considers the news about gold in the Americas a sacred sign from God to invade and rule the land.

3.6 Parodic Rewriting in *The Heirs of Columbus*

The Heirs of Columbus inverts the official history through a parodic twist by reimagining Christopher Columbus's arrival in America and shows him a descendant of Sephardic Jews and Mayans. Vizenor deconstructs the Euro-American history through the trickster discourse and highlights different versions of the colonial history. Columbus's character is decentered in *The Heirs of Columbus* on his five hundredth anniversary of discovery of American continent. Furthermore; the narration with the trickster discourse subverts the colonial discourse for the survival of the Native Americans in the contemporary America. The history of Christopher Columbus's invasion is narrated in the first three chapters of "Blue Moccasins". The fourth chapter turns the focus of history from Christopher Columbus to his heirs, that is, from the colonizer to the colonized. The main focus is on the heirs of Christopher Columbus whose strategies push Native Americans to fight for their basic rights in the Euro American society. History as a process chooses incidents and constructs narratives by foregrounding one specific event and repressing others. The idea that history represents the true picture of the past and is objective in nature is deconstructed in Vizenor's narration as he reverts the events of history and raises multiple voices. Each voice in Vizenor's narration is given significance in the same manner. The multiple voices reinforce the fact that there is no specific "center" in the narration rather "center" revolves around the incidents. Vizenor's narration recreates the history and values the power, knowledge, culture, traditions and potential of the Native Americans. Vizenor provides a hybrid history of contemporary stories, tribal myths, colonialist histories which construct a parody by placing both fiction and history in simulacrum. In his interview with Coltelli, Vizenor comments about his historical sources:

I do work into everything I write so-called historical events, and I say so-called because some of the historical events would be obtained from either Indian writers or from Indian storytellers and other events are from non-Indian historians, so that they would be either, in the worst example, colonial, and probably the best example would be the methodological histories. (*Winged Words* 156)

While using the words "so called historical" Vizenor denounces the accurate portrayal of historical event as a myth thus believes in multiple versions of reality. Vizenor follows

Derridean theory for deconstructing Columbian narratives in *The Heirs of Columbus* and the two main aspects are trace and difference:

Difference is what makes the movement of signification possible only if each element that is said to be "present," appearing on the stage of presence, is related to something other than itself but retains the mark of a past element and already let itself be hollowed out by the mark of its relation to a future element. This trace relates no less to what is called the future than to what is called the past, and it constitutes what is called the present by this very relation to what it is not, to what it absolutely is not; that is, not even to a past or future considered as a modified present. (Derrida 142-43)

The character of Columbus depicted in *The Heirs of Columbus* is not the historically constructed one. Vizenor provides different constructions of Columbus by heirs in his narration. Columbus is the signifier for colonial ideologies. Vizenor's Columbus gives insights into the history through Derridean difference and trace. In *Manifest Manners*, Vizenor describes the role of trace as a strategy to survive:

The post Indian turns in literature, the later indication of new narratives, are an invitation to the closure of dominance in the ruins. The invitation uncovers traces of tribal survivance, trickster hermeneutics, and the remanence of intransitive shadows. The traces are shadows, shadows, shadows, and the natural reach of shadows, memories, and visions in heard stories. (63)

By tracing the colonial history from direct resources Vizenor gives an opportunity to the reader to know the official history but at the same time with their own critique remove the victimizing elements of the oppression from the history. Hence he doesn't remove the events in the process of rewriting but provides the elements of survivance to the Native populations. The presentation of the Colonial history with a trickster discourse enables the reader to perceive the trace itself in the creation of Columbus. Vizenor deconstructs the meaning of Christopher Columbus's arrival to American Continent. According to the account of official history Columbus discovered the American land which is ironically

subverted by Vizenor as according to him Columbus was not a foreigner but had affiliation with the land:

Columbus was a bad shadow, tired and broken, because he lost most of his body parts on the way, so the old shamans heated some stones and put him back together again,” crocked Truman. “Harm the water shaman, said he dreamed a new belly for the explorer, and shin, the bone shaman, called in a new leg from the underworld, and he got an eye from the sparrow woman, so you might say that we created this great explorer from our own stone at the tavern”. (19)

Vizenor deconstructs the image of European Columbus and makes him the one who is healed by the natives through the trickster discourse. Columbus’s trickster heirs are shape-shifters and boundary crossers as they stay on the edge of the border between tribal and western worlds and reject any univocal state or terminal creeds. Their trickster nation also stays on an ambiguous point between Point Assinika, the border between Canada and United States of America. Hyde supports the boundary position of the heirs in his *Trickster Makes this World*. (7). The words *bad shadow* and *lost and broken* are used ironically to deform the image of great explorer. Vizenor parodies historical figure of Columbus in an ironic mode as to him Columbus was not a great explorer who discovered the American continent but a *bad shadow* who is *lost and broken* and healed by the healing power of the Native Americans. The main focus is given to the Native American healing powers which reaffirm the superiority of the native tradition culture and belief system.

The excerpt subverts the European version of the historical discourse and presents history from another angle. The parodied intertext of history destabilizes the presupposition as, according to the European historical discourse, Columbus was considered a brave strong man who possessed heroic qualities while Vizenor shows another side of the great explorer. According to the trickster heir Truman, “he lost most of his body parts on the way, so the old shamans heated some stones and put him back together again”. Through this intertextual version of history, Vizenor depicts the historical superiority of the native culture which healed the wounded *broken, lost* and *bad shadow* of Christopher Columbus.

The quoted excerpt exhibits the mental representations of the subject relations of the suppressor and the suppressed. The heirs claimed to create Columbus through their powers “so you might say that we created this great explorer from our own stone at the tavern”. The Native Americans resist the Euro American culture and history and narrate their own stories which make them superior to the suppressor. Truman’s claim “that we created this great explorer” elucidates the ironic strategy of Vizenor through which he reregulates the readers by introducing a counterdiscourse to the power structures.

The Heirs of Columbus as an intertextual parodied discourse restates the official discourse by writing it differently. The heirs of Columbus remember their stories in blood at Stone Tavern about the encounter of the colonizer (Columbus) and the colonized (native). In the chapter “Storm Puppets”, the history of Christopher Columbus’s voyage is revised by the heirs. The nine heirs mentioned in the narration have different powers such as Bin Columbus hears the stories of the history of Columbus and his voyages to America in a letter which was found in the sea in the remains of the sailor. This chapter is a parodied text of the *journal* and book *The life of the Admiral Christopher Columbus* about Columbus. Vizenor fills the gaps in the official history in *The Heirs of Columbus* in a humorous way. He uses the official history to authenticate the claim that Columbus is a Mayan descendent and comes back to his origin, that is, Americas. The first chapter begins with Columbus’s comments about the native version of history:

Christopher Columbus saw a blue light in the west, but “it was an uncertain thing”, he wrote in his journal to the crown, “that I did not feel it was adequate proof of land.” . . . Since then, the explorer has become a trickster healer in the stories told by his tribal heirs at the headwaters of the great river. The admiral of the ocean sea, confirmed in the name of Curia and crown, was an obscure cross blood who bore the tribal signature of survivance and ascended the culture of death in the old world. He landed at dawn with no missionaries or naturalists and heard the thunder of shamans in the coral and the stone. “No sooner had we concluded the formalities of taking possession of the island then people began to come to the beach” he wrote in his journal on October 12, 1492, at Samana cay. (3)

In this part of the story, Vizenor highlights Columbus's arrival in the Americas with a parodic turn. His arrival in the native land "ascended the culture of death in the old world". Columbus's steps brought death and sorrows to the lives of the Native Americans as they were subjugated by the European invaders. Vizenor parodied history of Columbus's voyage to the American land is authenticated by the quotes he states from Columbus's journal. The retelling of history with a blend of fiction shows Columbus a tribal "obscure cross blood who bore the tribal signature of survivance". According to Vizenor, survivance is "an active sense of presence over absence, deracination, and oblivion; survivance is the continuance of stories" (1). Survivance denotes both survival and resistance to make presence visible in the mainstream EuroAmerican discourses. Vizenor uses this term to revive the native traditions, stories and identities.

Vizenor changes the tragedy of suffering and invasion into a comedy with the intertexts of history in a humorous mode. The quoted passage reimagines the moment of discovery and challenges the presupposed historical accounts. The quote *An obscure cross blood* is an ironical representation of Columbus as it shows the Admiral of the ocean sea as a Native American. Columbus's figure gets healed through the stories in blood, as Vizenor states "Since then, the explorer has become a trickster healer in the stories". On the one hand, the narration signifies the parodied story of the encounter with the colonizers and, on the other hand, it represents native resistance. Through the healing power of stories, the heirs come out of the overriding history of culture and resist the discourse of power. Vizenor resists the imposed identity and deconstructs the presuppositions of the official history.

The Heirs of Columbus attempts to put an end to colonization through the stories in blood. The quoted excerpt highlights the schemata of the colonizers. When Columbus saw the lights of America, he decided to occupy the place as he wrote in journal on October 12, 1492 "no sooner had we concluded the formalities of taking possession of the island then people began to come to the beach". On the other hand, the same event is rewritten through the marginal perspective which states Columbus as one of the tribal healers who came back home. "He landed at dawn with no missionaries or naturalists and heard the thunder of shamans in the coral and the stone". Columbus could hear "the thunder of shamans in the

coral and stone” because he was one of them and came back to his origin. Vizenor shows the larger scale structure in the quoted excerpt as it represents the schemata of both the colonizer and the colonized.

In *The Heirs of Columbus*, Vizenor rewrites the official history of the admiral of Ocean Sea’s family. He exhibits information about Columbus, the son of Domenico Colombo Sussanna di Fontanarossa and describes his physical appearance from *The Life of the Admiral*. In a parodic mode, Vizenor subverts the official history and adds some comic references regarding Columbus’s genitals:

Columbus could have been remembered as the unravished slave of the old world; he avouched his mission to the monarchs, and at the same time he carried the signature of survivance, the unrevealed stories in his blood, and the curse of a cubbed penis. Samana liberated his soul, his stories, and his passion; even so, his search for wealth would never be realized. He died a renounced slave to the monarchs in Valladolid, Spian, on May 20, 1506, and was first buried in San Francisco de la Santa Maria de la Antigua. (31-38)

In this excerpt, Vizenor associates the possession of motherland by the colonizer with the possession of a woman by man for sensual pleasure. He disbalances the binary oppositions between master and slave, civilized and uncivilized and good and bad. Columbus is not only shown as an evil character but a mixed blood native too as Vizenor states “He died a renounced slave to the monarchs in Valladolid, Spian”. By associating the word *slave* with the Admiral of Ocean Sea, Vizenor destabilizes the colonial discourse which regards Columbus a great explorer and adventurer. Columbus’s cursed disease was healed by the tribal hand talker Samana. Vizenor restates history by talking about Columbus’s “burdensome penis that once was presented as comic in ancient dramas”. A superior central position is given to the native character Samana as she liberates Columbus from a cursed disease and plays a significant role in decentering the center by pushing Columbus to the margins.

The Heirs of Columbus brings about significant changes in history and enables the Native Americans to liberate themselves from unjust dichotomy. Through the humorous

trickster discourse, Vizenor decomposes the presupposed accounts of history. In one of his interviews with Laura Coltelli, he says, "I don't consider Columbus a good story and I don't consider it healthy after such a long time to continually tell a bad story that victimizes me" ("Gerald Vizenor: The Trickster Heir of Columbus: An Interview" 102). Vizenor, thus, rewrites the story of Columbus by making him appear someone else other than the Admiral of Ocean Sea. By showing Columbus's sexual disease, Vizenor subverts the official history about Christopher Columbus and destabilizes reader's notion about Christopher Columbus.

Vizenor constructs a heterogeneous space, buries the history of victims and replaces it with a balanced self-conscious environment. To escape the colossal consequences of colonialism one has to forget the history and deconstruct the assumption that history is real or a true representation. The quoted excerpt focuses on Columbus as a slave to the monarchs and a native healer: "he avouched his mission to the monarchs, and at the same time he carried the signature of survivance, the unrevealed stories in his blood". On the one hand, he serves the colonizers as a slave and, on the other hand, he possesses the attributes of a native. By portraying Columbus this way, Vizenor deconstructs the binary relations and shows Columbus a native.

The Heirs of Columbus does not rewrite a serious history of Columbus rather it rejects the historical burden which was put on the native populations by the western colonial discourse of history. According to Vizenor, change is necessary for survival as he states in his interview with Coltelli:

If a culture is to live, it changes, it always changes. If a people live, they imagine themselves always and in a new sense. And here we are in the city, and people are still trying to figure out what was the past. Well, there isn't any past, we're it, and I am, and I'm on the intersection; and I'm finding my way through traffic and I'm going to tell stories about it . . . stories are comic acts of survival. (*Winged Words* 164)

The destructive history of colonization is replaced by the stories which are "comic acts of survival". The retelling of Columbus in the tribal mode provides a freedom to the native population from the western subjugation. *The Heirs of Columbus*, hence, becomes a source

of liberation for the colonized through the subversion of Columbian heritage and western discourses of power. The heirs take the readers from the traditional history to another version of history and declare Columbus as one of the descendents of Mayans:

“Columbus was Mayan,” Said Stone . . . “The Maya brought civilization to the savages of the old world and the rest is natural” said Stone. “Columbus escaped from the culture of death and carried our tribal genes back to the new world, back to the great river, he was an adventurer in our blood and he returned to his homeland”

“He sought gold and tribal women “said Stone.

So what did he find”?

“He found his homeland at the headwaters”. (9-10)

Vizenor turns the Admiral of Ocean Sea into Jewish Mayan and transforms the tragedy related to colonization into a comedy through the use of trickster discourse. He shows that natives are the original inhabitants of the land. (qtd. in Liang 125). Vizenor dismantles the Western historical narratives and claims *Columbus was Mayan* and, at the same time, *Mayan brought civilization to the old world*. In the quoted passage, Vizenor’s first argument is to show Christopher Columbus a Mayan by incorporating trickster discourse in the text and, further, highlights the superiority of Mayan civilization in contrast to the Western civilization. Columbus contains the *signature of survivance and stories in blood* which were activated by the tribal handtalker Samana. Vizenor constructs a hybrid text to reregulate the behaviors of readers as producers of text.

The quoted excerpt turns the official history of Christopher Columbus upside down and breaks the presupposed notion of “Great explorer Columbus” which was constructed through the official documents of history. Vizenor’s Columbus is a different Columbus with Jewish Mayan ancestry who comes back home to his origin with the *signature of survivance and stories in his blood* as Stone claims, “Columbus escaped from the culture of death and carried our tribal genes back to the new world, back to the great river, he was an adventurer in our blood and he returned to his homeland”. The tribal characters in the novel are depicted as the heirs of Columbus and Samana, the tribal handtalker who healed

Columbus through intercourse, activates the healing powers of stories in his blood. Through the intertextual counter discourse, Vizenor dismantles the Western discourse and raises multiple marginal voices.

Vizenor ironically highlights the mental representations of both power and subordinate and with a blend of fiction transforms the discourse of power. In the quoted excerpt on the one hand he shows Columbus a Jewish Mayan who came home to his origin and on the other hand his lust for power and women is highlighted which is purely a colonial attribute. The words of Columbus *He sought gold and tribal women* illuminate the greedy nature of the colonizers who brought death and displacement to the native populations for the sake of materialistic gains. Vizenor unveils the covetous nature of Christopher Columbus, a representative of the colonizers, and, at the same time, he draws attention to another point by saying *he found his homeland at the headwaters*. Thus, he blends fact and fiction and destabilizes the official documented history for native survivance.

3.7 Nervous Conditions as a Self Reflexive Fiction

Nervous Conditions is set in the backdrop of Rhodesia in late 1960's and early 1970's before the independence. It highlights the conditions of natives and the aftermath of colonial rule. The novel narrates the history of Rhodesian's plight under colonial rule and the devastating effects of colonial reign on the lives of natives. It narrates history through different perspectives and deconstructs the traditional official history of colonization. The title of the novel is taken from Sartre's preface to Fanon's most famous work *The Wretched of Earth* in which he states "the condition of native is a nervous condition" (Fanon 20). Dangarembga illustrates the nervous conditions of the native identity in colonial Rhodesia through different mininarratives. *Nervous conditions* metafictionally breaks the reader's frame of "suspended disbelief" and makes him ponder over the status of fiction and fact in the novel. Metafiction works self-consciously as an artifact and further complicates it by the blend of historical events. It enables the reader to assign different meanings to the status of historical truth in the light of fictive elements. It blurs the line between fact and fiction and breaks the frame of fiction self-reflexively and

makes it difficult for the reader to differentiate between fact and fiction. Dangarembga subverts the metanarratives of domination by giving voice to the suppressed class of society. The characters are shown suffering from colonization in different ways. Each character has a different story and is shown greatly influenced by the “Englishness” of the white culture. The whole society suffers the heavy burden of “Englishness” but still craves for the opportunities to adopt “Englishness”. Dangarembga illustrates the colonial strategies through which the colonizers ruled the native hegemonically. The exercise of power by the colonizers resulted in trauma and identity crisis in the native characters. Dangarembga illustrates the consequences of colonial suppression which resulted in violence and agony. Each character inflicts pain on other inferior to him in the power hierarchy because of the disturbed state of mind caused by colonial oppression. *Nervous Conditions* narrates the history from the marginal perspectives and provides an alternative history with the amalgamation of fictive characters. The novel focalizes the complexities of colonization and the educational strategies through which the colonizers controlled the native hegemonically. Dangarembga narrates the historical facts of the colonial history through fictional characters and breaks the frame of reality as a fictional construct. Tambu, the protagonist of the novel, narrates the Southern Rhodesian history of colonization through her life experiences. Her idea about the colonizers comes from the knowledge passed to her by her grandmother and brother Nhamo. According to her:

The Whites on the mission were a special kind of white person, special in the way that my grandmother had explained to me, for they were holy. They had come not to take but to give. They were about God’s business here in darkest Africa. They had given up the comforts and security of their own 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, a sacrifice that made them superior not only to us but to those other Whites as well who were here for adventure and to help themselves to our emeralds. (105)

The description of the white people in the text narrates the history of Rhodesia and the educational strategies employed by the colonizers. Tambu’s assumption about the holy white man ironically sheds light on the colonial strategies through which they

hegemonically subjugated the native subjects. Tabmu's understanding of the missionaries comes from her life in Rhodesia where natives craved for getting a chance to be educated in the white ways. The missionary school system started in Africa in 1890 by Cecil John Rhodes with the European occupation. According to him, missionary work was "one of the best means for opening up and civilizing a country" (Schmidt 123). The missionary schools were not only opened for academic purposes, they also taught natives "cleanliness and orderliness". It was the white man's burden to civilize the uncivilized natives. Tabmu's perception regarding the white colonizers as "holy" and "superior" ones illustrate the unjust power hierarchy. The native was labeled as the dirty savage. David Goldberg asserts "Racial rule is accordingly taken to be legitimated in virtue of the assumption that non-Europeans are inherently inferior to Europeans, indeed, so inferior as to be incapable for the most part of self-governance" (Goldberg 82). Through Tabmu's fictive character, Dangarembga illustrates the historical events in colonial Rhodesia and breaks the frame of fiction by blurring the line between fact and fiction.

The quoted text illustrates the historical "intertexts" of colonial Rhodesia and breaks the presuppositions of the readers about colonial dominant discourse. Tabmu's words *They were about God's business here in darkest Africa* are the "intertexts" of history which shed light on the colonial rule in Rhodesia. The colonial notion of the black native as inferior strengthened the plan of the education in the colonized places to civilize and educate the barbaric savage. To inculcate the civilized Christian manners in the black uncivilized native, the missionary schools were established in different colonies to spread the word of God and superior religion among the inferior people of inferior religions. *Darkest Africa* is used metaphorically to shed light on the dominant discourses which constructed the power relations on the binary opposites. Through the power of discourse, the white was symbolized as superior and black inferior in the colonial dominant discourse. Dangarembga's words *darkest Africa* ironically deconstruct the dominant discourse thus write back to the empire to normalize the behavior of the consumers of text.

The quoted text sheds light on the larger scale texts within the text that reflect the colonial schemes of rule and native's scheme of resistance. The frame of reality is constructed through the historical text which highlights the historical events in Rhodesia.

The educational strategies of the colonizers are stated in the text with the apparently holy mission to spread the word of God in the darkest Africa which makes them “superior” to all races for their service to God and humanity. The native is compelled to believe through the power of hegemony that the good superior ways are the white ways. Dangarembga breaks the historical frame of reality through Tabmbu’s fictive characters and poses questions to the “greedy” white colonizers. She resists the dominant colonial discourse by putting the colonial self-assumptions in Tambu’s mouth. She says “It was a big sacrifice that the missionaries made. It was a sacrifice that made us grateful to them, a sacrifice that made them superior not only to us but to those other Whites as well who were here for adventure and to help themselves to our emeralds” (105). She narrates the history through different mininarratives which focus on different aspects of the colonial rule as on one hand she shows the missionaries who are serving in the name of God but were inculcating their culture, language and religion in native subjects and on the other hand she highlights the white colonizers who were enjoying the wealth of native by subjugating the native economically. By highlighting the colonial strategies, Dangarembga unveils the history and raises the voice of the subjugated thus writes back to the empire.

Nervous Conditions depicts the colonial rule and the practices the British colonizers imposed on the natives which made them forget willingly and unwillingly their culture, native language Shona and belief systems. European manners, language and culture were emblems of superiority and social prestige. The hegemony of the colonizers disturbed the identity of the natives and forced them to adopt the new cultural ways and identity in the social hierarchy. The colonizers considered the natives inferior and barbarous and attempted to reshape their identities and belief-system. The colonizers legitimized their presence in the colonized regions for these specific purposes and subjugated the natives to maintain their power through the slogan of civilization. Dangarembga subverts the traditional history narrated by the power structures by giving voice to the suppressed natives. She unveils subjugated history through metafictional narrative technique and narrates stories within stories to deconstruct the overriding traditional accounts of history. Mbuya narrates different stories of the past to Tambu in a Chinese box pattern as Tambu recounts:

She gave me history lessons as well. History that could not be found in the textbooks; a stint in the field and a rest, the beginning of the story, a pause. ‘What happened after, Mbuya, what happened?’ More work, my child, before you hear more story. ‘Slowly, methodically, throughout the day the field would be cultivated, the episodes of my grandmother’s own portion of history strung together from beginning to end . . . the wizards well versed in treachery and black magic came from the south and forced the people from the land. (17-18)

The quoted passage is relevant in the situational context of the text as it illustrates the history through the metafictional technique and subverts the status of the “superior white” in the social setup. Mbuya, Tabmu’s grandmother, narrates her stories about the *wizards* who invaded the native land and displaced the native subjects. Mbuya and Tambu relate to the diegetic (primary) world of the Chinese box world in which Tambu works hard in her field with the help of her grandmother to generate money as to get admission in the missionary school. Mbuya further narrates another story about the wizards and their treachery which transfers the focus from diegetic world to the hypo-diegetic world. The white wizards in the hypo-diegetic world snatch away the land of the native and bring destruction to the native inhabitants. The relationship between the diegetic and hypo-diegetic worlds is based on the concepts of superiority and inferiority as the white wizards are the “civilized” colonizers who invaded the land and controlled the natives through different strategies. The colonizers forced *the people from the land*, as the author states. Mbuya uses negative words to describe the white colonizers but, at the same time, she helps Tambu in the field to cultivate crops so that Tambu gets money to pay her fee at the missionary school. The education and culture introduced by the whites were considered a symbol of superiority and prosperity. Dangarembga, as a producer of this text, narrates the colonial history from a peripheral perspective to reregulate the behaviors of the consumers of the text.

The quoted excerpt illustrates the “intertextual contexts” of the text and further highlights the “presuppositions” based on the colonial dominant discourse. Dangarembga unveils the colonial history through Mbuya’s narrative account. The version of history provided by Mbuya is authentic in nature as Tambu records “she gave me history lessons

as well. History that could not be found in the text books”. The intertext of history narrated through the subjugated subjugated subjects break the presuppositions of the dominant discourse hence deconstruct the traditional accounts of history. The colonizers who are documented as the most cultured and civilized beings in the official version of history are labeled as *wizards* in the text who displaced the natives with their *black magic* and treachery. The heroic notion (presupposition) of the colonizer is subverted through the historical intertext from the marginal perspective in the quoted text both in the diegetic and hypo-diegetic nested narratives.

The quoted passage highlights the mental representations of the subjects exist in the text that is colonizer and colonized. The colonial schemes forced the native to hanker for the colonial way of education. The quoted text illustrates the hard work of Tambu in the fields because she wants to get admission in the missionary school and the fee is not affordable to her family. She cultivates her own crops to sell and generate money so as to follow the footsteps of the colonizers. The whole effort is done to be like white people who were considered most civilized and cultured thus prosperous. The larger scale text is the colonial strategies of invasion as they displaced the native through different treacherous intrigues and the native resistance in the vocabulary of Mbuya. The real face of the colonizers is shown through Mbuya who narrates the history of colonization and portrays the white colonizers negatively. Each character in the novel narrates history as a mininarrative which challenges the metanarrative of history and provides another perspective of colonial history.

The colonial rule changed the life pattern of Rhodesians. Colonization impacted the economy of the region as the primary aim of the colonizers was to exploit the economical, human and physical resources of the colony to benefit themselves. Dangaremba highlights the exploitation of the native land which resulted in economic subjugation of the inhabitants as land is the main source of life. Tambu’s grandmother, Mbuya, narrates her stories of displacement:

Your family did not always live here, did not move to this place until after the time that I was married to your grandfather. We lived up in Chipinge, where the soil is ripe and your great grandfather was a rich man in the currency of those days, having

many fat herds of cattle, large fields and four wives who worked hard to produce bountiful harvests. All this he could exchange for cloth and beads and axes and a gun, even a gun, from the traders. They did not come to stay in those days ;they passed through and left . . . wizards well versed in treachery and black magic came from the south and forced the people from the land. On donkey, on foot, on horse, on ox-cart, the people looked for a place to live. But the wizards were avaricious and grasping; there was less and less land for the people. At last the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it. (18)

The passage illuminates the economic subjugation and displacement of the natives during the colonial period. Mbuya narrates the prosperous times of the family before the arrival of colonizers and states “we lived up in Chipinge, where the soil is ripe and your great grandfather was a rich man in the currency of those days, having many fat herd of cattle, large fields” (18). The trickery and deception of the white colonizers left them desolate and displaced in their own land. The harmony of the native life was disturbed by the colonial system as the natives were deprived of their land. Mbuya’s version of history illustrates the colonial exploitation of the native land and the natural resources. Tambu’s grandmother narrates the golden past phase before the arrival of the colonizers: “They did not come to stay in those days; they passed through and left” (18). Occupation of the colonial land by the settlement of colonizer in Rhodesia resulted in economic subjugation of the native subjects which created identity crisis in the natives.

The quoted passage is significant in the intertextual contexts of the text as it brings the historical intertext with fiction and illuminates the version of the colonial Rhodesia. The presence of Europeans in the native land was legitimized for the civilizing mission of the native which is subverted in the quoted passage as the colonialism caused displacement and deprivation to the native subjects. The native were forced to search for a place “On donkey, on foot, on horse, on ox-cart, the people looked for a place to live”. According to Mbuya, the colonial strategies were *avaricious* and *grasping* as the colonizers left no place for the natives except the sandy soil which was stony and barren as Mbuya says “But the wizards were avaricious and grasping; there was less and less land for the people. At last

the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it". The natives, who used to cultivate in the fields which was the source of their living, were deprived of the land thus suffered sheer poverty. Through the historical intertexts, Dangarembga breaks the presupposed notions of the readers and deconstructs the meta narrative of history.

The passage unmasks the treacherous tricks used by the colonizers to subjugate the natives economically and deprive them of their land which was the prime source of earning for them. Mbuya narrates "At last the people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it". The colonizers exploited the natural resources and left the natives in the *sandy* and *barren* area. Dangarembga narrates history through different marginal characters and write back to the empire.

Colonialism is based on the notion of cultural supremacy which is maintained through the misuse of power. The colonizers maintained political and cultural domination over the natives and segregated them from the ruling power. They imposed their physical power and dominance through imprisonment of the natives and exploitation of labor and natural resources which resulted in cultural and racial inequalities. *Nervous Conditions* unveils the exercise of dominance over the native subjects through fiction. Babamukur's character is shown as an epitome of "whiteness" equipped with the white traits to maintain his superiority over the other native ignorant people. Through Babamukuru's character Dangarembga unmasks the white colonial practices to resist the dominant cultural supremacy. Babamukuru controls everyone through his "superior" position in the family because he is educated in the white ways as Dangarembga illustrates:

Today I am going to teach you a lesson, "he told her. How can you go about disgracing me? Me! Like that! No, you cannot do it. I am respected at this mission. I cannot have a daughter who behaves like a whore . . . Don't hit me, Daddy, she said backing away from him. "I wasn't doing anything wrong. Don't hit me.' . . . "You must learn to be obedient, Babamukuru told Nyasha and stuck her again . . .

Babamukuru alternatively punching Nyasha's head and banging it against the floor, screaming or trying to scream but only squeaking, because his throat had seized up

with fury, that he would kill her with his bare hands; Nyasha, screaming and wriggling and doing what damage she could. (114-115)

The quoted passage illustrates the situational contexts and focuses the “subjects” “relations” and “connections” of the scenario described in the counter discourse. Through Babamukuru’s symbolic character, Dangramebga highlights the colonial oppression to maintain power and superiority. Nyasha, Babamukuru’s daughter, resists the dominant colonial culture and feels comfort and ease in her native culture. Her rebellious behavior enrages her father who tries to control and pacify her. Babamukuru’s words resonate the colonial supremacy as the colonizers physically subjugated the native subjects through violence to maintain power over them. Babamukuru’s words appear to be alarming: “Today I am going to teach you a lesson” The use of word *I* by Babamukuru shows the superiority of *I* (colonizer) over “you” (native) through which he gains control and abuses his daughter Nyasha badly because she resists the white ways. The choice of vocabulary illuminates the hierarchy of power relations where Nyasha as an “inferior” *you* is placed at the lower bottom while Babamukuru gains the supreme position. Colonizers practiced the same physical violence to civilize the natives and tame them for maintenance of their power and domination.

The quoted excerpt highlights the historical intertexts which dismantle the presupposed notions constructed by the dominant discourses. Babamukuru as a symbol of white supremacy tries to subjugate his community in many ways. Dangramebga deconstructs the documented history by the intertext of history from below which raises the voices of subjugated class of the colonized society. Babamukuru’s words show his superiority in this communicative event “How can you go about disgracing me? Me! Like that! No, you cannot do it. I am respected at this mission”. Nyasha’s undone sin makes her suffer only because she resists the domination of Babamukuru. The repetitive use of the word *me* exhibits the superiority of *me* over *you*. To Babamukuru, Nyasha’s resistance against *whiteness* is unbearable and he takes it as an insult. The respect which he gets from the mission is because of his adopted whiteness that makes him superior to other natives. He misuses his power to civilize the natives. The quoted excerpt also includes the feminist intertext as the woman is shown doubly subjugated by the society. Nyasha’s conversation

with her father illuminates the physical subjugation: “Don’t hit me, Daddy, she said backing away from him. “I wasn’t doing anything wrong. Don’t hit me”. Nyasha, as a representative of woman, is doubly colonized by the patriarchal domination and imperial ideologies. Babamukuru sees her in her socially constructed role which makes her subordinate to males in the patriarchal system and the colonizers in the colonial set up.

The quoted text highlights the fact that Babamukuru treats the natives merely as objects. He warns Nyasha, “You must learn to be obedient”. This warning illustrates his misuse of power for civilizing the natives. Nyasha’s character as a representative of natives illuminates the mental representation of the other subject in the colonized society. She resists the colonial cultural domination and pays the cost of it terribly. The use of the words *must*, *learn* and *obedient* all exhibit the exercise of power over the native subjects. Dangarembga highlights the resistance of the natives to the unjust domination by the colonizers to reregulate readers’ opinion about the colonizers’ dominant discourse.

3.8 Intertextuality in *Nervous Conditions*

3.8.1 Manifestation of Religious Discourse

The dominant discourse of the colonizer represents the “other” as inferior, criminal, uncivilized, irrational, ignorant, and savage. They consider the savage as the white man’s burden to be civilized and cultured. In this sacred mission, the natives were subjugated physically, culturally and religiously. The native religion was replaced by the superior white religion. Babamukuru prefers the Christian marriage of Tambu’s parents over native cleansing ceremony and Tambu comments that the “Christian ways were progressive ways”. The colonizers inculcated their religion and culture strongly into the natives’ mind. Christianity was taught to the native children both in Church and at School as Tambu asserts “In Sunday school we learnt about Charity and Love and Sin, which the prefects said were all different things, but then, if they were different, I wondered, how did you explain Prodigal Son, or Mary Magdalene? They hymns were less confusing”. Dangrembga traces the history of colonization where the natives were subjugated in each and every aspect of life as it is evident in Babamukuru’s words:

I have been thinking they are the result of something that we are doing that we should not be doing, or the result of something that we are not doing that we should be doing. That is how we are judged, and blessed accordingly. So I have been thinking about what these things could be for a long time. And then, after much thought, I remembered that our mother, our mother always insisted that Jeremiah must have a church wedding. Yes, Jeremiah, even now, so many years after our mother passed away, you are still living in sin. You have not been married in church before God. This is a serious matter, so I have been saving a little, a very little bit of money for a wedding for you and Mainini. (147)

This excerpt focuses on the religious subjugation in the colonized Rhodesia. The colonizers not only subjugated the native culture and language, they also subjugated the native religion and belief systems. They taught Christianity as the superior religion. Tambu's words "In Sunday school we learnt about Charity and Love and Sin" elucidate the Christian teachings and unveil the colonial strategies. The whole education system of the colonizers focused on the inculcation of western belief-system in the colonized territories. The white ways were inculcated in the native subjects from their very childhood which created an identity crisis in the native as Dangarembga shows through Nyasha's character in the novel. Babamukur's words "something that we are doing that we should not be doing" illuminate a complete rejection of the native belief system and culture and a thorough adaptation of Christian ways of life. The words *Should not* and *should be* illustrate the function of language in relation to the colonizer and the colonized. Babamukuru, an epitome of white culture, dominates the native subjects and reinforces the white ideology by highlighting the goodness in the white ways and devalues the native belief system.

This quoted excerpt highlights the process of colonization through the religious intertext. Dangarembga illustrates the religious subjugation of the native population through different discursive strategies. The traditional cleansing ceremony of the native is rejected by Babamukuru in favor of a Christian marriage in the church after many years of Jeremiah's and Mainini's marriage. The only way to get rid of problems, according to Babamukuru, is to adopt the white ways as he says, "the result of something that we are not doing that we should be doing". The white ways, according to Babamukuru, are the

blessed ways which solve all problems smoothly “That is how we are judged, and be blessed accordingly”. The blessing lies in the dominant culture and religion according to Babamukuru and the native culture can bring only misfortune and misery. Dangarembga sheds light on the religious subjugation of the native subjects through the conversational conflict between Babamukur and Jeremiah about the superiority of Christian marriage and uselessness of the native *cleansing ceremony*. The religious intertext in the novel serves as a subversive strategy as it deconstructs the presuppositions of the readers about the civilized history of Eurocentric discourses.

The quoted passage shows the collective schemata of both the colonizers and the colonized. The colonizers’ ideology is highlighted in the text as the superior dominating subject (Babamukuru) while the native (Jeremiah) serves as the subjugated native. The native subject is subjugated to such an extent in different ways that he says only “yes” to the dominant discourse as it is visible in the conversation between Babamukuru and Jeremiah. Babamukuru imposes the Christian marriage on the native by rejecting the native cleansing ceremony. To legitimize this exercise of power, Babamukuru uses religious discourse “Yes, Jeremiah, even now, so many years after our mother passed away, you are still living in sin. You have not been married in church before God. This is a serious matter”. Dangarembga deconstructs colonial history through different intertexts.

3.8.2 Manifestation of the Feminist Discourse

Dangarembga, as a third world writer, raises the voice of the subjugated class of society in *Nervous Conditions*. She illuminates the history of the colonized Rhodesia and sheds light on the status of doubly colonized woman in the colonized society as Spivak asserts “If, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow” (Spivak 82-83). *Nervous Conditions* illuminates the effects of patriarchal restrictions and colonial subjugation and oppression on female characters. Both colonization and patriarchy render woman as invisible as Spivak illustrates:

Between patriarchy and imperialism, subject-constitution and object-formation, the figure of the woman disappears, not into a pristine nothingness, but into a violent shuttling which is the displaced figuration of the “third-world woman” caught between tradition and modernization. (Spivak 102)

The women are silenced both by the colonial racism and patriarchal society in *Nervous Conditions*. Dangarembga, in an autobiographical style, exhibits a link between political thought and personal experience in the colonized society of Rhodesia. She narrates the pathetic condition of women as doubly subjugated in the colonized Rhodesia. Her *Nervous Conditions* serves as a subjugated historical document about colonization and patriarchy. The female characters in the novel are in Fanon’s nervous conditions. The novel raises the voice of five female characters against domination of colonization and patriarchy as Tambu comments on the first page “my story is . . . about my escape and Lucia’s; about my mother’s and Maiguru’s entrapment; and about Nyasha’s rebellion” (Dangarembga 1). *Nervous Conditions* highlights the discrimination in education on gender basis as Tambu’s education was not funded by her parents while her brother Nhamo was given all possible facilities which his parents could afford. Wells postulates about the discrimination in education:

From the 1920s through to the 1960s, the prejudice against educating girls was extremely potent. Where funds were limited, sons always got preference. No female informants of the older two generations reported receiving equal access to education as their brothers. Most painted a grim picture of the heartache of exclusion from schooling which they often desperately wanted. Their stories closely echo the sentiments expressed in . . . *Nervous Conditions*. (110)

Tambu had a strong desire to get educated and she puts an effort for that by cultivating her own crops to generate money to afford her school fee. This idea was mocked bitterly by her father as Tambu comments:

My father thought I should not mind. “Is that anything to worry about? Ha-a-a, Its nothing,” he reassured me, with his usual ability to jump whichever way was easiest. “Can you cook books and feed them to your husband? Stay at home with

your mother. Learn to cook and clean. Grow vegetables . . . ‘This business of womanhood is a heavy burden,’ she said. ‘How could it not be? Aren’t we the one who bear children? When it is like that you can’t just decide today I want to do this, tomorrow I want to do that, the next day I want to be educated! When there are sacrifices to be made, you are the one who has to make them. And these things are not easy; you have to start them learning early, from a very early age. The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength. (15-16)

The narrator Tumbu attempts to expose the gender biasness in the colonized patriarchal society. Her mother’s words shed light on the *burden of womanhood* and *burden of being black* in the colonized Rhodesian society. Dangarembga resists the discursively constructed ideologies of power by raising the voices of her female characters. Dangarembga’s words invite the reader to reject the dominant discourse of both patriarchy and colonizers. Mainini’s words become a site for struggle when she says “when there are sacrifices to be made, you are the one who has to make them”. Woman’s social identity is constructed as an inferior object who has to bear the burden of being woman. She is required to make sacrifices at different stages of life. Mainini tries to make Tumbu ready for bearing the burden of being a black woman in the colonized patriarchal society. Tumbu’s urge for education is rejected by her parents because she is considered no more than a mere woman who has to compromise at each and every step of her life. The quoted passage illuminates the subject relations (dominant and subjugated) involved in this social activity. Tumbu and her mother are subjugated socially and bear the burden of womanhood in many ways as Tumbu’s status of being a girl limits her future prospects. Through her characters, Dangarembga raises the subjugated voice of woman as Tumbu is shown aware of the unfair treatment of her brother Nhamo. Nhamo’s position as a boy allows him to tease and bully Tumbu as he is preferred and cherished as a boy in the family who deserves all good things in life. According to Jeremiah, all a woman is expected to do is to make sacrifices whenever needed, cook food for family, do the household chores and also help the man in the fields as Jeremiah tells Tumbu by rejecting her idea of education “Can you

cook books and feed them to your husband? Stay at home with your mother. Learn to cook and clean. Grow vegetables”. Tambu turns rebellious and tries to free her from the shackles of patriarchal society as she is shown sowing seeds and working hard to generate money so as to get educated. Dangarembga provides agency to her female characters by raising their voices against the dominant patriarchal colonized society.

The quoted excerpt is significant in the intertextual contexts as it deconstructs the documented history of the colonized Rhodesia and highlights the female subjugated voices. It sheds light on the sufferings of doubly colonized women. Through the intertext of feminist discourse, the author illuminates the plight of woman in a social setup. Mainini’s words highlight the social position of woman in the patriarchal society as she says, “this business of womanhood is a heavy burden, she said. How could it not be? Aren’t we the one who bear children?” Being a woman is a natural status which a woman has to bear and lift as a heavy load throughout her life. Mainini words expose the bitter fact that being female and black are burdens which cannot be escaped so it is better not to resist them. Jeremiah’s words exhibit the patriarchal thought as he makes fun of Tambu’s idea of getting formal education. To him, it is a waste of money as the daughters will leave the family after marriage so the benefit of job goes to the husband’s family. Dangarembga highlights the fact that in spite of the inferior position in the society, African women were the prime part of society as they did not only do the household chores, but also contributed equally to the agricultural tasks with the superior man in the fields.

This passage illuminates the mental representations of the subjects involved in this social communicative event. The relation between the dominant (colonizer, local patriachs) and the suppressed (woman, colonized) is elucidated subversively. Tambu and Mainini are the inferior subjects as they do not only bear the burden of womanhood but also the heavy burden of being black. The schema of woman is represented in Mainini’s words in which she highlights the suffering a woman has to go through in a colonized patriarchal society. Jeremiah, on the other hand, only suffers the burden of being black which he inflicts on his subordinate female characters. Jeremiah though is a lazy man who doesn’t provide food to his family properly still controls each and every action of the family as being a superior man. Tambu and Mainini do not have any agency in the presence of

Jeremiah as being a man he is the sole authority over them. Mainini's words ironically raise the voice of woman against the dominant discourse of patriarchy as she says, "The earlier the better so that it is easy later on. Easy! As if it is ever easy. And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other. Aiwa! What will help you, my child, is to learn to carry your burdens with strength". The emphasis on the word *easy* subversively highlights the hardships of woman in the patriarchal society as she is expected to make sacrifices in life. Mainini's statement is true in the backdrop of Spivak's theory of doubly colonized woman "And these days it is worse, with the poverty of blackness on one side and the weight of womanhood on the other". *The poverty of blackness* refers to the racist behavior of the colonizers through which the natives were categorized as the inferior ones. Dangarembga dismantles the metanarrative of documented history as a producer of the text to reregulate the behaviors of the consumers (readers) of text.

3.8.3 Manifestation of Environmental Discourse

Dangarembga focuses the history of human and non-human exploitation in the colonized Rhodesia which disturbed the lives of the native subjects. Exploitation of land and natural resources was the main strategy of the colonizers for maintenance of power. The Africans lost their land due to British colonization and were forced by the authorities to shift to the less fertile and productive areas. The land where Africans previously used to cultivate crops was occupied by the colonizers for missionary stations and industry. DeLoughrey and Handley start their work *Postcolonial Ecologies: Literatures of the Environment* with a passage from Frantz Fanon's *The Wretched of the Earth* which asserts that "for a colonized people the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity" (qtd. in Handley and DeLoughrey 3). Dangarembga unveils the subjugation of environment and exploitation of natural resources in *Nervous Conditions* as she postulates:

The river, the trees, the fruit and the fields. This was how it was in the beginning. This is how I remember it in my earliest memories, but it did not stay like that. While I was still quite young, to enable administration of our area, the Government

built its District council Houses less than a mile away from the places where we washed . . . there was less and less land for the people. At last people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it. (3-18)

Dangarembga narrates the subjugation of environment in the colonial Rhodesia through Tabmu's character. Tabmu's words *The river, the trees, the fruit and the fields* are significant in the situational context of the text as these shed light on native's harmony with nature. The native used to live a harmonious life with the nature which was violated by the colonizers. Tabmu's words recapture the harmonious life of the native in the lap of nature in the form of trees, river, fruits and fields which was completely altered by the colonizers. The land was snatched away from the native and was used for the colonial purposes as Tabmu says "the Government built its District Council Houses less than a mile away from the places where we washed". Through environmental intertext, Dangrembga illuminates the subject relations between us and them and highlights the subjugation of native through different strategies. The place which was used for cultivation of fruits, had tress and fields was simply replaced by the district council house and deprived the natives of their daily earnings.

The colonizer used different strategies to control the native population. Not only the native was suppressed but the non-human objects were subjugated and used for material purposes too in the colonial reign in Rhodesia. Not only the native was suppressed but the non-human objects were subjugated and used for material purposes too in the colonial reign in Rhodesia. Native population was made deprived of their land which was a source of their earning because they used to cultivate corps as a source of living. Tabmu's grandmother's words shed light on the native's history of displacement in Rhodesia as she says "there was less and less land for the people. At last people came upon the grey, sandy soil of the homestead, so stony and barren that the wizards would not use it". The native was displaced and pushed to the barren land which could not produce corps for them. The colonizers replaced *the river, trees, fruits and fields* with the colonial buildings and the native population was pushed to the barren places which destroyed their harmonious life.

3.9 Parodic Rewriting in *Nervous Conditions*

Dangarembga's *Nervous Conditions* highlights different historical events of the late 1960s and early 1970s Rhodesia. The whole novel revolves around the colonial history and its aftermath on the native characters. The strategies of colonialism are discussed in a subversive way which decenter the meta narratives of history. The British explorers and missionaries moved to Southern Africa around 1850 which led to the colonization of Rhodesia, named after the striking figure of British South African Company Cecil Rhodes. The colonial rule resulted in a cultural genocide which imposed the white culture on the native as a superior culture. Tambu narrates:

And I was quite proud of this fact, because the more I saw of the worlds beyond the homestead the more I was convinced that the further we left the old ways behind the closer we came to progress. I was surprised that Nyasha took so much interest in the things our grandparents and great-grand parents had done. We had quite a debate about it, but I was sure that I was right, because Babamukuru himself had opted for a wedding rather the cleansing ceremonies. When I confronted Nyasha with this evidence of the nature of progress, she became quite annoyed and delivered a lecture on the dangers of assuming that Christian ways were progressive ways. 'It's bad enough, she said severely, 'When a country gets colonized, but when the people do as well! That's the end'. (147)

The quoted text narrates the historical cultural genocide of the African cultures by the European colonizers. Through Tambu's character, Dangarembga highlights the dying traditions of the Africans in the colonial setup which places Europeans at the top of the hierarchy. European culture was considered a way to progress "I was convinced that the further we left the old ways behind the closer we came to progress". The term *I was convinced* illuminates the African mindset which believed in the supremacy of the European culture through hegemony. Tambu's statement shows the strong colonial influence which made her believe that the *old ways* need to be replaced by the new superior European ways. Tambu as a social actor in the social setup of Rhodesian society represents the power of the dominant discourse which infused the European ideology in a hegemonic way. This dominance makes her feel proud of the fact that the European ways are the best

ways as she says “and I was quite proud of this fact”. The dominant discourse infused ideology of the European superior which resulted in the cultural genocide of African norms and traditions.

Dangarembga’s incorporation of history in her fiction deconstructs the central position of the documented history and highlights the silenced voices of the past. The intertext of history breaks the presuppositions constructed by the dominant discourse. Naysha’s words contest the hegemonic superiority of the colonizers and favors the native culture. Tambu is surprised to see another African challenging the white cultural domination as she expresses her feelings about Naysha’s strange behavior for the native culture: “I was surprised that Nyasha took so much interest in the things our grandparents and great-grand parents had done”. Nyasha’s contesting behavior breaks the presupposition of European superiority “When I confronted Nyasha with this evidence of the nature of progress, she became quite annoyed and delivered a lecture on the dangers of assuming that Christian ways were progressive ways”. Nyasha is comfortable in the *old ways* of the *grandparents* and *great-grandparents*. The intertext of history in the quoted text narrates history from the marginal perspective. Dangarembga sheds light on the power relations process in the colonial Rhodesian hence break the presupposed notion of superior us through a counter discourse of fiction.

Babamukuru’s behavior in the quoted passage represents larger scale structure of colonization. Babamukur completely embraces the white ways and prefers the white culture and religion over native culture and religion. He prefers a Christian marriage over the cleansing ceremony for Tambu’s parents Jeremiah and Ma’Shingayi. Tambu and Babamukuru favor the white ways as they are completely influenced by the white culture as it is visible in Tambu’s strong assertive comments when she says “but I was sure that I was right, because Babamukuru himself had opted for a wedding rather the cleansing ceremonies”. Tambu follows the footsteps of a cultured Babamukuru who is an emblem of “whiteness” and rejects the traditional African traditions in comparison to the white traditions and culture. Nyasha’s character, on the other hand, illuminates the native mental representations who are experiencing the “nervous conditions” related to colonization.

Nyasha completely rejects the white schemes and says “It’s bad enough, she said severely, ‘When a country gets colonized, but when the people do as well! That’s the end’”. She strongly confronts the idea of assimilation. According to Nyasha it is a bad thing that a country gets under colonial control but what makes the matters worst is the behavior of people who get colonized too. Her words *that’s the end* highlight chaos in the native mind due to the exercise of power by the colonizers. Adopting the white culture, according to Nyasha, is the end of African culture as the dominant culture prevails and the subordinate one experiences natural death. The end symbolizes the catastrophe of cultural genocide and writes back to the dominant discourse to decenter the power structures.

Nervous Conditions unveils the different colonial strategies which changed the lives of native population of colonized Rhodesia. For Nyasha, the colonial education was only a tool for the manipulation of African minds. Tambu’s mother, Mainini, condemns the English education system as it resulted in her son’s death. The educational strategies employed by the colonizers colonized the native mind as McLeod asserts:

Colonialism is perpetuated in part by justifying to those in the colonizing nation the idea that it is right and proper to rule over other peoples, and by getting colonized people to accept their lower ranking in the colonial order of things – a process we can call ‘colonizing the mind’. It operates by persuading people to internalize its logic and speak its language; to perpetuate the values and assumptions of the colonizers as regards the ways they perceive and represent the world. (McLeod 18)

Colonizers used education as a strategy to exercise power over native population. The educational strategies trapped the native mind and imposed western ideologies, moralities, religion, and histories on the natives by depriving them of their culture and language. Tambu’s comments unveil the colonial educational strategy to maintain power as she asserts:

After the examination the nuns wanted to talk to us. One by one we were ushered in to see them. We were actually very impressed with them after that. We thought they were very kind and definitely holy to take such an interest in us, for interested they were, asking us all sorts of questions about our parents and our friends and

what we like to do in our free time. I was delighted that people, white people for that matter, thought my background was interesting . . . I intended to put that opportunity to maximum use. She thought there were more evils than advantages to be reaped from such an opportunity. It would be a marvelous opportunity she said sarcastically, to forget. (117-118)

The relation between the colonizer and colonized is based on the binary of us and them which categorizes the native as other them. Through the educational strategies the colonizers infused their ideologies into the native subjects thus subjugated them to maintain their power over them. Tambu's words "I was delighted that people, white people for that matter, thought my background was interesting" highlight the success of the colonizers as they infused their ideology in the natives' mind. It was a matter of happiness for a native subject if a superior white takes interest in them as they also considered themselves inferior to the white class. The way Tambu describes the white people show the native relation with the superior white colonizers which was based on the binary of civilized and uncivilized. The colonizer ideology was infused in native mind with hegemony as it is visible in the reaction of a native Tambu when she interviewed by the white nuns for the scholarship at mission.

The visit of the white nuns to the mission school and the selection process of the native kids for higher education was a strategy to make some native elites who are black in blood but English in manners. Tambu ironically describes the "presuppositions" of the natives about the white nuns as she says "We thought they were very kind and definitely holy to take such an interest in us". The interest of the superior white nuns in black inferior subjects makes them sacred to the native population. The word *kind* is used ironically which deconstructs the binary of good and evil by showing the kind in negative dark colors. Dangarembga deconstructs the documented history and raises the voice of subjugated class of society to normalize the behavior of the readers as the consumers of the text.

The above quoted passage narrates the history from below and sheds light on the censored voices of the colonial history. Dangarembga shows the mental representations of the colonizers and colonized in the communicative event. The nuns are the representatives of the colonizers as they select those native students that could be used as a tool for

“Englishness”. The natives, on the other hand, volunteer happily for this selection by considering the colonizers as *kind* and *holy* who take interest in them. Tambu considers it a good opportunity to be educated in the colonial schools as whiteness was considered a symbol of prosperity. Nyasha completely rejects the idea as her comments unveil the hidden ideologies of the colonizers. Tambu says, “She thought there were more evils than advantages to be reaped from such an opportunity”. Nyasha seems unwilling to assimilate in the colonial culture as to her it involves *evils* rather than advantages from such an opportunity. Through Nyasha’s character, Dangarembga deconstructs the binary opposites as for Nyasha the *evil* lies in the white ways not in the native culture and traditions. Her words subvert the documented history which highlights the colonial efforts put for the native education and civilization. She says “It would be a marvelous opportunity she said sarcastically, to forget”. The words *marvelous opportunity* ironically highlights the mental representation of the native subject who resists the dominant culture. According to Nyasha, forgetting leads to assimilation which is not an advantage but something evil and a curse for the native.

The native is dictated by the European colonizers. The colonized subject is forced to adopt the western culture. This complex situation leads to identity crises as the colonized neither belong to the original culture nor to the assimilated culture. Dangarembga chronicles the history of subjugated subjects who experienced the “nervous conditions”. Nyasha, a native character, suffers from the complex nervous conditions as Tambu asserts:

She preferred reality. She was going through a historical phase. She read a lot of books which were about real people, real peoples and their sufferings: the condition in South Africa, which she asked Maiguru to compare with our own situation and ended up arguing with her when Maiguru said we were better off. She read about Arabs on the east coast and the British on the west; about Nazis and Japanese and Hiroshima and Nagasaki. She had nightmares about these things, the atrocities; but she carried on reading all the same, because, she said, you had to know the facts if you were ever going to find some solution...she wanted to know many things: whether the Jews claim to Palestine was valid, whether monarchy was a just form

of government, the nature of life and relations before colonization, exactly why UDI was declared and what it meant. (93)

The quoted passage discusses the hidden historical records of the subjugated classes in the world in a subversive way. Nayasha reads about the *real* people and their *real* stories. Tambu's comments highlight the nature of relationship that exists between the colonizers and the colonized. By thinking about the *real peoples and their sufferings* Nayasha compares her subjugation as a colonized subject to the other parts of the region and world to relate to them and find a solution. The solution lies in different versions of fact so Nayasha as a colonized subject breaks away from the dominant discourse and resists the colonial culture. Her search for different versions of truth about the *real people* and their *sufferings* is the reaction against the dominant class of society. Nayasha is shown different from Tambu as *she prefers reality* and strives hard to resist as much as she can against the domination of both the colonizer and patriarchy. Dangarembga records the untold histories of the colonial period of Rhodesia and raises the subjugated voices to provide them agency.

The quoted excerpt is significant in the intertextual contexts of the narrative discourse as it indirectly narrates the political conditions of Rhodesia and the unilateral declaration of independence (UDI) in 1965 from the British Government. Nayasha reads about the power relations in the world as she refers to different countries and nations and the power relations. Dangarembga highlights the Rhodesian history of subjugation by relating it to the other subjugated nations /places, that is, Arabs, Palestine, Hiroshima and Nagasaki. Through Nayasha's character, Dangarembga resists the dominant discourse as Nayasha "wanted to know many things: whether the Jews claim to Palestine was valid, whether monarchy was a just form of government". Nayasha is, in fact, in search of solution, a solution which can set the colonized free from the "nervous conditions" of subjugation and suppression. She wants to know "the nature of life and relations before colonization, exactly why UDI was declared and what it meant". She reflects native's struggle for freedom from the shackles of subjugation and suppression. Through the intertext of history, Dangarembga sheds light on the unheard voice of history and deconstructs the documented history of the dominated discourses.

Danrembga highlight the strategies of the colonizer who through different educational schemes subjugate the native by inculcating their language, culture and idea of white superiority. The truth taught to the native kids at the schools is about the histories of the colonizer's sacred mission of civilization and superiority of whiteness while Nayasha as a native subject struggles to know the other version of truth which is about the real people and real sufferings. She discards the fabricated single version of truth which is highlighted in the textbooks. Through Nayasha's struggle for the subjugated version of "untold" truth Dangarembga reregulate the behavior of consumers (readers) of the text about colonial history of Rhodesia.

CHAPTER 4

IDENTITY FORMATION AND DISCOURSE OF POWER

This chapter explores the identity formation of the subjugated subjects during colonial era in three different regions represented in the three selected fictional works. It investigates the selected works in the light of the second research question of the study: “How are the suppressed identities constructed through the discourse of power in the selected works?”

4.1 Identity /Discourse and Power

The fictional works selected for this study rerecord the colonial era and highlight the discursive strategies of power structures which constructed identities. Identity is a continuous process shaped by discourse and social interaction in a social setup. The meaning of existence in a social setup is discursively generated as the racial, subjugated identities are not the pre-existing characteristics of individual but constructed in discourse. Identity is one’s notion of self in relation to society. Identities get constructed socially through the power of discourse in a social set up. Personal identity is the one which links the sense of self to society/individual identity, and the other is social identity which relates itself to a social group and category. Wodak illustrates the role of discourse and identity and says:

Discourse about others is always connected with one’s own identity, that is to say, with the question ‘how do we see ourselves?’ The construction of identity is a

process of differentiation, a description of one's own group and simultaneously a separation from the 'others'. (*Disorders of Discourse* 126)

Discourse contains ideologies which determine the power relations in social institutes and social setup. The power is exercised through discourse to maintain dominance and supremacy. According to Wodak, language is a strong source of power as it is a social phenomenon which shapes realities. Language/discourse and identity have a dialectic relationship as identities get constructed through language ("The genesis of racist discourse in Austria since 1989"2). Discourse has an ideational function as it negotiates and builds realities through text and relational function. Texts are the instantiations of discourse as discourse is a social action (*Disorders of Discourse* 80). Ideologies are hegemonically transmitted and power is enacted through text/discourse as texts are the carrier of ideologies. The power relations in a social structure are formed by the social actors who transmit ideologies and shape identities of both the dominant and the subordinate beings.

4.2 Us, Them and Othering in *Sea of Poppies*

Identity is one of the central themes in *Sea of Poppies* as Amitav Ghosh records the history of colonization in the Indian subcontinent and sheds light on the process of Othering which was practiced through the power of discourse. The novel highlights that how an individual's identity can be defined by various aspects including relationships, appearance, family, liberation and oppression. Amitav Ghosh elaborates the devastating effects and practice of colonization on social and individual identities. The colonizers defined the other subjects just to define themselves as superior ones by associating the positive attributes to "us" and negative attributes to "them". The colonizers drew a boundary between the world by dividing it into two parts. They defined themselves as the most superior race and, thereby, justified colonization. The colonizers claimed it their sacred duty to civilize the uncivilized (colonized) nations. Amitav Ghosh sheds light on the process of othering through different events and characters in *Sea of Poppies*. The colonizers completely controlled the native's mind which is evident in captain Chillingworth's address to the lascars of Ibis as he says:

I am your fate, your providence, your lawgiver. This *chabuk* you see in my hands is just one of the keepers of my law . . . and do not doubt for a moment that I will use it without hesitation if it should prove necessary. But remember, always, there is no better keeper of law than submission and obedience. In that respect, this ship is no different from your own homes and villages. While you are on her you must obey Subedar Bhyro Singh . . . as he obeys me. It is he who knows your ways and traditions, and while we are at sea he will be your *mai-bap*, just as I am his . . .

anyone who thinks to make trouble should know that this is what awaits them.
(Ghosh 422)

Amitav Ghosh represents the identity construction of the subjugated subjects through discourse of power in *Sea of Poppies*. The quoted lines present a glimpse of colonial era in the Indian subcontinent and illustrate the exercise of power by the colonizers over the native subjects. The words *I am your fate, your providence, your lawgiver* highlight the mental representation of the colonizers as through these words captain Chillingworth infuses the ideology of us and them in the native's mind. The phrases *your fate, your providence, your lawgiver* show the experiential values of the words as the word *your* is used repeatedly to emphasise the superior role of the colonizer.

The sentence *In that respect, this ship is no different from your own homes and villages* is an euphemistic expression (*Language and Power* 111) as it is an indirect signaling message to the natives to stay suppressed. This line has contradictory meaning as home is a word related to comfort and ease so instead of providing ease and comfort Captain Chillingworth threatens the native subjects at Ibis with the whip and its abusive use. He claims to provide a home like environment to the natives and the home and villages were not much different than Ibis under colonial rule. By the use of these formal words Captain Chillingworth represents a positive self-image.

The words *and do not* and *but remember* in this text are the logical connectors among the simple sentences which show the consequential relationship between the things. In this text, Amitav Ghosh sheds light on the process of identity formation of the subjugated subjects. The social identity of the native was formed as other in the social communication by the power of discourse.

The words uttered by Captain Chillingworth elucidate the colonial rule in the Indian subcontinent where the power was gained through power of discourse on native subjects. In this communicative event, captain Chillingworth is the only one participant who is the sole maker of everything. The text shows not only the individual power of Captain Chillingworth on the people of Ibis but represents the larger structure of colonial structure and colonial ideologies and the native subjugated other subjects.

Amitav Ghosh unveils the hegemonic centrism of the colonizers in different communicative events. He illustrates the unequal power distribution in the colonial era of the Indian subcontinent where the native subject was made deprived of agency and his voice was never heard by the dominant class. Raja Neel Rattan is a representative of the native subjugated class whose identity was constructed as other through the power of discourse. He was accused for an undone crime of forgery and severe punishment of seven years was imposed on him by the dominant class. The judge naturalizes the decision of court through discourse as he says:

This court is also in receipt of an opinion, offered by *pandits* and *munshis* who are learned in the laws of your religion: they hold that it is not lawful to punish a man of your caste and station as others are punished. . . I freely acknowledge the necessity of accommodating the law to the religious use of the natives, so far as it can be done in a manner consistent with justice. But we see no merit whatsoever in the contention that men of high caste should suffer less severe punishment than any other person; such a principle has never been recognized nor will be recognized in English law, the very foundation of which lies in the belief that all are equal who appear before it . . . in course of this trial it had become a most laughably obvious to Neel that in this system of justice it was the English themselves-Mr. Burnham and his ilk-who were exempt from law as it applied to others; it was they who had become the world's new Brahmins. (Ghosh 251)

The words of the judge *I freely acknowledge* shed light on dominant and governing schemes of the superior class and classify the behaviors of Judge as us and Neel as native them. Apparently the judge shows regard and concern for Neel as a native elite subject and

seems to be willing to provide him the opportunity and favor to take the decision according to the religious laws but, in fact, accuses him for an undone crime of forgery.

The judge's words are euphemistic in nature which construct the identity of the native as subjugated being. Initially, the judge uses formal words *I freely acknowledge the necessity of accommodating the law to the religious use of the natives* and tries to convey that he acknowledges the native religious law system, but then he strategically starts favoring Mr. Burnham. The judge is shown well aware of Neel's innocence in this crime but through the discourse of power he dominates the native subjects and takes the decision in favor of Mr. Burnham and punishes Neel for an undone crime.

The words *But we see no merit whatsoever in the contention* are the logical connector between the formal and simple sentences and are used to determine the powerful position of the judge. The judge legitimizes his wrong decision strategically through discourse. Amitav Ghosh highlights the condition of social relations among the social actors. The colonizers and the colonized are both shown as the social actors in this scenario and the colonizers strategically infuse ideologies (English law) to maintain power.

In this interactional conversation, the judge controls the complete conversation while Neel (a native subject), *munshis* and *pundits* are absently present in the text. The words *such a principle has never been recognized nor will be recognized in English law* uttered by the judge show the complete control of one participant over the others. The opinion of other participants is silenced through dominant discourse. Neel's individual identity is shown through the words he utters about the unjust English laws. Neel's words "in course of this trial it had become a most laughably obvious to Neel that in this system of justice it was the English themselves-Mr Burnham and his ilk-who were exempt from law as it applied to others; it was they who had become the world's new Brahmins" (Ghosh 251) illustrate the larger structures which are hidden inside this text. Neel's words ironically unveil the strategies of colonizers through which they dominated the native subjects and constructed their identities by highlighting their so called positives characteristics.

Sea of Poppies raises the issue of agency in subjugated subjects and traces the process of identity formation in a social setup. The identity of dominant (colonizer) and dominated

(colonized) are determined strategically through discursive strategies. The colonizers infused their ideologies through the slogan “I know my native” and defined themselves positively. The colonizers claimed it their sacred duty to teach the native subjects as it is visible from the conversation of Paulette and Mrs. Burnham:

But, with so many splendid memsahibs vying for him, said Paulette, why would he choose so poor a creature than himself? He is evidently very impressed by your willingness to improve yourself, dear, said the BeeBee. ‘Mr. Burnham has told him that you are the most willing pupil he has ever had. And as you know, dear, Mr. Burnham and the judge are completely of a mind in these things. ’But Madame, said Paulette, who could no longer control her trembling lip’surely there are many who know the scriptures far better than I? I am but the merest novice. But my dear! Laughed Mrs. Burnham. that’s exactly why you have won his regard-because you’re a clean slate and willing to learn . . . Mr. Kendalbushe is too kind, said Paulette, wiping her eyes on her sleeve, And so is Mr. Burnham . . . At this, Mrs. Burnham frowned and sat upright. Sentiments my dear *puggly*’ . . . are for *dhobis* and *dashies*. We mems can’t let that kind of thing get in the way. (Ghosh 286)

The sentence *he is evidently very impressed by your willingness to improve yourself, dear, said the BeeBee* highlights the classifying scheme of the colonizers regarding identity construction. Paulette is chosen by Mr. Kendalbushe as a match because she displays willingness to mold her personality according to English rules. The word *very impressed* shows the indirect ideology of the colonizers to rule the native subjects. *Very impressed* is used here for strategic purpose of the colonizer to dominate the natives. By praising the submissive qualities of the native subject, the colonizers strengthen their ideologies. Paulette was treated well by Mr. and Mrs. Burnham and company because she possesses a white skin. The whole process of subjugation was exercised through knowledge and power. The colonizers claimed that they have the knowledge about the native subjects so they can civilize them through their teaching thus gained power over them. The overuse of the words *willingness to improve*, *willing Pupil* and *willing to learn* shows hegemony through which the colonizers infused their ideologies in the native subjects and constructed them as silenced subjugated class of the society.

The sentence *sentiments my dear puggly . . . are for dhobis and dashies. We mems can't let that kind of thing get in the way* shows the relationship of us and them. By saying so Mrs. Burnham associates sentiments to native people and highlights it as a negative attribute of native class. The words *we mems, dhobis and dashies* draw a line between the colonizers and the natives. Through the word *mems* Mrs. Burnham shows that the colonizers are emotionally mature while the *dhobis and dashies* are represented as the inferior sentimental people.

The sentence *that's exactly why you have won his regard-because you're a clean slate and willing to learn* elucidates the larger structures ideologies inside the text. Mr. Kandalbushe shows appraisal for Pualette for her willingness to learn, In other words, her passive nature for negating herself and obeying others shows the hegemonic centrism of the colonizers. Paulette was made a subject through hegemonic discourse as she wipes her tears and praises Mr. Burnham and Mr. Kandalbushe's concern for her in this regard. *Sea of Poppies* sheds light on the cruel schemes of colonizers for power maintenance in the Indian subcontinent. Through discourse of power, they authenticated the misuse of power to sustain their authority over native subjects. In this process, the native subjects were silenced and the division of us (superior) and them (inferior) was projected. Deeti's marriage with Kalua was exploited by Captain Chillingworth and both of them were punished badly for a legal act as Zachary questions Captain Chillingworth:

But Sir, said Zachary 'surely his choice of wife is not our business? And surely we can't let him be flogged for it while he is in our custody? Indeed? Said the captain raising his eyebrows . . . Why, what do you think would happen in Maryland if a white woman were to be violated by a Negro? Why should we expect the *Subedar* and his men to feel any less strongly than we do ourselves? For this you should know, gentlemen, that there is an unspoken pact between the white man and the natives who sustain his power in *Hindoostan* . . . The day the natives lose faith in us, as the guarantors of the order of castes-that will be the day gentlemen, that will doom our rule. This is the inviolable principle on which our authority is based-it is what makes our rule different from that of such degenerate and decayed peoples as the Spanish and Portuguese. (Ghosh 500-501)

Kalua and Deeti were punished because they married each other and it was not acceptable in Hindu society as Kalua was an untouchable low caste Hindu while Deeti belonged to high caste. Captain Chillingworth took this decision to punish Kalua and Deeti for their marriage to satisfy Subedar Bhayro Singh. Subedar Bhayro Singh was a cousin to Deeti's first husband Hukam Singh and wanted to take revenge against Deeti for the crime of her elopement and marriage to Kalua. Captain Chillingworth's words *The day the natives lose faith in us, as the guarantors of the order of castes-that will be the day gentlemen, that will doom our rule* show the classifying schemes of the strategic infusion of ideology. Captain Chillingworth apparently satisfies the native religious and societal rules but, in fact, wants to maintain his cruel power in the colonized territory. Kalua deconstructs the societal norms and marries Deeti but their agency and freedom was silenced brutally by the colonizers through physical torture and punishment. Colonizers' claim as the *guarantor of the order of caste* was for their own benefit to sustain their power over the colonized.

Zachary's just questions ignited Captain Chillingworth's anger against the natives and he explained the whole process of colonization by highlighting native's negative attributes and colonizer's positive attributes. Captain Chillingworth's representation of the dominant ideology is explicit as he replies to Zachary, "This is the inviolable principle on which our authority is based-it is what makes our rule different from that of such degenerate and decayed peoples as the Spanish and Portuguese" (Ghosh 500-501). *Inviolable principle* is a formal word through which Captain Chillingworth elucidates the basis of colonial rule. Captain Chillingworth while talking to Zachary associates good characteristics with English colonizers and negative characteristics to the Portuguese and Spanish colonizers as he calls them *decayed and degenerated people*. Captain Chillingworth naturalizes his decision of flogging Kalua and Deeti through the discourse of power.

Zachary's consent in Kalua and Deeti's issue is just as he considers it a legal and personal decision as he says, "But Sir, said Zachary 'surely his choice of wife is not our business? And surely we can't let him be flogged for it while he is in our custody?'" (500). Zachary's voice is suppressed too and Captain Chillingworth in this communicative event is the only one who controls the overall event and imposes his decision. Captain

Chillingworth legitimizes the punishment of flogging by comparing the native subjects with African Americans and draws a line between the white race as higher and black and brown races as inferior ones. Captain Chillingworth's words "Why, what do you think would happen in Maryland if a white woman were to be violated by a Negro? Why should we expect the Subedar and his men to feel any less strongly than we do ourselves?" highlight the ideological larger structures of us/them and civilized/uncivilized. *Sea of Poppies* illustrates the individual and collective identity construction in the native subjects. The characters in the novel get alienated from their own culture language and norms. A foreign culture and language was imposed on native subjects which disturbed their sense of individual and collective identity. The whole native society was marginalized through discourse of power and the identities of the natives were reshaped as inferior uncivilized subjects. The identity crisis in the native subjects made them struggle to adopt English language and culture. Baboo Nob Kissin is representative of such characters as for him English was the language of liberation:

He decided that his best hope for advancement lay in finding a place with one of the city's many English firms . . . It was not just for his acumen and his fluency in English that Baboo nob Kissin's employers valued his services: they appreciated also his eagerness to please and his apparently limitless tolerance of abuse. Unlike many others, he never took offence if a sahib called him a dung-brained gubber-head, or compared his face to *a bandar's bang hole*; if shoes or paper weights were hurled his way, then he would merely aside, displaying a surprising agility for a man of his girth and weight. Insults he would endure with a detached, almost pitying smile . . . indeed, he twice switched jobs to rid himself of employers who were too much in the habit of kicking their local staff. (Ghosh 171-172)

Baboo Nob Kissin's character shows the submissive attitude of the native subjects in front of the superior colonizers. His *limitless tolerance for abuse* shows the classifying scheme of the colonizers as they appreciated those natives who were willingly submissive to their cruel authority. His services were *valued* because he was completely obeying them and negated his identity. The word *valued* sheds light on the strategic classifying ideological scheme of the colonizers. They favored those natives who were happily willing for both

physical and emotional abuse. All these schemes collectively contributed to construct native's individual and collective identity as a marginalized inferior silenced subject.

The colonizers freely abused the native subjects. Baboo Nob Kissin was abused in different ways both physically and emotionally as his English employers used to abuse him with informal abusive words like *dung-brained*, *gubber-head*' and his face was compared to a *bandar's banghole*. The use of informal abusive words illustrates the euphemistic ideological expressions of the colonizers through which they defined themselves superior by defining the native subject inferior.

This communicative event elucidates the larger structure ideology of the colonizers. The colonizers used to abuse native subjects as a normal routine and it became a normal habit to them. This abuse was exercised strategically to suppress and marginalize the native subject to such an extent so that they lose their sense of identity and agency. The English employers in this communicative event are the controlling force while Baboo Nob Kissin's identity is suppressed in such a way that *Insults he would endure with a detached, almost pitying smile*. These words elucidate the overall ideological structure of the colonizers who strategically with power of discourse and hegemony marginalized and silenced the native subjects.

The atrocities and exploitation of the colonial rule uprooted the sense of identity in the native subjects and left them in chaotic margins with a loss of identity. The colonizers constructed a hierarchy which placed the Europeans at the top of others and separated the culturally different groups as the colonized and the colonizers. Colonization was based on the binary oppositions such as the Occident and the Orient, civilized and primitive, developed and underdeveloped. The exercise of power by the colonizers created a crisis of identity in the native subjects as it is shown in the following text:

When next the rope came down again, hitting Jodu so hard that he was propelled forwards on all fours. 'That's right. Crawl, y'dog, Crawl-I'll see yer crawling like an animal afore I'm done with yer' . . . dint I say crawl? Dont lie there grindin yer gutstick on the deck-crawl like the dog that y'are. It was on the bare skin of jodu's buttocks that the rope slammed down now, and the pain forced a cry from his lips.

Allah! Bachao! Dont y'waste yer breath now, said the mate grimly. 'jack Crowle's the one to call on; no one else can save yer bacon here' . . . and no, you coolie whore-it's your turn;its time you were taught a lesson too. (488-489)

Mr. Crowle's conversation with the innocent Jodu shows the colonizer's scheme of classifying behaviors. Jodu's meeting with Munia infuriated the power structures and, as a result, they were physically tortured. Mr. Crowle's use of derogatory linguistic terms like dog for Jodu sheds light on the classifying schemes of colonizer to suppress the native identity. By using these words, Mr. Crowle draws a positive self-portrait. The native subject is portrayed as an inferior being whose job is to crawl like a dog in front of the superior colonizer. The us /them ideology gets generated when Mr. Crowle uses the word *crawl*. The dialogue "That's right. Crawl, y'dog, Crawl-I'll see yer crawling like an animal afore I'm done with yer'...dint I say crawl? Dont lie there grindin yer gutstick on the deck-crawl like the dog that y'are." (488-489) focuses on Mr. Crowle's inhuman behavior towards Jodu and his cruel words construct Jodu's identity as a silenced subjugated native subject.

Mr. Crowle beats Jodu to death by using derogatory abusive words for him and then turns to Munia to punish her for the crime of an innocent meeting with her beloved. Mr. Crowle's informal words *you coolie whore-it's your turn; its time you were taught a lesson too* help him maintain power over the native subjects. He silenced Jodu and Munia by physical and mental torture so to make them a *miserable example* for others. This torture affected the native identity and made them invisible in the dominating society. The overall scenario of native as a victim suffering for no crime and colonizer as a superior lord for punishing indirectly sheds light on the ideology of us and them. This cruelty was exercised over native subjects to subjugate them and to maintain power in the native society.

In this communicative event the participants are the colonizer and the colonized. Mr. Crowle is the dominating participant in the whole communicative event while the native audience and the native victims (Jodu and Munia) are the suppressed participants. Mr.Crowle controls the communicative event which is very much visible in the text when Jodue cried out of pain as is illustrated in the text *the pain forced a cry from his lips. Allah! Bachao!* (489) and Mr. Crowle as the dominating participant replied *dont y'waste yer*

breath now,' said the mate grimly. 'Jack Crowle's the one to call on; no one else can save yer bacon here, and no. On the macro level, the overall communicative event illustrates colonizers' domination in the Indian subcontinent which results in suppression, subjugation of the native subjects.

Amitav Ghosh brings in multiple voices from history. He records the experiences of the subjugated subjects who were silenced in the process of colonization. Paulett's conversation with Zachary Reid illustrates the colonial ideology as she says:

You have kept my secret, she whispered. Perhaps you cannot conceive what that means in this world I live in? Look around you, Mr. Reid: Do you see anyone here who would for a moment believe that a memsahib could think of a native –a servant- as a brother? No: the possible imputations would be ascribed.' 'Not by me, Miss Lambert, Said Zachary . . . Really? She said, looking him full in the eyes. It doesn't seem uncroyable to you that a bond so intimate and yet so innocent should exist between a white girl and a boy of another race? (277)

The conversation between Zachary and Paulette illustrates the classifying scheme of colonial superiority. Paulette's affiliation for Jodu as her brother is very intense and she hides this secret because she belongs to white race and says "that a memsahib could think of a native –a servant- as a brother?" Paulette's love for her childhood mate, Jodu, was natural, but she was unable to express her intense emotions. Paulette's identity as a memsahib was constructed through the discourse of power and she became a memsahib for Jodu.

Paulette's conversation with Zachary Reid elucidates the colonial mindset as she repeats the words *a memsahib* and *a native servant, a white girl* and *a man of other race*. These words shed light on the binary relationship between the colonizer and the colonized. *Man of other race* was considered inferior because of the difference and this ideology of outer group as inferior was inculcated in native mind strategically through the discourse of power.

Paulette's words to Zachary highlight the overall colonial ideology in which there is no space for a relation between *a man of race and a white girl*. The self-ascribed

superiority of colonizers divided the world and human beings into categories in which an outer group was considered inferior other and a “white man’s burden”. Paulette’s words “perhaps you cannot conceive what that means in this world I live in” explains the dread of being in relation with a native subject which was extremely condemned in white society. This sentence shows the nature of colonizer and colonized relationship in which colonizer was the dominating participant who constructed the reality of native’s identity as inferior.

Amitav Ghosh in *Sea of Poppies* elucidates the relationship of us and them in Indian subcontinent. Ghosh highlights the power structures which constructed the native silenced identity. The whole process of colonialism was a strategy to inculcate the ideology of positive us and negative them. Amitav Ghosh sheds light on the overall process of negative other representation and positive self-representation in which our “good” qualities and attributes were highlighted and their “bad” things and attributes were emphasized. The colonizer defined himself by defining the native negatively. In *Sea of Poppies*, Mr. Crowle punishes the native subjects to death for their minor unconscious mistakes Steward Pinto narrates a story of Mr. Crowle’s punishment to his fellow lascars with a pale gray face:

Steward pinto whose dark face had turned a strange ashy colour said: I know this Burra Malum –Mr. Crowle. I served on a ship with him once . . . my cousin Miguel, from Aldona, was on that ship too. he was a little younger than me . . . one day while serving dinner in bad weather, Miguel spilled some soup on this Crowle. He flew into a rage and said Miguel wasn’t fit to be a mess-boy: took hold of him by the ear, led him out on deck, and told him he would be working up on the foremast from then on. Now Miguel was a hard worker, but he couldn’t climb well . . . he begged and begged but Crowle paid him no mind. Even the *serang* went and explained the problem: whip the boy, *serang*’s efforts only made things worse-for do you know what this Crowle bastard did? . . . he deliberately made the climb even harder, by taking down the iskat: without the ladders . . . for someone like Miguel it was close to impossible, and Crowle must have known what would come of it . . . The wind took him and carried him away like a kite. (240-241)

Miguel’s suffering and punishment uncovers the hidden face of the colonizers. The sentence “took hold of him by the ear, led him out on deck, and told him he would be

working up on the foremast from then on” illustrates the classifying behaviors of colonizers as Mr. Crowle punishes Miguel for a minor mistake, humiliates him badly by taking hold of his ear callously and punishes him to death. He justifies himself for this behavior because he belongs to the superior white race and Miguel is an outer group native who is destined to suffer such atrocities. The term *begged and begged* is reworded which elucidates the ideology of us /them.

This text shows the indirect infusion of colonial ideology through different acts. Miguel apparently was punished because he committed a mistake of pouring soup on his officer’s shirt. The overall context of bad weather is ignored which caused the mistake rather he is punished to death for that mistake. Miguel’s punishment indirectly is the exercise of colonial ideology to “civilize” the uncivilized native subjects at the cost of their lives. In this process of civilizing the natives, the identity is suppressed to such an extent that they lose individuality and voice and turn into silenced subjugated subjects. The sentence “Crowle must have known what would come of it . . . The wind took him and carried him away like a kite” sheds light on the exercise of power as Mr. Crowle did not pay any attention to the scary face of Miguel and made the climbing process more difficult for him to make sure he loses his life in any case. Pinto narrates “the wind took him and carried him away like a kite”. The word *bastard* by Pinto is used for the colonizers through which Amitav Ghosh highlights the hatred of native subjects for the colonizers and decenters the center by highlighting the periphery feelings.

In this communicative event Mr. Crowle is the controlling participant as he is the one who decides death for Miguel for a minor mistake. The native participants in this communicative event don’t exhibit any agency and get silenced to death by the power structures. The ideology of us and them is highlighted in this discursive event as Crowle is the superior civilized colonizer who has to tackle the “white man’s burden” native subjects and he civilizes them in such a way that they lose their cultural and individual identities and some of them lose their lives too as it happens with Miguel.

Colonization was justified as an “extension of civilization” which naturalized the self-ascribed superiority of us over them. The colonizers used the native subjects as objects to sustain their power. The colonial ideology was infused strategically in the native subjects

which constructed the native identity as silenced subjects. Mr. Crowle humiliates Neel and Ah Fatt inhumanly just for the sake of fun. Neel and Ah Fatt are accused of undone crimes and punished mercilessly by the power structures. Subedar narrates the growing affiliation between Neel and Ah Fatt to Mr. Crowle who frames a game by asking Neel and Ah Fatt to urinate on each other. The identity of well- educated people like Neel and Ah Fatt is silenced by the misuse of power structures as it is illustrated well in the following text:

Whats the wager, sir? Said Neel. ‘That one o’yer is a –going to empty the Jordon on t’other’... ‘Jordon’s greek for piss-dale, Jack, said the mate impatiently.’I am betting one of o’yer is going to squeeze his taters on t’other’s phizz. So there y’have it. No blows or beating, mind: nothing but situation. yer a-going to do it o’yer own will or not at all. I see sir. So what do y’make of me chances, jack-gagger? Neel tried to think of himself urinating on Ah Fatt, for the entertainment of these two men, and his stomach turned . . . closing his eyes, Ah Fatt turned his face to the sky and squeezed out a thin trickle of urine over Neel . . . ‘Good day’s work, jackin-ape! There’s a lesson in how to use a spart to catch a mackerel. Gave yer mate a taste o’yer piss and earned y’self a gobful of goatshit to boot! (475-477)

Mr. Crowle’s behavior highlights the classifying scheme of colonial behaviours. Mr. Crowle misuses his power and disgraces Ah Fatt and Neel to urinate on each other just to enjoy their enmity. He didn’t want friendly terms between the lascars and criminals on Ibis and punished Ah Fatt and Neel for that. The words he uses for both Ah Fatt and Neel show his inhumane brutal behavior towards native subjects because he belonged to the self-ascribed superior race. “I am betting one of o’yer is going to squeeze his taters on t’other’s phizz. So there y’have it. No blows or beating, mind: nothing but situation”. This text shows the discursive practices of colonizers through which they dominated the colonized society. *I am betting* shows the superiority in his tone that he has to win the bet in any case and at any cost. *Squeeze his tatters* and *other phizz* are humiliating words he uses for well educated people like Neel and Ah Fatt. He further adds *no beating no blow* which shows that for a colonizer self-respect of a native doesn’t really matter and this humiliating act was just a minor act for recreation of the colonizer.

Ah Fatt and Neel's humiliation sheds light on the ideology of the colonizer that to them native was merely an object who could be used for any purpose. Mr. Crowle uses very informal words like *Jackin-ape* and jack-gagger for Neel and Ah Fatt to exhibit his superiority over them. Neel and Ah Fatt were well educated and well versed individuals of society who were brutally treated by the colonizers.

The so called process of civilizing the uncivilized natives suppressed the native identity to such an extent that they lost their individuality and voice and became colonized subjects. The sentence "Good day's work, jackin-ape! There's a lesson in how to use a spart to catch a mackerel." shows the exercise of colonial power as Mr. Crowle won the bet by force and betrayed Ah Fatt in a disgusting manner and made him urinate on his best friend Neel. Mr. Crowle betrayed Ah Fatt by showing him opium as he knew that Ah Fatt was an opium addict. Ah Fatt did not get the reward of opium rather a *goat's shit* to chew with a wicked laughter of Mr. Crowle and Subedar as Mr. Crowle says "Gave yer mate a taste o'yer piss and earned y'self a gobful of goat's shit to boot". Mr. Crowle controls the overall communicative event and dominates all participants in the event.

4.3 Us/Them and Othering in *The Heirs of Columbus*

The Native American literature is a tool of resistance to the colossal history of colonization. The Euro-centric discourse works in the "otherness-mechanics" and writes history of the Native Americans through the construction of binary pairs. The main motive of the colonizers was to "civilize" the natives. According to the Native American writers, science, literature and media constructed "the Indian that never was" (Bataille 4-5). Vizenor argues in the same vein and says "the Indian is a romantic colonial invention, an absence of true natives and their tradition, a simulation that has become the main disguise of colonial surveillance" (*Trickster Discourse* 279). According to Vizenor the surveillance is still continued and the indigenous culture can get rid of it only if it detaches itself from the dominant discourses of "Indianess". Staurt Hall argues:

The identities are about questions of using the resources of history, language and culture . . . not "who we are" or "where we came from," so much as . . . how we

have been represented and how that bears on how we might represent ourselves. Identities are therefore constituted within, not outside representation. (4)

Aware of this dilemma, Vizenor challenges the colonial grand narratives, exposes the colonial strategies and redefines the Indian stereotypes, representation of native culture, identity and distorted images. He shows the superiority of the Indian culture in contrast to the so called civilized invasion which brought death to the native's pattern of life and belief systems. The false representation of the Indians took place through the discourse of power. The native American writers fight against the colonial tricks which subjugated the native through different strategies. The colonizers with their "civilizing mission" displaced the native from their land, defined and represented their image in a distorted way. All these strategies resulted in a stereotyped image of the Indians. In depth study of American Indian literature sheds light on the bestowed image of the native from the dominant culture. The construction of the native stereotype image is an act of power as both social and individual identities get constructed in the social setup through the practices of power by the dominant. Gilles and Middleton assert:

Discourses of gender or race –the ways in which sexual and 'racial' differences are defined, talked about, represented visually-create the conditions in which men and women experience their lives. If we see culture as 'the production and circulation of meaning' then culture is a significant site for the formation of discourses by which one social group or community (a sex, race, nation or society) legitimates its power over another group or community. (25)

Identity is the border between the personal sense of self that includes values, beliefs, irrational and rational motivations, conscious and unconscious emotions and feelings which arise from the different desires and experiences, and the factors and aspects that create the social context in which these motivations and feelings (sex, age, and ethnicity) are experienced (Gilles and Middleton 32-35). The stereotyped American Indian identity is opposed by many contemporary Native American writers as they raise voice against the unidimensional and superficial representation of the Indians. Paula Gunn Allen asserts:

Images of Indians in media and educational materials profoundly influence how we act, how we relate to the world and to each other, and how we value ourselves. They also determine to a large extent how our men act toward us, toward our children, and toward each other, The popular American image of Indian people as savages with no conscience, no compassion, and no sense of the value of human life and human dignity was hardly true of tribes . . . but as Adolf Hitler noted a little over fifty years ago, if you tell a lie big enough and often enough, it will be believed. Evidently, while Americans and people all over the world have been led into a deep and unquestioned belief that Americans and Indians are cruel savages, a number of American Indian men have been equally deluded into internalizing that image and acting on it. Media images, literary images, and artistic images, particularly those embedded in popular culture, must be changed. (192-193)

The Native American Postmodern writers deconstruct the constructed knowledge of the Euro American discourse by bringing margins in the center. Native American writers dismantle the grand narratives of history and stereotyped identity, thus resist and write back to the discourses of power. Vizenor deconstructs the discourses of “otherness” and constructs a space for cultural survivance (survival and resistance) and social dialogue. He confronts the colonial myths and false representation of native identity and distorted attitudes in his works. *The Heirs of Columbus* raises the issues of American Indian “otherness” and its historical construction through the discourse of power by the colonizers. Vizenor raises his voice against the misrepresentations of American Indian image as he asserts: "we're all invented as Indians . . . and we are stuck in coins and words like artifacts" (qtd. in Owens 15). He uses counter-representation to decenter white dominating positions and relocate the Native Americans from marginal positions to the center. He traces the colonial history of Columbus’s invasion from many perspectives and highlights the colonial strategies for the construction of native’s identity Columbus’s first encounter with the native is elaborated ironically in *The Heirs of Columbus*:

Columbus unfurled the royal banner; and the green cross of the crown shivered on the wind over the island the tribe had named Guanahani. He was blinded by the white sand, the broken sun on the water. He showed his sword to a painted servant

on the beach, “and through ignorance he grabbed it by the blade and cut himself” . . . “in order to win their friendship, since I knew they were a people to be converted and won to our holy faith by love and friendship rather than by force, I gave some of them red caps and glass beads which they hung around their necks” he wrote about his first encounter with the tribal people in the New world. (3-4)

Columbus’s first encounter with the natives is recorded in an ironical tone by Vizenor. The words *painted servant on the beach* show the construction of reality which is based on the ideology of the colonizers. The moment Columbus landed on the American soil, he considered the natives as servants. The word *painted* is also used in a derogatory way which again labels the natives as *primitive* ones. The structure of the vocabulary used by the Admiral of Ocean Sea is based ideologically that stigmatized the native as an alien and inferior beast. Vizenor criticizes the ways in *The Heirs of Columbus* through which the native was subjugated and governed by the power structures.

The whites define the native as an inferior alien beast. The way Christopher Columbus narrates his first visit to the *painted servant* illuminates the expressions present in the quoted text. According to him, the native was next to beast as he cut his hand because of ignorance and lack of common sense as Columbus says “through ignorance he grabbed it by the blade and cut himself”. Through this description, Columbus indirectly defines the native as an *ignorant* being who lacks the basic common sense. The colonizers used such words to define the natives and projected them as the “uncivilized” savages.

Christopher Columbus’s persuasive language highlights the expressive values of the words in the above quoted text. He uses different strategies to win the favors of the natives thus persuades them to trust him. Vizenor rewrites the story of conquest in *The Heirs of Columbus* to illuminate the tricks through which Indian social and personal identity was falsely constructed. Columbus’s comments *I gave some of them red caps and glass beads which they hung around their necks* represent the natives negatively and Columbus (colonizer) positively.

Columbus’s words *I knew* relate to Foucault’s theory of knowledge and power mechanism. According to Foucault, knowledge of the subject gives space to have power

over it. Edward Said argues in the same vein about the construction of orientalism and other native identities through discourse of power in his *Orientalism* and asserts “The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences” (Said 1). Columbus’s words “to be converted and won to our holy faith by love and friendship rather than by force” shed light on the logical connectors he uses to overpower the native subjects hegemonically. According to Gramsci, hegemony is a construct through which power is exercised by “force, consent, or a combination of the two” (qtd. In Croteau & Hoynes 165). Vizenor’s urge for converting the natives to Christianity illuminates the colonial slogan “save the savage through Christianity”. Columbus’s first encounter with the native makes him view the native through European gaze. The native, thus, was subjugated hegemonically by different strategies which resulted in a stereotyped representation of the native subjects.

Vizenor records Columbus’s remarks about the Native Americans in *The Heirs of Columbus*:

“They ought to make good and skilled servants, for they repeat very quickly whatever we say to them,” but he misconstrued a tribal pose and later traced his soul to the stories in blood. “They all go naked as their mothers bore them, including the women, although I saw only one very young girl” . . . Columbus and the sailors were haunted by the wild puppets and roused by a golden shimmer on the night water. Samana was an island in the ocean sea that would be imagined but never possessed in the culture of death. Five centuries later the crossblood descendants of the explorer and the hand talker declared a new tribal nation. (4)

This excerpt from Columbus’s journal highlights the construction of the binary opposites. Columbus’s authoritative tone and use of language determines his position as a superior member of the society. The choice of the words highlights the colonial classifying schemes as he says, “They ought to make good and skilled servants, for they repeat very quickly whatever we say to them”. The words *good and skilled servants* divide the natives and the invader in an unjust way. The master and slave relationship is structured through the ideologically based vocabulary. Columbus’s classifying scheme is further highlighted in

his choice of vocabulary when he says *for they repeat very quickly whatever we sat to them*. Through this instrumental scheme of language, he determines his position as a superior, suppresses the natives for not possessing the “European traits” and presents a distorted image of the Indians.

The quoted excerpt illuminates the relational values of the colonial strategies exercised on the Native Americans during their first encounter to the Admiral of the Ocean Sea. Columbus’s words *they ought to* highlight the choice of words which construct social relationship of superior and inferior between the participant that is the colonizer and colonized. Columbus’s vocabulary in the quoted text illuminates the euphemistic expressions of the dominant (colonizer). It provides the basis of native subjugation which continued for centuries tagging the native as inferior primitive subjects. It shows the strategies of negotiating a relationship with the native on unequal basis. Columbus’s comments “they all go naked as their mothers bore them, including the women, although I saw only one very young girl” euphemistically negates the positive attributes of the Native and focuses on those attributes which he termed as negative thus requires to be amended through control of the colonizer.

Vizenor deconstructs the center by his trickster discourse of parody in the above quoted text. He records the colonial history through excerpts from Columbus’s journals and then reverts it with his own comments. Narration of history from two different perspectives in the quoted text highlight the ideologically contrastive schemes representing different values of the dominant and dominated. Columbus’s words “They ought to make good and skilled servants, for they repeat very quickly whatever we say to them” highlight the colonizer classifying scheme while Vizenor’s comments “but he misconstrued a tribal pose and later traced his soul to the stories in blood” illuminate the native classifying scheme of subversion. Vizenor portrays Columbus ironically as he “he traced his soul to the stories in blood” thus belong to the Native Americans. By showing Columbus the ancestor of all the stereotype Indians Vizenor dismantles the whole ideology of the colonizers.

In this communicative event of the participants (colonizer and colonized) colonizer is the one who takes the overall control over the other participant (colonized). Columbus’s

choice of vocabulary in the text makes him powerful in this interactional conversation. The dominant choice of words such as *They ought to, Skilled and good servants, repeat very quickly whatever we say to them, they all go naked as their mothers bore them* illustrate the whole scenario of the first communicative event between the natives and the colonizers in which the native was represented as inferior beings. Vizenor deconstructs the Columbian (colonizer) ideology of Indian stereotyped identity when he narrates that “Columbus and the sailors were haunted by the wild puppets and roused by a golden shimmer on the night water. Samana was an island in the Ocean Sea that would be imagined but never possessed in the culture of death” (4). On the one hand, he shows Columbus’s urge for Samana and, on the other hand, highlights the disastrous colonial “culture of death”. According to Vizenor, Samana healed the deformed Columbus through intercourse but he turned out a thankless creature of the culture of death who imposed the culture of death on the natives by snatching their harmonious way of life. The survivance illuminates the larger scale structure of natives’ subversive resistance as Vizenor says, “Five centuries later the crossblood descendants of the explorer and the hand talker declared a new tribal nation”

(4). The cross blood descendents of Columbus and the hand talker, Samana, show the superiority of the natives mock at Columbus’s ideology.

Vizenor changes Columbus’s nationality in *The Heirs of Columbus* and challenges the fixed binary pairs. James Cox asserts in his *Muting White Noise* it is “not [meant] to condemn or vilify Columbus but to insert Indigenous people into colonial histories, to mock Euro western doctrines of racial purity or pure racial (particularly Anglo-Saxon) ancestry” (130). The blood quantum theories which constructed the stereotyped Indianess are challenged in the narration as Vizenor creates a cross blood identity of the descendents of Columbus. Arnold Krupat in his “Stories in the Blood’: Ratio- and Natio- in Gerald Vizenor’s *The Heirs of Columbus*” postulates that the dismissal of blood identity and blood quantum theory values a ratio identity which is based on the cultural vale rather than blood/birth identity (116). Vizenor dismantles European-discourse by recording passages from Columbus’s Journal which constructed the Indians as inferior:

Columbus lowered the sails, anchored on the Lee, and touched the white coral beach of the New World. “At dawn we saw naked people,” he entered in his journal

on Friday, October 12, 1492. “I went ashore in the ship’s boat . . . to this island I gave the name *San Salvador* in honor of our Blessed Lord.” He unfurled the royal banner with the great green cross and declared possession of the island in the name of the crown. *Guanahani*, the tribal name of the island, ended that ruinous morning with the return of civilization. (36)

The choice of words indicates that Columbus considers the native subject as ignorant and uncivilized. The quote *At dawn we saw naked people* shows Columbus’s strategy through which he humiliated the natives. The term *naked* brings to the fore the inferior status of the native subjects. The colonizers describe native as “primitive” for self-definition. By defining the naked native as primitive Columbus defines himself as civilized thus superior.

Columbus’s authoritative tone determined the status of the native in the social hierarchy of power relations. He places the us at the top and them at the lower level because of their “primitive” behaviors. By placing the us on the top in the hierarchy of power relations he acts in an authoritative way and renames the island as says “to this island I gave the name *San Salvador* in honor of our Blessed Lord. He unfurled the royal banner with the great green cross and declared possession of the island in the name of the crown” (36). This self-assumed superiority and authority further results in construction of native identity in dark negative colors. Vizenor unveils the colonial strategies which resulted in alienation of native’s identity. Names of individuals and places provide a strong sense of belongingness which is an integral part of identity. By changing the name of native island into *San Salvador* Columbus made it his own thus deprived the native from sense of belonging which effected native identity badly. The formal choice of words like *San Salvador* and *possession of island in the name of crown* by Christopher Columbus have twofold meanings as on one hand by renaming the island he subjugated the native identity and constructed him as inferior subject through his word games and on the other hand he strategically makes the crown happy by naming the island and taking possession of it in his name.

The passage is significant as it focuses on the change of names of the native places that brought about destruction of the native land. “Guanahani, the tribal name of the island, ended that ruinous morning with the return of civilization” is a metaphor which serves both the colonial discourse and the native counter discourse of resistance. For Columbus, renaming the island metaphorically brought civilization to the new world and, thus, *ended the ruinous morning*. The same act serves as a metaphor for destruction for the native identity and culture as the “civilization” brought by the colonizer was, in fact, destruction in disguise.

In this interactional conversation Columbus (colonizer) controls the turns of others hence is the controlling dominant participant. The control is maintained through the power of discourse as he uses derogatory terms for native description. All the colonial strategies used in the quoted text construct the native identity as inferior them thus subjugate the role of native participant. Renaming the places further heightens the subjugation as he controls the place on one hand and deprives the native of their land and sense of possession on the other hand. The larger scale structure exist in the quoted text are the colonial ideologies which are infused strategically by the admiral of ocean sea to maintain power and dominance hegemonically through the power of discourse.

Vizenor redefines the native identity through stories in blood (Stories of Survivance) that helps the Native Americans to heal the wounds caused by the colonial dominant culture. In the epilogue, Vizenor restates the link between the stereotype beings and Columbus and illuminates the ways the trickster discourse rerecords the colonial gaze. In the epilogue, he asserts “Christopher Columbus landed in the New World with a striven western gaze that would be overturned in five centuries by the tribal people he saw as naked servants with no religion” (184). In these lines, Vizenor asserts that Columbian gaze through which he viewed the native as servant is overturned by the policy of survivance. According to him, Columbus is the father of stereotyping the Indian image and quotes Mary Campbell who postulates that Columbus is the “originator of New World ‘descriptions and narration” (185). He quotes many writers and texts which use Columbian discourse to project stereotyped notions of Native Americans. Vizenor states that

stereotyping of Indian is in fact Columbian legacy. Vizenor illustrates the colonial strategy of Columbus through which he describes the natives:

No sooner had we concluded the formalities of taking possession of the island than people began to come to the beach, all naked as their mothers bore them, and the women. The tribal people, he wrote in his journal, had “handsome bodies and very fine faces, though their appearance is marred somewhat by very broad heads and foreheads more so than I have ever seen in any other race . . . Many of the natives paint their faces; others paint their whole bodies; some, only the eyes or nose. Some are painted black, some white, some red; others are of different colors. (37)

The quote *Taking possession of the island* illuminates the colonial authoritative strategy through which the colonial ideologies were infused for power maintenance. Columbus’s repetitive comments *all naked as their mothers bore them, and the women* portray the natives negatively.

Columbus apparently describes the physical appearance of the native in a good way but means otherwise. His description “The tribal people, Columbus wrote in his journal, had handsome bodies and very fine faces, though their appearance is marred somewhat by very broad heads and foreheads more so than I have ever seen in any other race” (37). Columbus portrays the natives in a disfigured way as he appreciates the *handsome bodies* and *very fine faces* but, at the same time, ridicules their *broad heads and foreheads*. The Indian race to him is the unique race in a derogative sense of the word. The discourse choice of Columbus for native’s physical description creates an unbalanced relationship between Columbus (us) and Native (them).

The physical description of the marred native serves as the metaphor for the distorted image of the Indians. In a persuasive language, Columbus exhibits a negative image of the natives. Columbus’s description regarding the native traditional traits “Many of the natives paint their faces; others paint their whole bodies; some, only the eyes or nose. Some are painted black, some white, some red; others are of different colors” (37) is highly significant as he associates the different painted faces with ignorance.

Columbus repetitively associates negative representation with the natives. . He dominates the overall interactional conversation by silencing the subjugated ones. Vizenor suggest in *The Heirs of Columbus* that imagination is important to overturn the Euro-centric discourse and Native American Stereotype Indian. The novel links the stereotype Indian to the utopian American models and, thus, reverses the colonial discourse. The term Indian is an invention which is created by the Euro-Americans. The stereotype Indian is constructed through the simulation of the real. Vizenor asserts that the Indian lacks any referent, therefore, it never existed (Blaeser 56). Vizenor places the Indian in the absence which is created through simulation:

The word Indian . . . is a colonial enactment, not a loan word, and the dominance is sustained by the simulation that has superseded the real tribal names. The Indian was an occidental invention that became a bankable simulation; the word has no referent in tribal languages or cultures. The postindian is the absence of the invention, and the end of representation in literature. (*Manifest Manners* 11)

The stereotype image of Indian and the term Indian are constructed through misrepresentation by the dominant discourse. By defining the native as Indian the Euro-Americans define themselves as superior than the primitive Indian. Vizenor deconstructs the image of the simulated Indian by recording the strategic policies of colonizers and asserts:

Columbus inherited the signature of survivance, discovered a new route to colonial wealth, and was responsible for one of the most notable shipwrecks in history. He concluded that the disaster was predestined . . . Ferdinand Columbus, In *The life of the Admiral*, wrote that his father forgot his grief over the loss of his ship when he was given gold. “God had allowed it to be wrecked in order that he should make a settlement and leave some Christians behind to trade and gather information about the country and its inhabitants, learning their language and entering in relations with people” . . . Columbus had more trouble two weeks later; the first dangerous encounter with tribal people in the new world. The sailors attacked the tribe when they landed on the beach to gather supplies for the voyage. “The sailors were ready, since I always advised my men to be on guard, he wrote in his Journal. “They gave

one Indian a great cut on the buttocks and wounded another in the breast with an arrow". (42-43)

Vizenor parodies history of Columbian voyages to the New World in a subversive way. The sentence *Columbus inherited the signature of survivance* shows the classifying scheme of the natives which dismantles the dominant discourse. *The signature of survivance* helps the native to break the shackles of stereotype Indian. By showing Columbus with *the signature of survivance*, Vizenor highlights the ideological representation of the natives. The real native strives for continuation and resists dominance. Vizenor's commentary on Columbus' voyages subvert the colonial ideology by representing the real face of the colonizers. Vizenor's comments about Columbus that he "discovered a new route to colonial wealth, and was responsible for one of the most notable shipwrecks in history" shed light on the colonial interests which had serious consequences. Many people lost their lives in the process of colonization. Vizenor blames Columbus and considers him responsible for "the most notable shipwrecks in history". This shipwreck of *Santa Maria* was forgotten when he was given gold. Ferdinand Columbus, In *The Life of the Admiral*, wrote that his father forgot his grief over the loss of his ship when he was given gold (42). Vizenor contests the colonial ideology and rewrites history to highlight the greedy nature of the Admiral of Ocean Sea. Vizenor's remarks highlight the materialistic nature of the explorers which took many lives of his fellows and the native people.

The quoted text shows the relations between the participants (us and them) in this social event. Ferdinand Columbus's impressions about his father's voyages draw attention to the religious ideology of the colonizers as he says, "God had allowed it to be wrecked in order that he should make a settlement and leave some Christians behind to trade and gather information about the country and its inhabitants, learning their language and entering in to relations with people". Religious discourse is used to legitimize the invasion on the native lands which further resulted in us and them identity construction of the native subjects. The *Santa Maria* shipwreck according to Ferdinand Columbus was a sacred sign from God as *God had allowed it to be wrecked*. The formal use of religious discourse (vocabulary) signifies the relational value of the text as it formally legitimizes the action of one participant (the colonizer). According to Ferdinand Columbus, the Christians were

left behind to trade and gather information about the country and its inhabitants, learning their language and entering in to relations with people (42). But, in fact, the colonizers' language was imposed on the natives to subjugate their identities and cultural values.

The identity of the native was taken as out group from the very first encounter as recorded by Vizenor "Columbus had more trouble two weeks later . . . The first dangerous encounter with tribal people in the new world. The sailors attacked the tribe when they landed on the beach to gather supplies for the voyage" (43). The fellow sailors of the Admiral of Ocean Sea treated the natives badly, attacked and injured them for the *supplies for the voyage*. Columbus's treatment with the natives was based on the us and them relation which resulted in the stereotype identity of Indian.

In the quoted communicative event, Columbus and his fellows were the controlling participants as they subjugated the native discursively. Columbus's remarks about his encounter determine his position as superior in this communicative event as he says, "The sailors were ready, since I always advised my men to be on guard, he wrote in his Journal. "They gave one Indian a great cut on the buttocks and wounded another in the breast with an arrow". Columbus misuses power over native subjects to subjugate them as the native were wounded by Columbus's fellows for *supplies for the voyage*. The larger structure exist in the quoted text are the colonial ideology of us and them which work discursively placing the native in the margin by the discourse of power.

The Heirs of Columbus exhibits the chronic representation of primitive inferior Indian constructed by the Euro Americans through the exercise of power. These representations function at conscious and unconscious levels to maintain power. Native American writers deconstruct the stereotype Indian through their writings to refute the Eurocentric notion. Standing Bear asserts in the same vein:

White men who have tried to write stories about the Indian have either foisted on the public some blood-curdling, impossible 'thriller; or, if they have been in sympathy with the Indian, have written from knowledge which was not accurate or reliable. No one is able to understand the Indian race like an Indian. (*My People of Sioux* v)

The American Indian writers raises their voice against the Eurocentric literature. Vizenor unveils the Eurocentric ideology by rewriting history in a subversive ironical way, records the construction of Indian and reconstructs him in his narration as he asserts:

He was touched with an unbelievable passion, but never mentioned her in his Journal or letters to the monarchs. He wrote that he would take “six of them” when he departed “in order that they may learn our language” . . . I cannot get over the fact of how docile these people are. They have so little to give but will give it all for whatever we give them, If only broken pieces of glass and crockery” . . . “There never crossed the mind of Columbus, or his fellow discoverers and conquistadors, any other notion of relations between Spaniard and American Indian save that of master and slave”, wrote Morrison in *Admiral of ocean Sea.*” So the policy and act of Columbus for which he alone was responsible began the depopulation of the terrestrial paradise that was Hispaniola in 1492 . . . It never occurred to him that there was anything wrong in this pattern of race relations”. (37-38)

Vizenor records Columbus’ dominant behavior as he comments, “He wrote that he would take “six of them . . . in order that they may learn our language”. Forcing the foreign language on the natives constructs the us/ them relation between the natives and the colonizers. Through the statement “That they may learn our language”, Columbus portrays a positive self-image and a negative native image as the native is in need of learning the language of the superior race. Jamaica Kincaid asserts in her *Small Place* “I met the world through England, and if the world wanted to meet me it would have to do so through England” (92). Vizenor highlights the ideologies of the colonizers which divides the aspects of reality into simulations. Columbus’s choice of words for the native are derogatory as he takes the good qualities of native in dark colors thus defines the native as an innocent primitive who needs to be civilized and cultured. Columbus’s description draws a line between the civilized and the uncivilized races as he says “I cannot get over the fact of how docile these people are. They have so little to give but will give it all for whatever we give them, If only broken pieces of glass and crockery” (38). The word “docile” is used to define the submissive nature of the natives. The “docile” nature of the natives is taken negatively. Columbus’s remarks about the Indian generosity and hospitality are termed as

adverse traits as he says “They have so little to give but will give it all for whatever we give them, if only broken pieces of glass and crockery” (38). By defining the native this way Columbus legitimizes us attributes as superior and them attributes as inferior thus deprives the native from agency and silences him.

In the quoted excerpt the relational values of discourse are significant as these portray the social relations which are based on the binary of us and them between the social actors. In this colonial discourse, the binary of us and them situates the in group in the category of civilized and cultured while them in the category of uncivilized and uncultured. The identity of native is constructed through the us/them polarization on two levels that is firstly our actions are referred as good and their as bad, secondly the group demarcation that is in group and out group. *Fellow discoverers and conquistadors* in the excerpt refer to the in group that consider the outer group inferior as Vizenor quotes Morrison, “There never crossed the mind of Columbus, or his fellow discoverers and conquistadors, any other notion of relations between Spaniard and American Indian save that of master and slave” (38). According to Morrison, the relation between the native and Spaniard is based on the master slave binary from the very first encounter as the native and his attributes belong to the category of “out group”.

Columbus is the overriding dominating participant in this communicative event recorded in the quoted excerpt. Vizenor’s comments about Columbus’s racist behavior are subversive as he asserts “It never occurred to him that there was anything wrong in this pattern of race relations”. Vizenor criticizes the legitimizing strategy of Columbus as Columbus considered his actions just and fair on the basis of binary relations of us and them between the colonizer and the colonized. The identity construction of the native through discourse of power is discussed by Vizenor and further dismantled by showing Columbus with Samana as Vizenor comments, “He was touched with an unbelievable passion, but never mentioned her in his Journal or letters to the monarchs”. Samana the tribal hand talker heals Columbus and sets him free from his childhood curse of physical deformity. Vizenor contests the dominant ideology in these lines by highlighting Columbus’s *unbelievable passion* for the native hand talker Samana.

4.4 Us / Them and Othering in *Nervous Conditions*

The notion of self is traditionally derived from one's past, culture and education. The individual positions himself in the society in the light of these factors. The sense of individual and collective identity of the colonized subjects got disturbed because of the disrespecting colonial culture and force. The education system was replaced by the colonizers who infused their tradition and culture thus replaced the glory of native past. The dominated culture made it difficult for the native's sense of self to find a niche in the stigmatized society. Tsitsi Dangarembga's *Nervous Condition* describes the firsthand records of the colonial experiences. Dangarembga writes back to the dominant discourse and exposes the veiled sufferings of the colonized subjects. Through her narration, she reveals the facts which are not given space in the traditional accounts of history. *Nervous Conditions* highlights the question of native identity, resistance and trauma in the context of colonial era and illuminates the strategies through which the subjugated identity was formed and constructed. Tambu narrates:

This was the walk that my brother detested! Truly . . . Yet resentful he was, and most of the time he managed to avoid it by staying at the mission after the end of term . . . My uncle insisted that Nhamo be home for it on the grounds that there were no examinations pending to justify his staying at the mission. Thus Nhamo was forced once a year to return to his squalid homestead, where he washed in cold water in an enamel basin or flowing river, not in a bathtub with tapes gushing hot water and cold; ate *sadza* regularly with his fingers and meat hardly at all, never with a knife and fork; where there was no light beyond the flickering yellow of candles and homemade paraffin lamps to escape into his books when the rest of us had gone to bed. All this poverty began to offend him, or at the very least embarrass him after he went to the mission, in a way that it had not done before. Before he went to the mission, we had been able to agree that although our squalor was brutal, it was uncompromisingly ours; that the burden of dispelling it was, as a result ours too. (4-7)

The quoted excerpt illustrates the fragmentation of the self due to the appropriation of colonial culture. Tambu's comments about Nhamo's detesting behavior for his culture and people illuminates the classifying schemes of the colonizer through which the native was subjugated and alienated from his own local culture. The colonial strategies created "nervous conditions" in the native's mind. Tambu's comments about Nhamo's hatred and humiliation for the local culture is constructed by the dominant discourse of the colonizers. The moment he got admission in the missionary school, he felt alienated from his own culture as Tambu says, "This was the walk that my brother detested! Truly . . . Yet resentful he was, and most of the time he managed to avoid it by staying at the mission after the end of term". The words *resentful* and *detested* shed light on the aspect of native hybridity and the reality of the chaotic situation. The concept of home is traditionally associated with comfort but in Nhamo's case it is different because he tries to adopt the colonial ways of life.

The colonial discursive strategies constructed Nhamo's identity as a subjugated subject. Through formal use of words, Tambu unveils the identity of her brother, Nhamo, who was disturbed by the colonial education. Nhamo felt comfortable in the white ways of living as Tambu asserts, "Thus Nhamo was forced once a year to return to his squalid homestead, where he washed in cold water in an enamel basin or flowing river, not in a bathtub with tapes gushing hot water and cold". Here, the word *forced* depicts the colonial ideology which distorted the native self-image to such an extent that they were *forced* to visit home once a year and felt detested and humiliated at home. *Squalid homestead* are the words which illuminate the native's feelings of dejection for home as home is now associated with discomfort in Nhamo's case because his identity is transformed and he feels better to associate himself with the superior colonizer group.

The colonial discourse associated self with the superior behaviors which intensified the position of other as an inferior subject as it is visible in character of Nhamo. The superiority of the colonial culture is infused so strongly in the native's mind that eating *sadza* with hand is considered a sin. The culture of *fork and knife* is preferred over the native culture of eating *sadza* with fingers. Through these metaphorical expressions,

Dangarembga highlights the construction of the native identity as an inferior other subject in the colonial context.

Nhamo's perception of social reality as an inferior subject is constructed discursively. Tambu comments "All this poverty began to offend him, or at the very least embarrass him after he went to the mission, in a way that it had not done before. Before he went to the mission, we had been able to agree that although our squalor was brutal, it was uncompromisingly ours; that the burden of dispelling it was, as a result ours too". The things which belong to home embarrass Nhamo after he has joined the mission; his sense of self is completely changed when he encountered the foreign culture and education. The colonial ideologies are used as a tool of power for constructing unequal relations.

Nervous Conditions narrates the story of struggle, trauma, identity crisis, resistance, submission, assimilation and domination in the colonized Rhodesia. The colonial imaginary representations were transmitted to native subjects through different colonial discursive strategies which motivated the native to accept the dominant culture. According to Althusser, these ideological practices are "ideological state apparatuses" (qtd. in Asmat, Hayat, Qasim 44) which serve to form subjects who accept willingly the privileged system of the hegemonic dominant. To reinforce control over the natives, the colonizers chose intellectual individuals to make them "good munts". Babamukuru's character evidently highlights the role of a good colonized subject who serves the mission of the colonizers by and reinforcing European ideologies in the native land. He prefers Christian ways to his native belief system and insists on a Christian marriage of Jeremiah and Ma'Shingayi. Babamukuru's character is portrayed ironically in *Nervous Conditions* as apparently he seems a perfect man but, in fact, he exhibits "nervous conditions" as Tambu comments:

For from my grandmother's history lessons, I knew that my father and brother suffered painfully under the evil wizard's spell. Babamukuru, I knew was different. He hadn't cringed under the weight of his poverty. Boldly, Babamukuru had defied it. Through hard work and determination he had broken the evil wizard's spell. Babamukuru was now a person to be reckoned with his own right. He didn't need to bully anybody any more. Especially not Maiguru, who was so fragile and small she looked as though a breath of wind could carry her away. Nor could I see him

bullying Nyasha. My cousin was pretty and bold and sharp. You never thought about Babamukuru as being handsome or ugly, but he was completely dignified. He didn't need to be bold anymore because he had made himself plenty of power. Plenty of power, a lot of education, plenty of everything. (50)

Tambu says, *Through hard work and determination he had broken the evil wizard's spell.* The use of synonymous words like *hard work* and *determination* illuminates the experiential value of the text and highlights the ideology of the colonizer which through different strategies constructed the identity of the inferiorbeings. Babamukuru's mimicry of the dominant culture is termed as *hard work* and *determination* which can be the watchwords to enter the realm of prosperity. The dominant culture of the colonizers was represented as a symbol of prosperity and happiness. Babamukuru's identity is constructed discursively which does not lead to success as he encounters many problems in his life. He is represented as a shallow character who is apparently *dignified* but treats his wife and daughter badly under the garb of civilization. Through Babamukuru's character, Dangarembga highlights the shallowness of the white culture which apparently seems dignified. Tambu's description of Babamukuru's state is ironical when she says *he had made himself plenty of power. Plenty of power, a lot of education, plenty of everything.* The *plenty* of everything that is *power, education* and *money* refers to the plenty of whiteness which destroyed the native culture and constructed broken identities.

The quoted excerpt portrays Babamukuru's character in an ironic way. Through the use of formal words, Babamukuru's (a colonized subject) negativity is mitigated. Babamukuru's identity as a colonized subject gets suppressed and whatever he speaks reinforces the colonial agenda. Babamukuru's identity is described in formal words which ironically highlight the colonial strategies of subject construction as Tambu says *a person to be reckoned with his own right.* The choice of formal words in the quoted statement is ironic in nature as Babamukuru does not have his own individuality and agency and speaks in the voice of the adopted dominant culture.

Babamukuru's identity is representative of the educated native who neither belongs to the local culture nor the dominant culture. The evaluative words through which Tambu describes Babamukuru's identity highlight the expressive values of the discourse as she

says *He didn't need to bully anybody anymore* Babamukuru acts metaphorically the opposite way and bullies both Nayasha and Maiguru and all his native clan under his authority. The subordinate characters are Nayasha and Maiguru who are described in the evaluative words. Maiguru is *fragile* and *small* while Nayasha is *Bold, sharp* and *pretty* who should never get bullied by the *complete dignified* Babamukuru. Through the metaphorical evaluative words, Tambu describes the identity construction of Babamukuru. His identity is constructed as a civilized man due to colonial education. In fact, he exploits his *bold, sharp* and *pretty* daughter Nayasha and *fragile* and *small* wife Maiguru.

Tambu's grandmother says, "For from my grandmother's history lessons, I knew that my father and brother suffered painfully under the evil wizard's spell". The *history lessons* narrate the sufferings of the colonized subjects under the *evil wizard's spell*. Through this *evil spell*, the identity of native is constructed. According to the *history lessons*, Babamukuru was sent to the white people to adopt the white ways so to break the *spell* of *evil wizards*. The notion of self gets disturbed because of the encounter with the *wizards* who disturbed the harmony of the native life.

Nervous conditions narrates the stories of the subjugated subjects and brings the margin to the fore. It comprehensively deals with the nervous state of the colonized subjects. Dangarembga connects her novel to Fanon's theory of psychological "nervous conditions" of the native in the colonized society. Fanon claims in his *The Wretched of the Earth* that all native subjects experience the nervous conditions because of the violent encounter with the dominant white culture. The colonial encounter changed the life style of the native subjects and constructed their identities as the inferior subjects. The colonizers transformed the native's sense of self through their ideologies as Jamaica Kincaid illustrates in her *Small Place* "They don't seem to know that this empire business was all wrong . . . for no natural disaster imaginable could equal the harm they did. Actual death might have been better" (qtd. in Ashcroft, Griffiths and Tiffin 92). Kincaid addresses the English "You loved knowledge, and wherever you went you made sure to build a school, a library (yes, and in both of these places you distorted or erased my history and glorified your own)" (qtd. in Ashcroft, Griffiths and Tiffin 94). Dangarembga's Characters in *Nervous Conditions* highlight the discursive strategies through which their identities were

constructed and silenced through the power of the dominant discourse of the colonizer. The colonized subjects felt better to associate themselves with the superior culture of the colonizer as Tambu comments about Nhamo's character:

They had a long conversation in English, which Nhamo broke into small, irregular syllables and which my father chopped into smaller and even rough phonemes. Father was pleased with Nhamo's command of the English language. He said it was the first step in family's emancipation since we could all improve our language by practicing on Nhamo . . . The rest of us spoke to Nhamo in Shona, to which when he did answer, he answered in English ,making a point of slowly ,deliberately, enunciating each syllable clearly so that we could understand . . . when a significant issue did arise so that it was necessary to discuss matters in depth. Nhamo's shona-grammar, vocabulary, accent and all-would miraculously return for the duration of discussion, only to disappear again mysteriously once the issue was settled . . . My mother was alarmed . . . My father reassured her 'How will the boy remember his English without speaking it? Doesn't he speak with us when he wants? He is dedicated to his studies . . . Dedicated. She thought someone on the mission was bewitching her son. (52-53)

The quoted excerpt highlights the experiential values of the text as it sheds light on the identity construction of the native subject in the colonial context. Nhamo's identity is constructed through the ideology of us and them, he feels comfortable to associate himself with the 'us' group. Jeremiah's happiness illustrates the classifying behavior of the colonized subject as he is very much pleased to see his son speaking the colonizer's language as Tambu comments *Father was pleased with Nhamo's command of the English language*. The glory of the native language Shona is taken away from the native's mind and the superiority of the colonial language is infused in such a way that the colonized subject feels happy to learn it because that is considered a way to progress and prosperity. The word *emancipation* illustrates the superiority of the colonial language which can be a source of emancipation and liberation from poverty and adversity for the colonized subjects. English values, culture and language are considered a source of prosperity. The word *dedicated* is repeated and stressed with a Capital D which illuminates the native's

identity crisis and dedication to adopt the white ways so as to be a member of the superior group.

Through the use of formal words, Tambu describes her mother's alertness about the English ways which were alarming as they seem to take her son away from her. She was unable to speak to her son Nhamo as he rejected the native Shona language completely. He only used to speak in English and pretended to show that he had almost forgotten the native shona language. Dangarembga illustrates the nervous condition of Nhamo who oscillates between the local culture and the dominant foreign culture. Tambu describes her mother's alertness "My mother was alarmed . . . she thought someone on the mission was bewitching her son". Tambu's mother's contempt for the mission is expressed through the formal use of words. These formal words mitigate the intensity of her negative feelings for the English mission and English ways of life. The us and them ideology of the colonizer subjugated the natives subject and marginalized them in a way that they were forced to adopt the foreign dominant culture. Language is a strong component of identity as it defines the individual's belongingness to a specific culture. and in the case of the colonized subject the language is taken away from them as they were made deprived of their own "tongue".

Nhamo's dedication to the white ways is so intense that he seldom speaks the native language Shona. He feels comfortable to speak the language of the dominant "out group". According to Tambu, "Nhamo's shona-grammar, vocabulary, accent and all-would miraculously return for the duration of discussion, only to disappear again mysteriously once the issue was settled". The words *miraculously* and *mysterious* are evaluative in nature as these ironically describe Nhamo's inferiority complex as a native subject.

In this interactional conversation, the colonial ideology is highlighted which influenced the native mind. Nhamo's obsession with English language does not let him answer his siblings in native language as Tambu says "The rest of us spoke to Nhamo in Shona, to which when he did answer, he answered in English, making a point of slowly, deliberately, enunciating each syllable clearly so that we could understand". Nhamo is well aware of the fact that his siblings do not understand English well but still he answers them in English. The character of Tambu's mother is used as a tool for resistance as she shows hatred and contempt for Englishness and the colonial ways of education.

CHAPTER 5

RECONSTRUCTION OF IDENTITY: A COMPARATIVE ANALYSIS

This chapter explores the reconstruction of the colonized subject as a counter-discourse to power. The identity of the native is stereotyped and constructed as an uncivilized subject in the colonial grand narrative which is resisted in the work of post-colonial fiction. The post-colonial writers reconstruct the native identities and write back to the empire. This chapter investigates the selected works in the light of the third research question “How do different cultures respond to colonial suppression in the selected works”? This chapter draws a cross cultural comparative analysis of three different colonized territories represented in the selected novels from different colonized regions and traces the effects of colonization on cross cultural national and individual identities. Comparative literature focuses on the study of cross cultural texts which makes it interdisciplinary as it mainly emphasizes the connections reflected in the literary works.

My research draws a cross cultural analysis of fictional work of three different postcolonial texts to examine the identity construction through the power of discourse. The study of comparative literature in the postcolonial backdrop is a political process. According to Bassnet, it is an attempt for reasserting national and cultural identity in the postcolonial era (39). The fictional works are also political documents which are used as tools of resistance and decolonization. This research, thus, aims to highlight the voice of the marginalized subjects.

5.1 An Overview of the Process of Colonization in the Selected Works

The European colonialism started in 16th century and established colonies in different regions of world. The process of colonization was based on the concept of binary oppositions which constructed suppressed identities of the colonized. The present study reflects the process of colonization presented in the selected novels.

Sea of Poppies represents the colonial period in Bengali India during British era. Amitav Ghosh narrates the history of suppression and subjugation of the native population by the colonizers and their resistance through different characters. The story records economic, political and social lives of various classes of society in the Indian subcontinent. The colonizers formed a trading company and entered the region in 1708. Through different discursive strategies, the colonizers subjugated the native population and deprived them of their land, culture and identity. Postcolonial writers resist the colonial suppression and raise the voice of subjugated class of the society. *Nervous Conditions* narrates the subjugation of the native population of Africans in the same vein. The process of colonization destroyed the sense of self of the native population in Africa. Tsitsi Dangarembga narrates the identity crisis of the native and the confusion in the native's mind. In a semi-autobiographical way, Dangarembga retells the history of colonization and its disastrous impact on the native's mind. The novel is set against the backdrop of 1960's Rhodesia and focuses on the history of colonization in the region. Tsitsi Dangarembga traces the history of subjugation and resistance by placing the suppressed in the center. Similarly, Gerald Vizenor traces the resistance of Native Americans in *The Heirs of Columbus* and writes back to the center. *The Heirs of Columbus* deconstructs the official history and reconstructs the American Indian tribal identity by narrating a different version of history from the marginal perspective. All these writers deconstruct history by narrating mini narratives.

5.2 Representation of Other Culture and Resistance

The process of colonization constructed the inferior identity of the natives. Culture, according to Stuart Hall, is "the ' way of life' of people, community, nation or a social group" (Hall 2). It can also be defined as the "shared values" of a group or society. Stuart Hall states that culture is mainly concerned with production and exchange of meaning (2). In this regard culture is the practices and process lived by a group in their social setup. Representation, in this context, is "the process by which members of a culture use language to produce meaning" (Hall 61). It is the power which determines the exclusion and inclusion of a culture and determines the representation. The native in postcolonial terms is always stereotyped and presented as other object that needs to get civilized by the colonizers. Representation can be viewed in terms of discourse which involves ideology and power. The power structures in the colonial reign infused ideologies of western cultural superiority and suppressed the colonized subjects. *Sea of Poppies* represents the native culture and resists the colonial representation of culture. The native culture is shown superior to the white culture in *Sea of Poppies* as it celebrates the cultural harmony of the Indians in subcontinent. The French lady, Paulette, loved the Bangali native language and culture because she was raised in India and wanted to practice the native ways of life as Ghosh states:

The candle in Paulette's window was the first to pierce the pre-dawn darkness that surrounded Bethel: of all the residents of the house, master and servant alike, she was always up the earliest and her day usually began with the hiding of the *sari* she had slept in at night. It was only in the seclusion of her bedroom, sheltered from the praying gaze of the staff, that she dared wear a *sari* at all: Paulette had discovered that Bethel, the servants, no less than the masters, held strong views on what was appropriate for Europeans, especially memsahibs. The bearers and *khidmutgars* sneered when her clothing was not quite pukka, and they would often ignore her if she spoke to them in Bengali-or anything other than the Kitchen-Hindustani that was the language of command in the house. (129)

The above quoted text highlights the cultural suppression of the natives and their response to foreign culture. It shows how power functions at different levels. Paulette's craving for native cultural dress and language reflects her suppressed feelings. The words *she was always up the earliest* highlight the situational social determinants as Paulette wants to be dressed traditionally, but she is compelled to be dressed in English ways. Her situation is determined by the dominant class of the colonizers, that is, Mr. Burnham and his family. Paulette is up early because *her day usually began with the hiding of the sari she had slept in at night*. The words *hiding of the sari* exhibit the ideology of institutional power structures (colonizers). *Sari* is a traditional dress but Paulette is afraid to wear it in front of the English Burnham family therefore she hides it and wears it only at night when she is alone. The text *it was only in the seclusion of her bedroom* highlights the institutional ideology of us and them of the colonizers and determines the societal and institutional ideologies accordingly. The seclusion of bedroom shows that the native cultural dress is something inferior and shouldn't be used by a white lady. The reaction of the servants at house shows the effects of the colonial discourse and ideology which determines a specific behavior and reaction of the native. The native is trained to expect everything superior from the colonizers so they don't accept the native language spoken by Paulette. They don't want to see her in the traditional Indian dress *sari* because it belongs to the low class of society according to the colonial ideology of us and them. The words *that she dared wear a sari* highlight the effects of the colonial discourse. *Dared* is a very strong word used by Ghosh to show the effect of colonial ideology on the native's mind. Paulette can't even dare to wear a traditional dress in front of the servants and natives because it is abandoned by the power structures. It was not only the dress she hides the servants ignore her Bengali language too. Their mind is trained by the colonial ideology to take their native language Bengali inferior to English so Paulette shouldn't speak to them in Bengali but in the superior language of the colonizer. The text *they would often ignore her if she spoke to them in Bengali* shows the institutional supremacy of the colonizers who determine the societal and situational power relations. The societal reaction by the *Khidmatguars* and bearers in effect determine the situation of Paulette as an individual of the colonized society.

In the same vein, Gerald Vizenor rewrites the native history in *The Heirs of Columbus* by representing the admiral of Ocean Sea in a cross blood Jewish trickster. He

resists the dominant culture through his writings and transforms the tragedy of the native cultural genocide into an ironical comedy. His bold fiction strikes the chords of resistance and plays a melody of native cultural harmony in comparison to the western cultural supremacy. He highlights the cultural genocide of the natives through his different characters as he narrates:

Teets was disheartened by the suspicion of sexual abuse by the scientists; she understood from personal experiences the horrors of survival in some tribal families, but who could be so cruel to abuse wounded children, those burned by the poisons and chemical pleasures of civilization; abused even more by the men who were trusted to heal them. She cried over the memories of the cruelties the children had endured (156).

Vizenor highlights the power relations at different levels in the quoted text which shaped the colonial discourse. The *chemical pleasure of civilization* shows the power of the colonizers which subjugated the natives through the slogan of civilization. Vizenor deconstructs the notion of civilization at both situational and societal levels. According to him, this *chemical civilization* resulted in abuse and injury to the children. The western ideology of civilization was constructed by the western institutions to tame the native subjects. The ideology is resisted in *The Heirs of Columbus* because it brought destruction and death to the native population. This ideology worked at different levels to construct the identity of the natives. *The horrors of survival* highlight the effects of the western ideology. The infusion of western ideology made survival difficult for the native population and to survive was horrible for them. Teet's crying *over the memories of the cruelties the children had endured* focuses on the historical genocide of the natives. The healing therapy at point Assinika is in fact resistance of Vizenor as a native subject who shows the glory of tribal style of life over the poisons *and chemical pleasure of civilization*. He ends colonialism through his imagined nation which he dedicates to healing. Vizenor conveys a message to his readers that natives are no more victim of western suppression and the survivors turn the discourse of domination upside down, imagine and retell it in their own way. He reshapes the Indian identity and resists the western ideologies by writing back to them in trickster discourse.

Tsitsi Dangarembga uses *Nervous conditions* as a metaphor for hybrid identities. According to Dangarembga, the white cultural ideals virtually killed the colonized subjects. She shows the superiority of the native cultural life in comparison to the white cultural ideals. The colonial mode of education and culture produced sense of alienation from the native culture. The characters are shown losing harmony with their native life, culture and families. Dangarembga resists these nervous conditions and highlights the dark side of picture in comparison to the colonial discourse of civilization. She highlights the identity conflict through many characters as Tambu says:

I was very pleased to see the sadza when it came, although nobody else seemed to care for it. This was embarrassing. There were many things that were embarrassing about that meal: my place looked as though a small and angry child had been fed there; here I was with a spoon in my hand instead of a fork and now Maiguru was dishing sadza on to my plate, sadza that nobody else would eat. She was being very kind. When we went to England . . . it was terrible. It took me months to get used to the food. It has no taste, you know, and there was so little of it. I used to be hungry day and night. Sometimes it was so bad I couldn't sleep. (82)

The quoted text explains the colonial ideology at institutional, societal and situational levels. Tambu's feelings about the English mode of life create alienation from her own culture. She loses the sense of belongingness in the company of her own native colonized family. *I was pleased to see sadza* is her original self which speaks in a tone of delight to see a cultural thing but *nobody else seemed to care for it* makes her realize that it is something inferior. The word *pleased* is used in contrast to *embarrassing* as she feels embarrassed to be pleased about Sadza. *Pleased* highlights natives' positive feeling about their culture which instantly disappear as *nobody else seemed to care for it*. The behavior of Tambu's aunt and cousin is the effect of the white ideology infused in the natives' mind. The ideology created a chaos in native character as everything which belongs to native appeared embarrassing such as Tambu says, *there were many things that were embarrassing*. The colonizers infused their ideologies strategically and imposed their culture on native by showing it superior culture. Tambu as a native subject is shown embarrassed of her natural way of eating because she did not eat in colonial manner as she comments *I was with a spoon in my hand instead of a*

fork. Everything that belonged to the colonizers was considered superior and graceful by the natives. Tambu's aunt uses the word *terrible* for mimicking the white ways. Dangrembga reconstructs the identity of the natives and highlights another side of the colonial history.

Amitav Ghosh recreates the native identity and sheds light on the power structures and their discourse which hegemonically influenced the native as an individual and as a social group. Each character in the *Ibis* strives hard to redefine and recreate his identity. Adaptation of English ways was the only way to get respected in the society so the natives tried hard to imitate the English cultural standards. Ghosh shows this practice through Babo Nob Kissin's character as he comments about him:

He decided that his best hope for advancement lay in finding a place with one of the city's English firms. To this end, he began to attend tutorial meetings in the house of a Tamil dubash- a translator who worked for Gillanders & Company, a big trading agency. He quickly established himself as one of the best students in the group, stringing together sentences with a fluency that astounded his master as well as his fellow pupils . . . it was not just his acumen and his fluency in English that Baboo Nob Kissin's employers valued his services: they appreciated also his eagerness to please and his apparently limitless tolerance for abuse. (171)

The above quoted text highlights the power structures which work at societal and situational levels. Babo Nob Kissin's tutorial meetings show the effect of the discourse of power which infused an ideology of white superiority. Babo Nob Kissin's decision *To this end, he began to attend tutorial meetings* highlights the impact of power at different levels. Amitav Ghosh deconstructs the documented history by focusing on the social determinants which resulted in subjugation of the native identity. Babo Nob Kissin's stance is well reflected in the text when he thinks that *his best hope for advancement lay in finding a place with one of the city's English firms*. Babo Nob Kissin's reflection is shown as an individual's thought as well as he represents the whole native society. This mentioned line in fact highlights the effect of white ideologies which worked both on individual, situational and societal level. Ghosh's tone is ironical as he unveils the discourses which constructed identities and created unjust hierarchy. Babo Nob Kissin's *fluency in English* was appreciated because he as an individual negated himself in this process and adopted

the language of the colonizers. Most ironically it was not only the language which pleased the white colonizer but what pleased him most was Babo Nob Kissin's *eagerness to please and his apparently limitless tolerance for abuse*. Native treated English superior thus eventually considered them their masters as is shown in the above quoted text. Babo Nob Kissin not only shows *eagerness to please* his English masters but he has a *limitless tolerance for abuse*. Ghosh's choice of strong words sheds light on the negation of self.

Gerald Vizenor destabilizes the colonial ideology of victimized native who lives far away from civilization and portrays an Indian in contemporary America thus deconstructs history through the trickster discourse. He resists the colonial ideals of pure blood and celebrates the cross mixed blood descendents of tribal and western race. He re-narrates history of Christopher Columbus and postulates that great explorer is also a mixed blood descendent of Jews and Mayan as he argues:

Stones hold our tribal words and the past in silence, In the same way that we listen to the stories in blood and hold our past in memories . . . Columbus was Mayan said stone . . . the Maya brought civilization to the savages of old world and the rest is natural said stone. Columbus escaped from the culture of death and carried our tribal genes back to the New world, back to the great river, he was an adventurer in our blood and he returned to his homeland. (9)

The above quoted text resists the power structures which shaped native's identity. Vizenor takes away the effect of colonial ideology through his trickster discourse and claims Columbus as a Mayan Indian and the Indians as his heirs. Stone Columbus's claim *Columbus was Mayan* erases the colonial social determinants as Vizenor reconstructs an Indian identity and celebrates it as an authentic cross blood identity. The heirs value their cross blood identity and challenge the colonial ideology of Columbian history and western supremacy as to them *Columbus was an adventurer in our blood and he returned to his homeland*. The effect of colonization on Native Americans is minimized as the native is shown to be the descendent of Columbus.

Tsitsi Dangarembga articulates the colonial cultural suppression which impacted the native population. In *Nervous Conditions*, this impact is highlighted at metaphoric level

as it threatened the lives of the native colonized subjects. Dangarembga considers it an illness:

It's the Englishness, she said. It'll kill them all if they aren't careful, and she snored. Look at them, that boy Chido can't hardly speak a word of his own mother's tongue, and you'll see his children will be worse. Running around with that white one, isn't he, the missionary's daughter? His children will disgrace us. . . And himself, to look at him he may look all right, but there's no telling what price he is paying. She wouldn't say much about Nyasha. About that one we don't even speak. Its speaking for itself. Both of them, It's the Englishness .It's a wonder it hasn't affected the parents too. (203)

In the above quoted text, Tambu's mother blames *Englishness* as a destructive element which destroyed many lives .The term *It's the Englishness* shows the resistance of the natives at both situational and societal levels. Tambu's mother resists t *Englishness* as an individual and as a representative of the native society. The word *Englishness* is used in a derogatory way because r it is considered a disease which will *kill them all if they aren't careful*. A native needs to be *careful* while assimilating white ways as it has disastrous effects. The ideologies of power are resisted in the above quoted text and another ideology of the native harmony is introduced. Tambu's mother discusses the disastrous effects of the white ideology which governed natives' lives . She considers it a flaw not to speak mothertongue fluently as she says *that boy Chido can't hardly speak a word of his own mother's tongue, and you'll see 'his children will be worse'*. She alarms about the worst conditions in consequence of this cultural genocide of the colonizers. Natives' identity is presented ironically by Tambu's mother. Her comments about Chido represent a true condition of the native who is sunken deep into nervous conditions as she says *And himself, to look at him he may look all right, but there's no telling what price he is paying*. Dangarembga resists the *Englishness* of the white culture and reconstructs identities that are shown well aware of the disastrous effects of *Englishness*.

5.3 Conclusion

This chapter draws a comparative analysis of the reconstruction of identity in three different regions represented in the selected novels. *Sea of Poppies* narrates the colonial history in the mid-19th century while *The Heirs of Columbus* talks about the colonial history of Native Americans from the pre-Columbian period till today. *Nervous Conditions*, on the other hand, narrates the history of twentieth-century Rhodesia. The identity of the native is reconstructed by re-telling the past from another perspective in the selected novels. By placing the native in the center, the authors resist the ideology propagated by the colonizers.

CHAPTER 6

CONCLUSION

This research was conducted to deconstruct the documented history and examine the multidimensional view of the colonial history represented in the selected novels from three different colonized regions. The history is destabilized and shown from the perspective of the subjugated class of society. The colonial era disturbed harmonious lives of the natives and constructed subjugated identities both at the individual and the national levels. The first two chapters presented the background of the study, review of the related literature and research methodology. Chapter three focuses on the deconstruction of the colonial history through historiographic metafiction in *Sea of Poppies*, *The Heirs of Columbus* and *Nervous Conditions*. It highlights historical events from a different perspective in comparison to the documented colonial history and proves that history is also fabricated and influenced by the discourse of power. Chapter Four examines comprehensively the construction of the native's identity by the colonizers. It dissects the power structures which influenced the native's mind as an individual and a nation. Chapter five analyses resistance and reconstruction of the native's identity by the authors of the selected novels. These writers write back to the empire, thus resist and reconstruct native's identity with another dimension which is different from the one documented in traditional history. The last chapter presents findings of the study and recommendations for future researchers.

6.1 Findings

This research was conducted to investigate the construction of the suppressed identities and their reconstruction in the selected novels. The research questions that guided my research are given below:

1. What are the deconstructive strategies through which the colonial history is fictionalized in the works under study?

History is subverted in the selected works through the devices of parody, intertextuality and selfreflexivity. The subversion is done through different characters. The writers of these novels narrate the untold history of the marginal class. It exhibits that truth has different dimensions and cannot be governed by one specific meta narrative. History in the same vein has different perspectives and mini narratives are equally important as meta narratives. Through the use of parody, the writers deconstruct the colonial history and highlight the subjugated voice which is censored in the documented histories. In *Sea of Poppies*, Amitav Ghosh brings to the fore the economic and political injustice of the colonizers by using metafictional strategy. He rewrites the colonizer's strategies through the characters of Mr. Burnham, Mr. Chillingworth, Mr. Doughty and justice Kenddlebushe that changed their position in Indian sub-continent from trader to ruler. Ghosh destabilizes the meta narrative of the colonial history by narrating the stories of the 'natives. Jodu, Munia, Deeti, Kalua and Hukam Singh are the subjugated characters that reveal the censored historical facts of the colonial era. The author parodies the historical events of opium cultivation in the Indian subcontinent through fictional characters which blur the line between fact and fiction. Vizenor, in *The Heirs of Columbus*, rewrites the colonial history of Native Americans and highlights the significance of the native language and culture. He subverts the grand narrative of Columbus's discovery by narrating multiple versions of Columbus's history in a humorous way. Vizenor resists the colonial myth of Columbus by reconstructing the American Indian fictional Columbus and his heirs. In the same vein, *Nervous Conditions* narrates the historical facts related to the colonial history through fictional characters. Babamukuru, Nysha, Nhamo, and Tambu break the frame of

reality as a fictional construct. Dangarembga sheds lights on the cultural conflict through, Nysha, Nhmo, and Maiguru. She subverts the traditional history narrated by the power structures and gives voice to the suppressed subjects. *Nervous Conditions unveils* subjugated history through metafictional narrative technique and narrates stories within stories to deconstruct the overriding traditional accounts of history.

2. How are the suppressed identities constructed through the discourse of power in the selected works?

The marginalised identities are constructed through discursive strategies by the discourse of power in *Sea of Poppies*, *The heirs of Columbus* and *Nervous conditions*. The main discursive strategies are education, language, culture and religion through which the binary of us and them identity was constructed. *Sea of Poppies* parodies the devastating effects of colonization on social and individual identities. Amitav Ghosh sheds light on the process of othering through different events and characters. The colonizers completely controlled the native's mind, thus gained power over them through the discourse of power. He highlights the discursive strategies like language, education, culture and religion through which the native's identity was constructed as the inferior subject. Ghosh highlights language as the main discursive strategy through the character of Babo Nob Kissin who tries hard to adopt the foreign culture by learning English. Paulette's preference for Christianity highlights the colonizers' misuse of religious discourse for the maintenance of power. Mr. Chillingworth's cruel decision for punishing Jodu and Munia, sheds light on the use of discourse for strengthening binary opposites.

Gerald Vizenor, in *The Heirs of Columbus*, deconstructs the documented version of history through different trickster figures and highlights the beauty and significance of the Indian identity and culture. He discusses the ways through which "Indian" identity was stereotyped by the colonizers. He challenges the colonial grand narratives, exposes the colonial strategies and redefines the Indian native culture and identity. Vizenor parodies the historical event of Columbus's arrival and his first encounter with the tribal people. He considers the natives as ignorant and inferior beings. Vizenor refers to Columbus' journal in which Columbus uses a discourse that defines native's identity in a derogatory manner. In *The Heirs of Columbus*, Vizenor highlights the colonizers' strategies by quoting

significant passages. Vizenor discusses language, culture, and religion as main tools of discourse through which the native's identity was stereotyped. Vizenor highlights the excerpts from Columbus journal in which he mentions taking six natives with him to teach them the superior language of the colonizers. He sheds light on the excerpts from Columbus's journal in which Columbus mocks at the native culture and dress code. Similarly, *Nervous Conditions* depicts the colonial rule and its impact on the native subjects. The colonizers made the natives forget their culture, language *Sohna* and belief systems. Dangarembga highlights the discursive strategies through which the native's identity was falsely constructed. The colonizers legitimized their presence in the colonized regions through the power of discourse. Language and education were the main tools through which the native's identity was suppressed and constructed as other. Through the fictional characters, of Nhmo, Nyesha, Babamukuru and Tambu, Dangarembga highlights the influence of colonization on the natives. Dangarembga's characters strive hard to adopt the superior culture as they experience nervous conditions. Religion was another main tool which was used by the colonizers to legitimize their superiority over the native culture. Babamukuru as a true representative of Macaulay's English in manners and Indian in blood prefers Christian marriage to the tribal cleansing ceremony.

3. How do different cultures respond to colonial suppression in the selected works?

The present study shows that the colonial experiences pertaining to the three regions are the same with regard to identity construction and deconstruction and slightly differ in terms of contact. The literature of all three regions exhibits resistance against the brutality and cultural genocide of the colonizers. Colonization generated friction among the races. It brought a cultural conflict because of the cultural contacts as the colonizers claimed a superiority of race and culture over the suppressed society, thus generated the issues of cultural identities in the native. Amitav Ghosh resists the cultural subjugation through different characters as one of the character Paulette used to crave to wear the traditional dress *Sari* and didn't miss any single opportunity to speak in native language. His characters are the true representatives of the colonial era in the Indian sub-continent. The subjugated characters Neel, Kalua, Jodu, Munia and Babo Nob Kissin resist the cultural superiority of the colonizers and try to redefine their own culture. Amitav Ghosh,

himself as a colonial subject resists the colonial cultural superiority by narrating the history through the lens of colonized. In the same vein, Native Americans resist and raise their voice against the colonial displacement in a humorous manner and claim Columbus as one of them. Vizenor narrates the cultural genocide in a parodic tone, thus reconstructs and redefines the American Indian cultural identity. He celebrates the importance of native culture through the main characters of nine heirs of Columbus in comparison to the Euro-American culture and highlights many native cultural traits and customs. Likewise, *Nervous Conditions* destabilizes the grand narrative of white superiority by focusing on the subjugated voice of the natives. Her characters suffer the racial discrimination by the colonizers in various ways. Every individual in *Nervous Condition* is greatly influenced by the Englishness of the white culture. Dangarembga shows the disastrous influence of the white culture on the native subjects. The main characters, Nyasha, Nhmo, Tambu, Maiguru and Babamukuru, seem to be greatly influenced by the Englishness.

6.2 Recommendations for Future Research

My recommendations for future research are as follows:

1. Future researchers may conduct research on hybrid simulated identity crisis of the colonized subjects belonging to the colonized regions through the application of Van Dijk's cognitive approach.
2. The future researchers may investigate the impact of French, Portugese, Spanish and Dutch colonization on the individuals in different novels.

6.3 My Contribution to the Field of knowledge

1. My research is significant as it focuses on the analysis of new dimensions of colonization by exploring its historical perspective from the view of the subjugated class. It highlights that how the subjugated class is given central position in the works selected to regulate behaviors.

2. My research highlights the fact that mininarratives are also important in comparison to grand narratives thus the worldview about fact and fiction and religious and sublime is drastically changed.
3. Another new dimension related to my research is the comparative analysis of three different colonial regions from different time period and place.
4. My research is significant as it contributes in the theory of Historiographic metafiction by adding the postcolonial dimension in it.

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