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*A Quest for the Social and the Cultural Supremacy of the West in  
and through the Works of Chinua Achebe, Alexis Wright and Ahmed Ali.*

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*Thesis submitted in fulfillment of the requirements for the Doctoral Degree in Contemporary  
British, Commonwealth and Postcolonial Literature*

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## **Dedications:**

*To the Light of Humanity, To the Prophet Mohamed Peace and Blessings be upon him.*

*The thesis is dedicated to the martyrs Mustapha and Dahmane.*

*It is also dedicated for one million and half martyrs.*

*It is dedicated to my parents , whose support has been invaluable for my research and writing. It has relieved an incredible amount of stress and cultivated an unparalleled environment for exploration and learning. It is a debt I am unlikely to ever be able to repay in full.*

*It is dedicated to Dr. Soumai and Sasi.*

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## ABSTRACT:

It is instituted by the narcissistic belief that western society and culture are superior to those of the Rest. This belief is tailored to achieve the inferiority of the Rest. For that reason, for much of the modern history of humanity, the Rest was written out of the humanitarian circle, and the West was written in. Thereafter, it is high time for forwarding the protection and production of positive portrayal of the rest. It is not by forgetting generalizations, but it is by designing the architecture of a truly new order between the West and the Rest. The purpose of this dissertation is to examine the gist of western superiority by launching new perspectives and alternative voices. It is no wonder, then, that the corpus of the study are the works of Chinua Achebe, Alexis Wright and Ahmed Ali. The corpus is read from a postcolonial perspective. It is by debating the western narratives, and attaining a beginning of an ending of western supremacy. The thesis attempts to deconstruct a myriad of negative images twisted by the West for denigrating the Rest. It further attempts to invalidate the stereotypes that were pervasively consecrated by savagery and barbarism. It is by seeking, inspiring, and constructing a true and authentic portrayal of the Rest by criticizing and questioning the social and cultural supremacy of the West. It is an investigation of what is circulating, recycling, and ruminating by western scholars in the arena of ancient and modern times without stopping to check the logic of supremacy and the rationale of inferiorizing the Rest. The present thesis intends to unmask and interrogate the western logic of supremacy and institutionalized sets of power relations between the West and the non-west that administrate underdevelopment construction and development interventions. It is an analysis of (mis)representation of the non-west by the practice of humanitarian pretext of the West. This thesis tries to advance the argument that the inferiority of the Rest which is portrayed in opposition to the West, carrying the darker sins and vices of humanity. In order to understand this connection, the study focuses on the relation between West and the Rest. In the present thesis, the cultural and social superiority of the West is unmasked with by deconstructing a hierarchy of superior and inferior culture and society and, thus, of superior and inferior people. It directly addresses the crucial question of how Western supremacy spread through displacing other cultures and societies to barbarism, subordinating others to their own, and colonizing the mind and the land of the Rest. Thereafter, the findings of the present thesis provide support for an effort to move beyond the familiar and universal, to step outside the arena of modern times, to ignore western modes of telling and narrating, and to be out of the frames of western logic of supremacy. It is only by recalling the previously silenced story, restores outdated story and reintegrates story that was once considered unofficial, silenced, forgotten or misunderstood. The way is by the transgression the western frontiers and boundaries of telling and narrating outside the common polarities of Rest and West.

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*General Introduction:*

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In the modern and ancient times, the inference of inferiority is attributed to the Rest<sup>1</sup>, and the reference of superiority is subscribed to the West. In the prearranged perception of the West, it represents the apex of civilization. In this sense, the West is regarded as the center from which civilization radiates the blessings of western superiority outwards to the Rest. The integration of Western superiority is ascribed by the disintegration of Eastern inferiority; the same as the mores, morals, and values of the West triumph the dark and the difficult battle of civilization with the Rest. It does not matter that the supposed superiority of Western civilization is based on constructed lies and myths, the superiority is all together the heart of the matter. It is so powerfully inculcated while simultaneously invisibilized by identification of Eastern inferiority by Western superiority. The very existence of the Rest is subsequently ignored, forcibly censored, and intentionally written out by the West.

Therefore, we cannot have a consensus of an equal horizontal relationship among cultures and peoples which is internationally divided in the two poles of colonial differentiation. Hence, the present thesis is rationalized by the attempt to offer and present an alternative world beyond the cultural and social pre-eminence of the West. As the superiority of West is accepted and legitimated, and it is imposed by force in the name of civilization and progress. The present study projects what is needed to be

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<sup>1</sup> The Rest covers enormous historical, cultural, and social distinctions for the Middle East, Africa, Asia, indigenous of North America and Australasia It is a world, just outside western echo chambers, and beyond the traditional limits of the West. Ferguson calls “the Rest,” countries not fortunate enough to be included in this relatively fortunate group of nations.

done for fulfilling the incomplete and unfinished project of postcolonialism.

In line with this, the Rest is caught up at the confluence of events and subject to a cultural and a social void, and thereafter, it does not take long for Ali, Achebe, and Wright to realize the prevailing necessity to have alternative voices heard. Writing in a postcolonial context and from a postcolonial viewpoint is what they need, for it is the duty of contemplating the consequences of decades of foreign hegemony over their people. It is the beginning of changing the only one version of (hi)story, and by doing so, the Rest will voice its own concerns and contentions.

Ali, Achebe, Wright, took it upon themselves the responsibility of counteracting these falsifying images of their past, and interpreting the western designs which skulk underneath such constructions. For the reason that they write from an alternate viewpoint; they address the colonial discourses of binary constructions and oppositions. They stand in direct conflict with colonial writings and stereotypical representations of the West. It is by a re-examination of Western superiority from the latter's standpoint. That is to say, it is challenging, defying, and refuting the western misrepresentation of the Rest in their pre-texts and pretexts. Thereafter, they forward an-other version of the (hi)story, and challenge the western worldviews. It is characterized by a desire to defy the western notions of power by giving voice to the marginalized, misrepresented, and silenced.

The con-text of Ali, Achebe, and Wright is based on the interpretation of pre-texts and pretexts. It is built on a postcolonial re-reading of western texts. It is for undermining, dismantling, and subverting the authority of canonical text. It is by the analyses of canonical text with the intention of adapting, appropriating, and revising what is previously misrepresented. It is all together about the idea of granting those

marginalized people a place in the center, and a chance out the margin to tell their own story themselves. By doing so, the Rest is on an equivalent status with the West.

Nevertheless, The axis of the social and cultural superiority of the West is set on an unequivocal status between the West and the Rest. It is by the codification of the differences between the West<sup>2</sup> and the non-west<sup>3</sup> that places some in a natural situation of inferiority. It is exported to the rest of the world in the modern times as the hegemonic criteria to racialize, classify and pathologize the rest of the world's people in a hierarchy of superiority and inferiority. And consequently, the West is privileged, and the Rest is unprivileged. Therefore, it is a necessity to question the western international intention which is related to other cultures and societies from a position of superiority and is blind to the cultures and societies of non-westerners. The gist of superiority is that from the very first time of their landing in the non-western world, the Rest is subjected to degradation and dehumanization.

Thereupon, there is an emergency for questioning the illusion of superiority in the minds of Westerners that grants them the right of familiarizing the Rest to the bliss of western civilization. It undertakes an assessment and a quest for the cultural and social superiority of the West. The cultural and social superiority of the West is set from the narcissistic view of Westerners. As a result of holding the power, the Westerners tell the story, and for that reason the Rest is condemned by inferiority. It is

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<sup>2</sup> The term the 'west' is central to this study and as Ziauddin Sardar (1999) reminds us, "neither the West nor the Orient are monolithic entities: both are complex, ambiguous and heterogeneous" (p. 2). The term to at least partially refer to the geographical entity of Europe and North America, but it is not confined to this limitation. The west is not only a geo-political entity, but it refers to the "seat" of Europe's intellectual and philosophical legacy of modernity and Enlightenment rationality (Hall, 1992), manifested through modern discourses such as development, liberal democracy, human rights and capitalism that inform the structures, processes and the discourses of the western aid establishment.

<sup>3</sup> The non-west typically refers to societies that are governed by the dictates of religion, culture, tradition and include non or anti-rationalist tendencies (Sardar, 1999).

up to the Westerners' voices that tell the (hi)story; because of this, the Rest is dehumanized. Thereafter, the superiority of the West is reconstructed the hierarchy of the modern times. It does not only put the Rest in the margin, but it embraces its inferiority. The situation seems problematic, and therefore it is worth investigating. Accordingly, it is the task of this dissertation then to answer the following question: to what extent are the legitimacy of the social and cultural superiority of the West grounded *vis-à-vis* the social and cultural inferiority of the Rest? Is the social and cultural superiority of the West grounded only by the social and cultural inferiority of the Rest? In other words, does the humanitarian and civilizational logic support the dichotomy of superiority and inferiority, i.e. the superiority of the West and the inferiority of the Rest?

The present research question is too complex for which three questions will dissect, systematically, the study.

The first question: what is the best means of questioning the superiority of the West and what are the aesthetic formulations within which the quest is launched?

The second question: What are the merit of glorifying the West and inferiorizing the Rest in the postcolonial times?

The third question: what is the significance of clash between the West and the Rest, and where do we find the ramification of Western supremacy in the Rest?

According to the last mentioned questions, the following hypotheses have been formulated:

First, the social and cultural supremacy may be with the aesthetic formulations within which the quest of supremacy is launched.

Second, at the level of the West and the Rest perception and conception,

*General Introduction:*

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there is a theoretical framework for the quest of western supremacy. Thereafter, the analysis of western supremacy might be stamped by maturity, and thereupon, Western interaction with eastern world might stamp the East by inferiority and the West by superiority. And consequently, the East is not populated and peopled by uncivilized men and women, and it is also not constructed by primitive social systems.

Third, the intersection of interaction between the West and the Rest might be peaceful coexistence between different cultures and societies. In other words, there is no clash between the Rest and the West, and the difference of mores and morals is not a problem for them. Therefore, the West/the Rest the intersections between people of difference ,and the opposition between different cultures and societies may not be situated, and for that reason, the searching of transitions and intersections between the West and the Rest is imprinted by impossibility and impassability.

Methodologically speaking, our study will be mainly based on Postcolonial theory. We essentially apply postcolonial theory to examine the challenges the Easterners face socially and culturally in a postcolonial “arena and aura”. While we situate the space and scope of western supremacy within a postcolonial context and con-text, we discuss the multiple theoretical developments that the postcolonial discourse undergoes in light of contemporary works of Ali, Achebe, and Wright. The postcolonial theoretical framework provides a comprehensive study of the research work. It is by the first major thrust of Edward Said and Homi Bhabha . It is by intertwining together colonial interpretations, postcolonial academic paradigms, paternalism of the West, and the reflexive relationship between the West and the Rest. Thereafter, the foundation for and of our examination is founded and found on

postcolonial theory.

Structurally speaking, this dissertation is divided into five chapters. Each chapter is provided with an introduction and a conclusion. The five chapters are divided into three major parts: Context, Content, and Critique. The first and the second chapters fall under the heading of context. The third and the fourth offer mainly content. All the chapters have been summarized in the following, and we will thereafter dissect the entire project in the following;

The first chapter, “*Debating Ideological Boundaries and Visionary Frontiers of Western Supremacy: Complexities and Complicities*”, proceeds a brief review of existing literature of western supremacy. We examine the vibrancy of the western supremacy through a scientific investigation. In this chapter, we will first give a review of western supremacy. We will relate that to the scientific investigation the positive subsidiary of civilization for demonstrating the seminal spheres of the East-West encounters by situating their cultural and social concerns within a framework of our research work. We will show how these writers are obliged to undertake a process of reconstructing, adjusting and even transcending the stereotypes of the Rest.

The second chapter, “*Western Supremacy in Postcolonial Aura and Arena*”, works as a theoretical background for our study. It forwards the framework within which the study is contextualized. It presents the ideological and artistic background of postcoloniality. It will rely, heavily, on the theorizations of both Edward Said and Homi Bhabha. The emphasis would be shed on an-other way of telling. We will try to examine both the nature of such literature and its critical reception. We will also examine the ideological and aesthetic peculiarities of western supremacy in the arena of postcolonial times. The focus of the chapter is on scholarly views of

supremacy in the postcolonial era.

In the third chapter: *“The Depth and breadth of Western Supremacy: Withstanding the Threat of the Inferiority Complex by Questioning the Essence of the Superiority Complex”*, we will try to deteriorate the prejudiced view westerners had of non-westerners. It is written for the reason of countering Western images of non-westerners. The chapter presents and represents a portrait of multipart, multifaceted, and sophisticated African Igbo social, cultural, and religious institutions. We will relate that to the portrayal of traditions and customs before the interaction between the West and the Rest. The present chapter undertakes the task of projecting a positive image of the land and its people, manufacturing, and facturing the Western writers’ biased idea of the Rest.

In the fourth chapter: *“Lifting Out the Mystification of the West-Rest Encounters: Results and Repercussion”*, we will deal with the psychological perceptions of self and other. This chapter is devoted to the outcome of encounter between the West and the Rest. In the process, the already established beliefs of western supremacy would be questioned by what would the non-westerners experience. In this chapter, we will expose the clash between the Rest and the West, and how it is noshed by preeminence. It is for explaining the diversity of mores and morals, and the primacy of self over other. We also shed the light over the difficulty of accommodation to the new situation and conditions of westerners by identifying the social and cultural clashes, and exhibiting its manifestation in postcolonial context and con-text.

The last chapter, *“Su/O-ppression as Titles of Western Supremacy”*, will be an analysis of the writers ‘s emphasis on the cultural and social superiority of the West

by confronting this emphasis with critiques of superiority. We will discuss the issue of inferiority in the light of superiority. We will, too, examine the misrepresentation of the Rest due to the fact that westerners have a propensity to justify the hegemony over their subjects. In this chapter, the outcome of privilege, however, is questioned. We will question the superiority of the West in parallelism with the inferiority of the Rest.

As will be shown, the writers' project and contribution to the topic of the cultural and social quest for the superiority of the West is situated in its larger theoretical and practical perspective. Our discussion will be, all along, evaluating the writers' attempt at breaking the meta-narratives and the potentials of worldview of western superiority. This proposes highlighting the premises of that choice and the way the writers question the social and cultural supremacy of the West, and setting the pillars for an inter-cultural dialogue between the West and the Rest. It is by refuting the cultural and social superiority of the West in the modern times. It sets the setting of a horizontal dialogue as opposed to the vertical one of the West. Hence, the stories of the conquered, the defeated or the weak were ignored if not compulsorily censored by the conquerors. The crossing out of their stories was essential to provide the conquerors with power that gives them the right to write story. It is the often repeated saying that history is written by the victors, assuming only one version of story. Within it, the westerners incorporate ideologies for legitimating dispossession and exploitation. Consequently, the other is silenced, and the conqueror speaks for them, without stinting ravaging their culture, society and story.



*Chapter One:*

*Debating Ideological Boundaries and Visionary Frontiers of*

*Western Supremacy: Complexities and Complicities*

*Chapter One:*

*Debating Ideological Boundaries and Visionary Frontiers of Western Supremacy:  
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## **1-1-Introduction**

It is the hallucination of the West that, fully incorporates a relationship with the Rest by imposing its superiority, and exposing the inferiority of the Rest. It is an illusion by which scholars are facing a handicapping, a promising, and a problematic field of research, now, in the past, and in the future. The vibrancy of the western supremacy and the thrill of scientific investigation, encourage to start rethinking and revising it once again. It is an inquiry into the maneuver of the concept of supremacy in the modern times by the analysis of contemporary works of literature. Although supremacy is conventionally viewed as the positive subsidiary of civilization; it perturbs binary oppositions<sup>4</sup>, permeates authoritative discourses, and activates substitute modes of knowing and relating to others. It is for demonstrating the seminal spheres of the Rest-West encounters by situating their cultural and social concerns within a framework that they parley in vain. It contributes in showing how these writers are engaged in the process of reconstructing, adjusting and even transcending the stereotypes of other. In relation to this, Ashcroft suggests that, in order to keep authority over the East, the Other needs to be described as fundamentally different from the self (1989:103). The Rest-West encounters has not only increasingly become the heart of literary interest in the world, but also extensively grown beyond being a subject of study and a topic of research; it is the interest of Westerners and Easterners. More exclusively, we need to consider the boundaries of

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<sup>4</sup> According to Post Colonial Studies the Key Concepts Second Edition, binary means a combination of two things, a pair, 'two' that is related one to another (Ashcroft et al, 1989: 18). In short, term of binary opposition can be defined as the relation among one subject to the other one in the opposite way. One term of binary opposition is always dominant, one can become as the center and the other is marginal. In imperialism perspective, binary opposition is a development of Western thought to see the world that establishes relation of dominance. Although in binary opposition the two elements stand in the opposite way, the relation of one element to another cannot be separated.

*Chapter One: Debating Ideological Boundaries and Visionary Frontiers of Western Supremacy:  
Complexities and Complicities*

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western superiority which might have designed within Western literature and its critical traditions. Therefore, the intention of the present chapter is to disentangle the interpretation of social and cultural frontiers between the West and the Rest, which presumes that the Rest is constantly and purposefully othered and stereotyped.

## **1-2- Finalities of Western Reason of Supremacy**

The chimera of presenting the spearhead of development of mankind and the jewel of humanity 's crown is supported by the veracity of the most advanced race and civilization in the modern times. It is the logic of industry and military might. The logic of superiority is supplemented by the provision of gaining more territories for the sake of demonstrating a superior civilization and race. And, of necessity, the Rest would be an inferior civilization and race. Under the banner of the survival is for the fittest<sup>5</sup>, the occupation of territories and the oppression of the natives are justified.

It is of greatest importance for their survival to have enough natural resources and new markets available for the fast-growing industries in the West. Without the Rest, the tranquility and the wellbeing of the West is jeopardized, and for this reason, the pretext of superiority is not a choice. The whip of external necessity suggests that modernization programs in less-developed countries are initiated as the result of a survival instinct (Matin, 2013:18). The rationale for the social and cultural supremacy of the West was that the whites believed they were taking upon themselves the burden of uplifting the native peoples to a higher stage of humanity. The westerners glorified the

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<sup>5</sup> The term "survival of the fittest" was first used by the Victorian naturalist Herbert Spencer as a metaphor to help explain natural selection, the central element of Charles Darwin's revolutionary theory of evolutionary change, first published in 1859 in his famous book, *The Origin of Species by Means of Natural Selection*. In this extremely influential and important book, Darwin reasoned that all species are capable of producing an enormously larger number of offspring than actually survive. He believed that the survival of progeny was not a random process. (In fact, he described it as a "struggle for existence.") Rather, Darwin suggested that those progeny which were better adapted to coping with the opportunities and risks presented by environmental circumstances would have a better chance of surviving, and of passing on their favorable traits to subsequent generations. These better-adapted individuals, which contribute disproportionately to the genetic complement of subsequent generations of their population, are said to have greater reproductive "fitness." Hence the use, and popularization, of the phrase: "survival of the fittest." (Darwin also used another, more awkward expression to explain the same thing: the "preservation of favored races in the struggle for life.")

bliss of the ostensible reward enjoyed by the Easterners once they were under the supervision of the Europeans. The other face of the bravura book of history of the conquerors was the injustice and suffering experienced by the Rest. It is for the sake of being in charge of over the Rest and grasping the fantasies of omnipotence, the humanity of the Rest is denied.

It is one way, and one way only of reasoning in the logic of western civilization; it is the survival for the fitter race, and the misery for the unfitter race. It is a struggle for survival; it is neither in progress nor in regress. It is a title for the modern times; it is a struggle of race against race, and of nation against nation. In the ancient times, the struggle between the West and the Rest was a skirmish. In the present times, and in the case of the civilized white man, he devotes his efforts more and more to the conscious, carefully directed attempt of the West to control mentally, culturally and socially the Rest.

The perception of the white western civilization's supremacy over other people is thus reversed by the portrayal of the immorality of treating the Rest. The rest people who are outside of the western humanitarian circle and who are not labeled as humans, do not accept the western logic of supremacy. They pinpoint the absurdity of supremacy of such an immoral logic by overturning the inkling of the white civilization's supremacy.

The conviction of white supremacy<sup>6</sup> is supported by religion and science; the

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<sup>6</sup> White supremacy “refers to the attitudes, ideologies, and policies associated with the rise of blatant forms of white or European dominance over ‘nonwhite’ populations. Supremacy is a historically based, institutionally perpetuated system of exploitation and oppression of continents, nations, and peoples of color by white peoples and nations of the European continent, for the purpose of maintaining and defending a system of wealth, power, and privilege.” One form of the power of white supremacy is the power to oppress, control, disempower, and destroy people of color.

Bible is construed selectively in order to justify the claim, and Charles Darwin asserts that there is lower races referring to non-white people. It is the reconstruction of hierarchy of humanity where westerners are at the top, and the rest in the bottom next to apes. It is, for instances, founded on the following pronouncement of the size of the African brain which is smaller than the European's:

Africans and Europeans, for instance, were not members of the human species and could not have emerged from a common origin given their physical, mental and cultural differences, and the resemblance of the former to apes. (Buluda,2001: 77)

It serves as a social control mechanism. As white supremacy is a conviction, people are sometimes included, other times excluded from the institutions of dominant society. In the centuries before the fourteenth century, Supremacy did not exist; difference is the title of the interaction between the West and the Rest. It was only for counting for how they materialize their humanity, and not for judging the essence of their humanity. In the same way, black people is matched up white people, the only difference is skin color<sup>7</sup>. The color of skin is not mattered in the understanding of a person's inherent value.

However, Western supremacy is driven by imperialism, the westerners began to

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<sup>7</sup> Ronald Takaki describes how the English thought about the colors of white and black "In the English mind, the color black was freighted with an array of negative images: "deeply stained with dirt," "foul," "dark or deadly" in purpose, "malignant," while the color white on the other hand signified purity, innocence, and goodness."

colonize Easterners in the name of the civilizing mission<sup>8</sup>. They had put it as a “practice, theory, and the attitudes of a dominating metropolitan centre ruling a distant territory” (Said,1994: 8). In appearance, it is uplifting the Easterners from the state of savagery and barbarism, nevertheless; it is, in reality, the emergency for satisfying the insatiable Western hunger for land, goods, and resources by taking them by force. The use of force is, thereafter, rationalized and legalized.

The superiority of the West is set behind and before the curtains of the economic motivations of colonialism resulted in immense capital accumulation and growth for Westerners at the expense of incalculable suffering of Easterners. The misuse and abuse of resources and labor took the form of tyranny that retarded economic growth and hindered the development in the Rest.

The real recipient is a search of pecuniary progress by taking the advantage from inexpensive natural and human resources. The primary reason for doing so is the spiteful abuse and misuse of human and material resources for interest of metropolitan<sup>9</sup> center.

Furthermore, the enslavement of the rest is justified Christianity. Over the centuries, Christianity is entitled by the correlation of blackness with evil. It“ was central to the process of racializing peoples – to imposing categories of racial hierarchy upon groups of humanity.”(Harvey,2003:14). It is also by;

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<sup>8</sup> The mission civilisatrice is the rationale for western intervention and colonization, purporting to contribute to the spread of civilization, and used mostly in relation to the Westernization of indigenous peoples . It is the western duty to bring civilization to uncivilized people.

<sup>9</sup> The term metropolitan denotes a concept that is utilized binaristically in the colonial discourse. It aims at signifying the relationship between the “center” and the “periphery”. The term draws its origins from the Greek times, when it used to refer to the parent state of a colony.



the symbolic association of blackness with evil and death and whiteness with goodness and purity unquestionably had some effect in predisposing light-skinned people against those with darker pigmentation.( Frederickson, 2002:26).

The Rest is ranked in the last and the least rank with limited rights of humanity, or no rights at all. Christianity is the means by which the process of racializing peoples is undertaken by imposing categories of racial hierarchy upon groups of humanity. In this same vein, Mhiripiri's observation is precise and concise:

Religion was used to legitimize racism within the context of modernization by citing the dubious notion of the Great Chain of Being, which placed one Man immediately beneath in the order of moral, spiritual and intellectual importance. Within the category of man more contestations for positioning are found, with the white man claiming superiority and virtually denying an equal humanity for Africans. (2002 : 395)

Christianity used Genesis chapter nine for grounding the thesis of supremacy. The church men thumbed through their Bibles to construct and elaborate justifications for supremacy; "Cursed be Canaan; a servant of servants shall he be." "Both thy bondmen and their bondmaids, which thou shalt father's nakedness<sup>10</sup>."

It is not a surprise then that the pretext of supremacy is essentially a scheme through which Europeans dominated the land and the people for the sake of securing

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<sup>10</sup> The biblical text is taken from the New Revised Standard Version (1989).

economic, and thus; social and cultural advantage by exploiting its human and natural resources. It is initiated by the macro-level involving cultural and social institutions and ended by the micro-level involving internalized perceptions of inferiority. The process of subjugation has social, cultural, and psychological dimensions. It encapsulates the fusion of institutional and systemic discrimination, personal bias, bigotry, and social prejudice in a complex web of relationships and structures that shadow all walks of life. The framework for supremacy is useful for examining or analyzing mechanisms of being in charge of the other. However, it is the charge of destructing , of forcing self-sustaining communities to become dependent upon the colonizer, and of eliminating the essence of their humanity. Cesaire spoke of “societies drained of their essence, cultures trampled underfoot, institutions undermined, lands confiscated, religions smashed, magnificent artistic creations destroyed, extraordinary possibilities wiped out.” (1972:43). It further institutionalized through the segregation of the West and the Rest into compartmentalized zones of civilized and uncivilized.

In the logic of Western supremacy, dehumanization is associated with domination . “For Westerners, ‘human beings’ refers only to themselves; Easterners are ‘things’ ” (Freire, 1970:57). It is also stated that the non-western man is perceived as an animal and described with zoological terms such as “stink”, “breeding swarms”, and “gesticulations” (Fanon, 1961). By doing so, they feed an inferiority complex<sup>11</sup> and

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<sup>11</sup> Fanon (1961) bluntly designates this imitative behavior as an ‘inferiority complex’ that stems from internalized self-loathing for one’s own culture and identity. The black man tries to imitate the white man in an attempt to be an enlightened and modern human being, but according to Fanon(1961), subsequently realizes that his black skin makes this impossible. In this sense, mimicry reinforces the authority of the colonizer because of the impossibility of the Other to become the same.

another complex of Western superiority. The sensitivity of savagery is for justifying immoral acts against the uncivilized people. The colonized was dehumanized by;

“the colonizer, who in order to ease his conscience gets into the habit of seeing the other man as an animal, accustoms himself to treating him like an animal, and tends objectively to transform himself into an animal” (Cesaire, 1972: 20).

The outcome of dehumanization of the colonized is also the dehumanization of the colonizer. Supremacy either cultural or social is another face of suppression identified and experienced by grouping and marking the Rest out as the Other. The familiarity of the Rest is entitled by inferiority, while that of the West is upheld by superiority. In Africa, Australia and Asia; the Western way of living is dominant by education, culture, food, dress, language, and the like. Simultaneously, the Rest and its culture, its traditions, its languages and its practices are associated with illiteracy, backwardness, and inferiority. They are identified as heathen, undermining their culture and spirituality by imposing the West’s history, language, and values while simultaneously denying demeaning, destroying, or demonizing that which was not Western.

### **1-3-Western Supremacy: Myths and Realities**

Western evangelists express contracted and constricted mindedness for Eastern traditions that are in contradiction with Christian values. In the early days, knowing no subtle elements of the initiatory ceremonies, they are seen by a doubtful eye. Afterward, they spot upon them by frightfulness and endeavored them by suppression. The strict rigid ethical code of evangelists that contradicted and reprimanded central components of Eastern culture and society. Missionaries' condemnation of conventional viewpoints of others' way of living, whether or not they were illicit by the Bible, it is backed by Western supremacy.

The civilizing mission is enclosed by western superiority. In reality, it despised Eastern culture, marginalized Eastern societies, introduced despotism and oppression, and sponsored ethnic tensions. The colonizer's mission was touted by failure. It contributed to the native's stagnation or regression. It is not for a rescue of the souls of heathen savages for it is not through eastern submission to western weight and light.

The loom of Western civilization brought a conclusion to Eastern civilization. In reality, Western civilization is introduced by its rationale of gluttony and unfamiliar outcomes of destruction and desolation. Instead of promoting stability, the West provoked strain and stress in the East.

Western supremacy is fueled by Darwin's hypotheses of evolution. It served to fortify and strengthen the perception of racial evolution. The reservation is made the progress of the Other. In this way and within the Western logic of supremacy, the Rest is in need of introduction to western civilization, and there is no

possibility of circumventing progression. The western generalization of the Rest is for summoning a portrait of cannibalism by which it is entitled by vulgarity and savagery. This animalistic viewpoint which is apprehended by Westerners toward Easterners is for reasonating the nuisance of Western tenet, and for the founding of Western system of human repression and oppression.

Thereafter, the sketchy savagery of the colonized legitimized the colonizer's relationship of domination and control. It was for maintaining chaos, promoting poverty, structuring racism, and enabling societal and cultural redecoration by the presumed civilizing mission. By doing so, The new Western way of living is for substituting the old Eastern way of living.

The Westernization of the East is firstly and explicitly for the interest of the East; secondly and implicitly for the interest for the West; and that is why:

Apart from any ethical or sentimental reasons, it is clearly to the interest of both races that the Native in the tropical zones should be helped to make a healthy and happy adjustment to his changed cultural surroundings (Mumford, 1929:139).

The Westernization is fundamentally for denouncing everything Eastern and supplanting it with everything Western. Africans, Aborigines and Asians are not anticipate to exude Western culture, it is their leading light out of the shadows and shallows of savagery. The primeval prime of life of Easterners will not resuscitate, and therefore, the therapy is by serving them to progress and to adjust a way of life and living which is reasonable behind the downy setting of being in touch with the West. Therefore, "the colonial process repressed traditional cultural epistemes and

indigenous ontological paradigms of meaning almost to the point of absolute decimation” (Agbali, 2005:97) By the turn of the nineteenth century, Western supremacy was a title of every walk of life; it was profoundly encoded in social and cultural skeleton of the East . In spite of the fact that the concept of superiority is designed over the course of a century, superiority is utilized to characterize the Rest by savagery, cannibalism and barbarism. The roots of supremacy were developed profoundly in the soil of submission by consent. It was defended by Christianity. It was also legitimized itself the Eastern complex of inferiority. It stood for demonstrating the conviction that blacks had less mental capacity than whites, and that is why; it is a credit for a system of binary opposition . It is the system which is based on the Aristotelian paradigms of a chain of binary oppositions that search for announcing Western supremacy. It is

the systematic and systemic manufacturing of a continent labeling it on the basis of superiority versus inferiority, civilized versus uncivilized, pre-logical versus logical, mythical versus scientific among other epithets (Mengara,2001:2).

This dehumanization of the Rest is set through an imperial mind, and deposited by a Western hand. It is no wonder then that Mengara on behalf of westerners is celebrating western supremacy by writing:

For that some should rule and others be ruled is a thing not only necessary, but expedient, from the hour of their birth, some are marked out for subjection, others for rule [...] The rule of the inferior is always hurtful. The same holds good of animals in relation to men; for tame animals have a better nature than wild, and all tame animals are better off when they are ruled by man; this principle, of necessity, extends to all mankind. (2001:7)

It is for portraying the vicinity of blacks by comparing the shape of skull, It is by a pseudoscience<sup>12</sup> and phrenology<sup>13</sup>. They are subhumans who are driven by animalistic instinct for serving for procreative purposes.

Nevertheless, the academia instigated awareness of new theories on the earth's creation and the origin of the human species by convoluting family trees and illustrating the rapports between the races. Whites were represented by civilization; they were the acme of human race. The other races were in the rear, and blacks were represented by savagery; they were the nadir of human race. The new theories is founded and found firstly by the Christian account of creation in the Bible, and secondly by presumed scientific knowledge.

The Rest is bombarded by generating and advertising stereotypical images. It is

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<sup>12</sup> "Pseudoscience" exists entirely as a negative attribution that scientists and non-scientists hurl at others but never apply to themselves. Not only do they apply the term exclusively as a discrediting slur, they do so inconsistently. Over the past two-and-a-quarter centuries since the term popped into the Western European languages, a great number of disparate doctrines have been categorized as sharing a core quality—pseudoscientificity, if you will—when in fact they do not. It is based on this diversity that I refer to such beliefs and theories as "fringe" rather than as "pseudo".

<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC5579391/>

<sup>13</sup> It is the study of the conformation of the skull as indicative of mental faculties and traits of character.

<https://www.britannica.com/topic/phrenology>

not an issue of blacks and whites. It is also not an issue of us and them. The issue is an issue of standpoint. It is an issue of revising the conventional ways of seeing blackness and whiteness, it is not just a question of criticizing categorization. It is about renovating reflections, generating substitutes, pretending critical choices, and progressing out of the circle of dualistic thinking of good and evil. It is for the sake of making a space for a transgressive representation, the proscribed insurrectionist visualization.

The safeguarding of white supremacy and the institutionalization via particular representations of blackness are the capitals of supporting and sustaining the subjugation, subordination, exploitation, domination, and underdevelopment. It is also the capital through which the merchandise of the complex of inferiority of black people and the one of superiority of white people is nurtured. Long before white supremacists ever reached the shores of inferiority, they constructed images of blackness for endorsing and announcing the white superiority by which they have an excuse of dominating and enslaving. In reality, white supremacists have recognized that control over images is central to the maintenance of any system of racial domination. The tradition by which black people were situated in the prevailing regime of representation were the belongings of a critical exercise of categorization. It is within the categorization of the West. Setting the statement, the Other is different. It is quite another thing to subject them to that knowledge, not only as a matter of imposed will and domination, but by the power of inner compulsion and subjective conformation to the norm.

Whiteness is mutually anticipated in racial and spatial terms with the intention



of not only racial dominance and superiority, but also the exclusive possession of the nation and its resources. Whiteness is reliant upon the emblematic meanings of Other. The conviction of survival between races resulted in anxiety over the white ability to maintain their stronghold on the blacks. Though, they were not seen to pose a persistent challenge to white superiority. They were intrinsically inferior, and they were there for civilizing, uplifting and elevating them.

In Darwin's *The Origin of the Species by Natural Selection* (1859), his theories were delineated without a single reference to human beings. Darwin himself was not particularly concerned with the application of such ideas to society, and what has been termed Social Darwinism<sup>14</sup> may be more accurately called Spencerism<sup>15</sup>. It was in 1850 that Herbert Spencer, the leading English exponent of positivist sociology coined the phrase 'the survival of the fittest' a statement that was widely used by white imperialists to rationalize the hatred and conquest of non-white people.

The escalation of xenophobic sentiment of superiority is grounded by the unconditional acceptance by white colonists of Charles Darwin's theories of evolution, and his principle of natural selection. It is supported by the so-called scientific proof presented by Darwinianism which is terminated in non-white peoples being defined as logically, intrinsically and fundamentally inferior to the white people. The superiority of the white race is expanded by the expansion of the British Empire into Asia, Africa and the Pacific and sleeted by the conclusive evidence of indubitable superiority. The

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<sup>14</sup> Social Darwinism has been used to refer to any effort made toward applying concepts from Darwin's theory of evolution by natural selection to social theory and other domains of human social life.

<sup>15</sup> The system of thought developed by Herbert Spencer, setting forth the idea that evolution is the passage from the simple, indefinite, and incoherent to the complex, definite, and coherent.

<https://www.yourdictionary.com/spencerism>

profession of pre-eminence is a necessity for the advancement of humanity.

The story of superiority is shaped and influenced by the interests, perspectives, and ideology of the West. This traditional discourse of the West was disseminated to the East utilizing the colonial enterprise as the primary means of broadcasting. It was initially established to support the West's wellbeing.

By the umbrella of superiority, the West is ended by the conclusion with which the East is spotted by inferiority, naivety, and subhumanity. They are solidified chauvinism by subjecting the people of once free nation to others who have neither a say nor a decision. History, religions, and socio-cultural hones are evaluated by nothingness. After being told more than one time that they were powerless and helpless to construct for themselves a space of living humanly and another one of living peacefully, it is western duty to find a space for them.

The white superiority sets the consubstantial foundation of western imperial mind and hand. It is the paramount pillar of the imperial schemata of the ancient and the modern times. The credence of white superiority is not solitary justified the West's existence in the East, it is for constraining the West with a sagacity of responsibility and therefore, they hold the Rest because it is the genius for them to colonize, to civilize, and to govern. It is the best for the cause of liberty and civilization. (Lugard, 1926, p. 618). They sought to systematically prove the superiority of white people.

By the inauguration of phrenology, the examination of the skull is purported for quantifying the predestined brain faculties. Phrenology was for authenticating racial difference. As phrenologist Spurzheim states:

It is of great importance to consider the heads of different nations. The foreheads of negroes, for instance, are very narrow and their talents of music and mathematics are in general very limited (quoted in Bank, 1996: 389).

It is vindicated the institution of superiority by pedestal of the inferiority of skull. By the end of the eighteenth century, The Great Chain of Being<sup>16</sup> hierarchically organized all living organisms where the black was positioned between man and chimpanzee. It is about the theories of natural selection and racial hierarchies that grant the floor for Francis Galton's theory of eugenics, the "science" of selective breeding for the reasons of improving genetic composition of human being.

The scientific proof of the intellectual superiority of whites served to legitimize an imperative of captivating a concern of oafish, immature and powerless subhuman. Therefore, they enhanced myths of the "dark continent"<sup>17</sup> and "terra nullius"<sup>18</sup> for the sake of underscoring the munificent existence of the West by undertaking the "white man's burden"<sup>19</sup>. Thereafter, "the Whiteman genuinely pursues his manifest destiny and civilizes the native, then he undermines his own

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<sup>16</sup> The Great Chain of Being includes everything from God and the angels at the top, to humans, to animals, to plants, to rocks and minerals at the bottom. It moves from beings of pure spirit at the top of the Chain to things made entirely of matter at the bottom. Humans are pretty much in the middle, being mostly mortal, or made of matter, but with a soul made of spirit.

<https://www.bbc.co.uk/bitesize/guides/zmjnb9q/revision/2>

<sup>17</sup> The 'darkness' of Africa was an established myth in Victorian England. "The British tended to see Africa as a center of evil, a part of the world possessed by a demonic 'darkness' or barbarism [...] which it was their duty to exorcise." (Brantlinger 180 ;1985).

<sup>18</sup> The pretext of *terra nullius* was for justifying the dispossession of Aboriginal population. It is a Latin term meaning a land belonging to no one.

<sup>19</sup> The White Man's Burden (1899) is a poem written by Rudyard Kipling. Kipling urged the U.S. to take up the torch of the civilizing mission. The poem's title became a common expression referring to justifications used by the West to intervene in the rest.

position of privileges, then the colonizer can no longer retain his superior status” (R. JanMohamed 1983:5).

The West bargained the complex social and cultural organizations in the East in order to entail the inferiority of the East. It serves as an excellent informant of white egotism that was used to rationalize the evils of colonialism and convince the Easterners to accept colonial domination and dominance.

The West introduces a prevailing perceptions of the East. It is the “Hamitic myth”<sup>20</sup> i.e the sons of Ham that were cursed by Noah and therefore destined for slavery. This myth was used to justify the Atlantic slave trade that officially lasted from 1440 to 1870 when between 18 million and 20 million Africans were transported across the Middle Passage and forced into unpaid inheritable servitude for life . This myth was further developed by Charles Darwin in his book *The Origin of Species by Means of Natural Selection*. They believed in the superiority of white race as well as western civilization, Darwin states:

There is a frequently recurring struggle for existence, it follows that any being, if it varies however slightly in any manner profitable to itself, under the complex and sometimes varying conditions of life, will have a better chance of surviving, and thus be naturally selected. (1861:12)

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<sup>20</sup> The anthropological and historical literature dealing with Africa abounds with references to a people called the ‘Hamites’. ‘Hamite’, as used in these writings, designates an African population supposedly distinguished by its race—Caucasian—and its language family, from the Negro inhabitants of the rest of Africa below the Sahara.

<https://www.cambridge.org/core/journals/journal-of-african-history/article/hamitic-hypothesis-its-origin-and-functions-in-time-perspective/1/2F17F5B658C3E0C4F021C616114D74F5>

Nevertheless, It is the rationale of uplifting uncivilized savages who on no account donate evocatively and prolifically something out of value. It is a must for presenting a model of civilized society and to escort the East towards civilization. The West imported the supremacy of white race for justifying the sale of natives as possessions, then the manipulative use of their labor and resources for colonial profit, and now the economic suppression of the Rest so as to benefit the West, by compromising the inferiority of the Rest.

The Western way of living is presumed by the west to be the only alleyway for promoting civilization and modernization. The potential purpose of western superiority is leading the East by divulging the western way of life as the most appropriate to meet the challenges and changes of modern times. It is by disregarding their culture and traditions. The chauvinism of the western mind is set for stripping, neglecting, and confiscating them of their way of living. The internalization of western values is seen as a matter of life and death for the disk of superiority. It is a necessity of civilization, and a certainty of westernization and modernization of Eastern mind.

In the logic of White supremacy, every human being that is not white and western is destined to be savage. The word savage is sneering, and Darwin relentlessly lifts white Europeans above the portrayal of savagery. Darwin explains that the “highest races and the lowest savages” differ in “moral disposition [...] and in intellect” (1861:36). They are culturally and socially parallel to animals. Darwin sets a troubling issue by expressing his belief of white supremacy and his theory of natural selection for the sake of rationalizing the logic of imperialism. “From the remotest times successful tribes have supplanted other tribes.[...] At the present day civilized

nations are everywhere supplanting barbarous nations” (1861:160). Darwin’s theory is situated by pertaining the survival of the fittest to human races, and the butchery of non-white races. Therefore, it is an ordinary outcome of white westerners being entitled by supremacy.

The semicircle of Darwin’s theory of evolution is curvature by integrity; and therefore the continuity of inhuman deeds is grounded. It is not merely for white superiority, but it presents an organic rationalization for superiority. Darwinism<sup>21</sup> sets that the “western nations of Europe [...] now so immeasurably surpass their former savage progenitors and stand at the summit of civilization” (1861:178). The westerners represent a highly developed race of humanity. As mentioned earlier, this advantage of Europeans over Darwin's lightweight race is justified, and Westerners eradicate and replace easterners.

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<sup>21</sup> Darwinism served only to validate the division of races between the advanced and backward, the primitive and sophisticated, the civilized and uncivilized, the conqueror and the conquered. His findings shored up the Orientalist agenda and gave greater scientific and cultural weight to the colonizing project of the European. (Said, 1978: 206)

#### **1-4-Interaction between the West and the Rest**

The West undertakes the challenge of enlarging empires at the expense of the East. It is by the right a special society, a special culture and a special civilization, and that is why; they embark on a contractual obligation to carry on civilization to the uncivilized. However; they expand for taking raw materials for their industry and enslaving people for their industry. They expand under the pretext of civilizing the unfortunate, uncivilized and amateurish people. It is for justifying western imperial intentions. The reality beyond the pretext of civilizing the colonized is manifested by the haulage of slaves and the shipping of raw material from other continents which were populated by black skin people and were saturated by raw material. So, the pretext of civilizing is paradoxically manifested by a gentleman owned a subhuman according to his colour, his language, his customs and his place of birth. It is the conjecture of moral superiority of the West. The proposal of expansion is developed more and more because the West necessitates wealth, slaves and raw material.

Therefore, the western nations competed with each other to win colonies in other continents especially in Africa, Asia and Australia. A blank area in Western maps of the world became the goal for many European countries. They seal the blank area with the rationale of superiority by which they dominate the Rest. Western imperialism paved the way for the spreading out of the racist ideologies. Therefore, it was the means by which they catch up what they were yearning for. They did everything in the book, and did not left anything out the book for the sake of

interleaving the complex of inferiority in African, Asian, and Australian psyche. By the groundless thesis of inferiority, it was their burden to uplift that complex of inferiority.

The Western project of humanitarian ideals is set for abusing natural and human resources, and subsequently their mission was not for developing the Rest but for underdeveloping. It is “nothing but an ideology of lies” (Jean Paul Sartre quoted in Fanon, 1961). Therefore, the paradox of colonial discourse is twisted when it is put into practice. It is manifested by the excavation of supremacy, economic escalation and industrialization, so the use and abuse of supremacy is for contracting for what they aspire. It is a necessity for dominating and being in charge of the Rest. The identity is questioned, the capability is paralyzed, and therefore; they adjudicate that black people are inferior and, white people are superior. The foundation with which the West ventures by capitulating the logic of forbearance in different parts of the world; it is clarified by the theater of industrialization.

It was the theatre by which all brands of chauvinism is manifested in order to achieve their goals. Therefore, the West institutes to adopt new ideologies that supported the white races everywhere and denied the superiority of non-white races elsewhere. Western's need for wealth and raw materials is the driving force for dominating territories in Africa, Asia and Australia and introducing themselves as the pinnacle of human race. The pretexts of civilization is set for burying out of sight the real aims of the project when the West suggested that the genuine end of the imperial project were for uplifting the rest out of diffidence.

The Rest is set outside the circle of humanity. They were even exaggerating by



portraying them as a living lifeless human being. They entitle them by a title of nothingness. They instruct them how to eat, and even how to talk. They were treated as insects, animals or savages in the best rank who were suffering from infections and starvation by the very first step of the white man in Africa, Asia, or Australia.

In line with this, the Rest is categorized by the West as a consign of darkness for reinforcing the hegemony of imperial schemata. It is portrayed by heedlessness, twitchy and naughty, and it is populated by children in clothes of men and women. They are sluggish, fraudulent, thievish, hitherto; they gift them by subservience, and therefore unproblematic to maneuver.

The Rest is the center of backwardness. The civilization of the non-western world has no weight for the balance of steelyard of civilization. The West is entitled by civilization and by the logic of the survival of the fittest, and only the fittest. The western man is the ideal man whose burden is the transmission of civilization to non-western people.

The East is a construct of Western mind; it is used for subordinating and dominating the other both socially and culturally. It is irrational, backward and inferior other, and therefore, the domination of West is certified. It is the legitimization of domination of the West, and it is also an explanation for subordination of the East to the West. Thereafter, the viciousness and violence of the West, has, indeed, caused a people to be dilapidated, tattered, and naked of their names, identity, culture, language, customs, societies and most prominently humanness. It is achieved by a system of representation, it is by a schemata of identifying, categorizing, sorting, and itemizing for the sake of submitting an Other by which superiority is for perpetuation, and

inferiority is for domination.

The Rest is marginalized by the West, the obliteration of mores and morals, and the unawareness of history and civilization. Although, western mind is preoccupied by the slogans of human rights. The inconsistency of the eye-catching jingle is distressed by the mania of superiority and driven by the will to control the rest and expunge its existence. It is, thereafter, a time of domination of one civilization; Western civilization. It is a time of hegemony and exploitation of the Rest. The West is dominated by the concept of “we” and “them”. The scrutiny of Western supremacy is initiated with dividing the world into western and non-western people, “us” and “them”. They have a sense and a belief in the superiority of westerners over non-westerners, and the West is the center in cultural, scientific, and social stipulations. That is why, supremacy;

was not solely about exploitation: in fact, if one believed the official rhetoric of the time, exploitation was hardly a factor at all in motivating Britain global conquests. With their superior race, Christian values, and economic know-how the British instead had a duty, a moral obligation, to redeem the ‘backward heathens’ of the world. In Africa, the British were going to bring light to the Dark continent by transforming the so-called natives into progressive citizens, ready to take their place in the modern World (Elkins, 2005:5).

The dissection between the West and the Rest sets a psychological, an intellectual, and a cultural barrier for Westerners in their dealings with non-westerners. It is the way of setting unbalanced, incomplete, and non-universal stances between the

West and the Rest. The convoy is turning down instead of moving forward, instead; it is moving backward. Therefore, there is no strait of communication between the conquering West and the conquered East or civilized West or uncivilized East.

The collapse of physical barriers between peoples and nations sets an emphasis on intensifying stereotyping between the West and the Rest. Excluding the view of modern's prevailing humanitarian rights, the prevailing situation demonstrates the dominance of the mores and the morals of the West that does not coexist and dialogue the mores and the morals of the Rest. It is a proclamation of power and a decree of supremacy.

The kitchen of fabricating knowledge in the West of the Rest is predisposed, tinted, and thereafter; the ways in which that people deal with other people are influenced by what is prepared in that kitchen. The result is mutual ignorance among westerners and non-westerners. It is the vital issue for the diffusion of condescension of westerners to the cultures and societies of non-western peoples and the propagation of the crisis of modern and the ancient times.

The West-East dimension in the frame of reference have been a topical issue for discussion for ages. It is by religious orthodoxy, linguistic exclusion, cultural appropriation<sup>22</sup>. The East-West opposition and the typology of Oriental and Occidental cultures<sup>23</sup> is clarified by a diagnosis. It is a diagnosis for the rationale of

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<sup>22</sup> It is used 'to describe the ways in which post-colonial societies take over those aspects of the imperial culture-language, forms of writing, film, theatre, even modes of thought and argument such as rationalism, logic and analysis that may be of use to them in articulating their own social and cultural identities' (Ashcroft, Griffiths and Tiffin 1998: 19).

<sup>23</sup> In Frederick Jameson's words: "Culture is not a substance or phenomenon in its own right, its objective mirage that arises out of relationship between at least two groups [N] a group has a culture by

antagonism between the East and the West. It is an opposition of two opposite cultures and societies. The opposition of two cultures was marked from the very first days of human history.

In light of Western superiority and Eastern inferiority, the West-East interaction is stamped by hatred and contempt. Under such Western aptitudes and attitudes, the imperial project undertakes unjustified attacks on other peoples. As a result, the dissection is deepened, and the divorce is legalized. Thereafter, Western superiority is contended by Eastern inferiority. It is for identifying a congregation of debilitation; it is patented by war, cultural extinction, underdevelopment, exploitation, and use by abuse. It is not set by the intention for development, but by the conviction for domination. By distillation, the West considered these imposed changes as a necessity in order to fulfill the mission of civilization. That is why, the paradox of the modern and ancient times is by juxtaposing the professed mission of the West is in contradiction with the historical and present-day ending of the professed missions.

Accordingly, the Rest-West interaction is set by domination. It is between dominated and dominant. The mechanism is the study of language, culture, history, society, religion and traditions of the Rest by the West. It is also by ascertaining, illustrating, representing, and rendering the Eastern world and its peoples. Above and beyond, the study of the East is not for enlightenment, but it is for domination. That is why, the cornerstone of dominating the Rest is enlightening from the part of the West. It is by:

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itself: culture is the minus perceived by one group when comes into contact with and observes another one "(1991.18)

dealing with it by making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it; in short, Orientalism as a Western style for dominating, restructuring and having authority over the Orient. (Said, 3).

It is also by the mobilization of;

An army of metaphors, metonyms, and anthropomorphisms – in short, a sum of human relations, which have been enhanced, transposed, and embellished poetically and rhetorically, and which after long use seem firm, canonical, and obligatory to a people: truths are illusions about which one has forgotten that this is what they are. (Nietzsche qtd in Said, 1978: 203)

It is simplified by the conception of the Self and the Other whereby the self is dominant, civilized and honored whilst the Other is dominated, uncivilized and dishonored. By doing so, the West owns the superior hand to portray the Rest by whatever they would like. Thus, the Western mind is defined by constructing an Other and by doing so, Western superiority is strengthened.

Equally, the interaction is only for sustaining western domination and eastern subordination. It is the way by which the West is identified, and Western superiority is unexamined. It is founded both western privilege and power; it means being on top of the social hierarchy but taking the hierarchy with no consideration. It escorts the West to deem the burden and the duty of civilizing black people, and the banner of civilization is used for swathing the reality of the imperial project goals. They widen the space and the place of their beliefs and ideologies for the sake of dictating what they want through “la mission civilisatrice”.

## **1-5-Conclusion**

The configuration of the dichotomy of modern times is made by deprecating the East in the margin, and differentiating the West in the center. There is no wonder when the complex of superiority paralyzed the minds of Westerners and even worse besmirching the West out of humanity. The East, who is excluded by the West, is categorized and dehumanized. Western accounts profess the rationale of civilizing. It is a momentum with which the West is obligated to refurbish the Rest from backward to civilized, primitive to modern, and heathen savage to devout Christian. However, it is null of morality and civility. In short, they cease perfectly opportunities, exploit badly the resources, and enslave poorly humans, they did everything for the underdevelopment of the Rest, and they did intentionally nothing for development of the Rest. It is wasteful period of time for the Other. It is a superiority for cultural obliteration and social domination. The greatest amount of support from academics and thinkers has provided an impetus for Western supremacy, and early Western literature is full of references to Eastern's vast wealth and markets. Thereafter, the West is attempting to colonize the East in response "to primarily benefit itself, not to uplift; to accelerate its own development at the expense of others" (Falola, 2005: 6). It is not only for executing the civilizing mission, but also for extracting natural and human resources.

***Chapter Two:***

***Western Supremacy in Postcolonial Aura and Arena***

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## **2-1-Introduction**

The superiority of the Occident is set by projecting and setting itself off against the Orient. It is grounded by the perpetuation of the antithesis of Occident, and the insinuation of nothingness for land and people. The projection deposits for the dehumanization of solitary, and the degeneration of community. By doing so, they are no more than a bunch of howling savages. It is for setting and stating a regime of stereotype for generating a highly polarized image of binary oppositions. It is all together for the behalf of a stage in human development that is anterior to that of the West.

The present chapter dissects Western supremacy from the standpoint of critical analysis. It is for machinating and operating Western supremacy in postcolonial aura and arena. Using a western-centered paradigm, the chapter demonstrates that the existence of Occident marginalizes the existence of the Orient within the West and the East. It is only by utilizing a furnishing scrutiny for convincing the Easterners of their inferiority and the Westerners of their superiority. They attain a point of saturation where they have a complex of inferiority and another one of superiority. Western superiority is inextricably intermingled with Eastern inferiority. Therefore, it is a familiarity of ancient and modern times.

## **2-2- The Postcolonial Matrix of Power in the Modern Times: Spaces and Places**

It is by marginalizing, muting or distorting the narratives of those who were colonized; the superiority of the colonizer is empowered. The story of the pre-colonial, colonial, and postcolonial was primarily written by Westerners whose version were entrenched by typecasting and stereotyping. It was written for glorifying the West, and stereotyping the Rest. In addition, the legitimacy were tenaciously eradicated by excluding an other way of telling. It is a perfect paradigm, the paradox of disregarding the histories of East resistance to Western presence. It is minimized for the sake of broadcasting sentiments of loyalty to the West.

Counter narratives is set by the deconstruction of western version of reality of, and the construction of an alternate eastern version of reality. It is constructed by “parables, chronicles, stories, counter stories, poetry, fiction, and revisionist histories” (Ladson-Billings & Tate, 1995: 57). The counter narrative is manifested by the colonized man who wants to move forward, and the colonizer who holds things back. (Cesaire,1972:25)

The counter narrative nominates the West by the title of ending human sacrifice and witchcraft, whilst the Western Christian faith is based on human sacrifice which, according to the Christianity narrative, compensated for the sins of all future believers. The Western witch-craft is okay, whereas Eastern witchcraft is not. It also contends that the Other about whom the essential point is not so much that he is feared because he is evil; rather he is evil because he is Other, he is feared not

because he is evil; rather he is evil because he is Other. Over the course of generations, the barbarians have indeed always been the Others, and boundaries have been drawn between 'us' and 'them.' It is one of the paradoxes of modern times. It is by credences for groups, peoples, nations and whole civilizations. It is established by overgeneralization. The perception of others is achieved by cultural backgrounds, social, ideological and religious frameworks. The view of the other is hoodwinked by humanitarian rationale. It is resulted in misunderstandings and underestimating of social, cultural, and religious consortium. Thereafter, misconception is generated. It is existed by a title of inequality. It is set by a staunch sight of Other. It is for justifying the subservience of colonized peoples to the colonizers. It is, therefore, within the sphere of superiority.

The East is not only adjacent to the West; it is the source of its superiority. In addition, the West is defined by the East. Therefore, the East is identified by Western stereotypical understandings. It is a total misconception of the East through a curtain of interpretations of reality resulting in a denunciation of common civilization and denial of humanity. The parallelogram of Western civilization is the distinction made between itself and others through the criterion of civilization. It is through the invention of racial stereotypes and hierarchical cultural and social sorting.

The Rest is presented the substructure of the evolutionary ladder, and it is stamped savagery and barbarianism. It is by categorizing, defining and delimiting the rest. The West is the representative of rationality and progress, and the East is the representative of superstition and backwardness, hence the West is the agent of civilization.

Otherness<sup>24</sup> is sustained the Western superiority complex, and rationalized by the Eastern inferiority complex. It is reinforced by sustaining the barbarian image of the Rest. It is also grounded by physiology<sup>25</sup>, phrenology and craniology<sup>26</sup> with which hierarchy of stereotypes are established. The mendacity of superiority and the dishonesty of inferiority are for the sake of granting a rationale for the use and misuse of others.

Postcolonial discourse is, therefore, set up by Otherness. It is not only the denunciation of venomous views of Western superiority. Nevertheless; it is all together about the freedom of the Rest from the shackles of the West.

Postcolonial discourse is for uplifting the curtain out of the primary postulation of Western discourses from an Eastern angle. In arena of modern times, the Other is not silent, but he writes back, and also disorders the Western monarchy of superiority. Postcolonial writers are writing back to the centre, demystifying chestnuts twisted by the West, and deconstructing the construction of Otherness.

Postcolonial theory scrutinizes the dichotomy of the West and the East by

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<sup>24</sup> Otherness is technical term used in the social sciences and humanities for the way people tend to view others (people or nature) that are dissimilar and separated.

<https://www.uwosh.edu/facstaff/barnhill/ES-243/pp%20outline%20Other%20-%20Another.pdf>

<sup>25</sup> Physiology is the dynamic study of life. Physiology describes the “vital” functions of living organisms and their organs, cells, and molecules.

<https://www.sciencedirect.com/topics/agricultural-and-biological-sciences/physiology>

<sup>26</sup> Craniology is the study of the skull. In the last few hundred years, craniological methods, like measuring the angle of the face, the size of the braincase, or the ratio of the length to the breadth of the head, have been used to classify people into racial groupings, to make claims about alleged differences in intelligence, and to study human variation.

<https://www.penn.museum/sites/morton/craniology.php>

surveying how difference is positioned for serving an imperial mind. It is the cause of the development of postcolonialism. It is set for the presentation of the ways of representations and modes of perception of the Other, it is for serving the West on behalf of the Rest.

The Other is a major preoccupation of Homi K. Bhabha who argues that stereotyping is pathological because it is fetishistic deed. Cultural diversity is the cornerstone of Bhabha viewpoint. It is stamped by hybridity<sup>27</sup>, liminality, intersticity and mimicry<sup>28</sup>. For Bhabha, a new identity is identified.

It is separated from its originally multi-cultural origin, and established by a rewarding way of conceptualizing the differences between cultures. Hence, the antagonism between the West and the Rest of is intensified by the vilify of Otherness. The misrepresentation of the Other is neither entitled by modernity nor incorruptibility. Thereafter, cultural diversity is situated for sorting out between civilization and barbarism amplifying the crack between the West and the Rest.

The hostility is the outcome of construction of Other. It is stereotyped for the sake of setting the Rest on the margin, and the West in the center. It was under the banner of civilization that the concept of the Other came into existence. By the banner of civilization; the portrayal of Rest is embossed by backwardness and savagery. The itinerary of incongruity is instituted by the exclusion of Orient. The confrontation of

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<sup>27</sup> Hybridity means the process of unconscious borrowings or internalizations of certain cultural elements between a dominant culture and a less dominant culture usually in the context of colonizer/colonized nations.

<sup>28</sup> Mimicry seems to be an appealing project for the colonizer; being perceived at first as —one of the most elusive and effective strategies of colonial power and knowledge (The Location of Culture 122). This project would maintain that the natives mimic the colonial masters for purpose of domination.

the West with the East is ended by legalizing the superiority of the West and the inferiority of the East.

The post-colonial narrative is another way of telling by which the margin is uplifted to the center. It is for correcting the colonial version of history. It furnishes colonized experience by a say, it is for reclaiming and emasculating the discourses which are for supporting supremacy, race categorization, and subordination. It is not only the pieces of writing which are written following independence, but it is all the pieces of writing following independence which are written for highlighting the development of underdevelopment by cultural exclusion and social inclusion. Written from the viewpoint of unprivileged, it seeks to give a voice to those people who formerly were silenced by the imperial powers.

### **2-3-Occidentalism<sup>29</sup> vs. Orientalism**

Occidentalism is set by the systematic construction of the Occident. It is a construction between those who are from the Occident and those who are from the Orient. The construction of the “Occident”, sets in opposition to the one of the “Orient”. It is founded by an inversion of what is Occidental. It is a counter discourse to Orientalism. That is why, it is set for questioning the superiority of the Occident.

Undoubtedly, the heart of Occidentalism is the impression of the Occident as a force of evil, and it is adopted by historical footings. Hence, Occidentalism is aggravated by colonialism. It is triggered by the revolt against the Occident when the mission of destructing is masked by the one of civilizing. It is no wonder then that Occidentalism is fed by a sense of mortification and degradation. It is found and founded by dehumanizing and desensitizing views on the Occident. It is set the negative constructions of the Occident.

The term Occidentalism is all together about the many ways in which orientalists perceive and present the Occident. It is a capsizal of Orientalism. It is set by the arbitrarily divide of certain parts of the world into Occident and Orient, and formerly the people of the Occident, and their counterparts of the Orient.

Occidentalism is presented by a denigrating mirage of the Occident in the Orient. The mirage of the Occident is self-proclaimed, unexamined, and

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<sup>29</sup> Occidentalism, the imagining of the West by Westerners and Easterners, is obviously as old as the interaction between the two “sides.” Concepts like “the West” or “Western” and “the East” or “Eastern” are still being used in both scientific and popular discourse.

misunderstood. It is by the celebrations of fantasies and stereotypes about the Western world that fuel opposition and antagonism between the Occident and the Orient. In this genealogy of antagonism, the heroic mission of the Occident is inverted by the hollow mission of the Occident in the Orient.

Occidentalism is not that of the Occident but that of its opposite side—the Orient. That is, the Occident is merely what exists before the eyes of the Occident. The Occident is constructed as an “other” opposed to the Orient. In the light of Occidentalism, the Orient is at the center, the Occident is undoubtedly at the periphery. It is based on the difference in ontology and epistemology between the Orient and the Occident. The Orient and Occident are opposing each other.

Nonetheless, Occidentalism does not only juxtapose, but also overlap with Orientalism. The first is made by and for the non-Westerners, however, the latter is made by Westerners. The first is not only for distorting the Orient, but it is also for legalizing the responsibility of dominating the Orient by the Occident. The latter is for refuting the excuse of colonizing the Orient. That is why, the representation of the Occident is made by the misrepresentation of the Orient, and the representation of the Orient is made by the misrepresentation of the Occident.

Hitherto, Orientalism is presented with the representation of the Orient by the Occident. It is “a kind of Western projection onto and will to govern over the Orient. The Orientalists<sup>30</sup> have plotted their narratives about the history, character, and destiny of the Orient for centuries but in the nineteenth and twentieth centuries (Said, 1978: 5).

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<sup>30</sup> In academia, “[a]nyone who teaches, writes about or researches the Orient [...] is an Orientalist, and what he or she does is Orientalism.” <sup>36</sup>Said 1995: 2



It is not from a void, but it is undertaken by the study which is carried out by Westerners. The Orient is stereotyped by the Occident. The stereotyping<sup>31</sup> between the Occident and the Orient sets the principal mechanism of such inequalities, based as on ideologies of discrimination and domination. As a result, the Orient is conquered and dominated. However, the representation of the Orient is set for feeding a racial attitude, distortions and stereotypes. Thereafter, the Orient is trampled by inferiority, and the Occident by superiority. In other words, the Orient is an other, inferior, and uncivilized. By the same token, Hunt writes:

The Orient is often used as a cultural backdrop against which to create and celebrate Western identity: a representation that clearly echoes the broad Orientalist stereotypes defined by Edward Said a generation ago. (Said, 1978:3).

Orientalism interrelated with the self and the Other by which the self is superior and the Other is inferior. By enunciating Otherness, the self is defined by citing the instances similarity or opposition. In other words, the Other is for reinforcing superiority and sublimity. Therefore, the Other is uncivilized, underdeveloped, savage, inferior and praiseworthy for colonization and ready for domination. The rationale is that “a nation which colonizes, that is a nation which justifies colonization [...] it is already a sick civilization, a civilization that is morally diseased” (Cesaire 1972:6). Orientalism is more than an ideology. It is a supply of

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<sup>31</sup> What distinguishes Orientalism from other stereotyping and “othering” discourses is the European position of strength or even domination in relation to the Orient. “The weak Orient” was contrasted with “the powerful Europe,” although the relationship was often disguised in admiring the “greatness” of the – often ancient – civilizations of the Orient.

hegemony ; it is the easy way out for dominating , restructuring , and incorporating influence over the Orient. Therefore, it is the title by which the Orient is constructed.

In Said's words;

Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice. But in addition I have been using the word to designate that collection of dreams, images and vocabularies available to anyone who has tried to talk about what lies east of the dividing line. These two aspects of Orientalism are not incongruent, since by use of them both Europe could advance securely and metaphorically upon the Orient. (Said 1978:73).

It is initiated for discussing, analyzing, incorporating the Orient. Orientalism is twisted by the Occident for the sake of studying the Orient. It is a “western style for dominating, restructuring, and having authority over the Orient.” (Said,1978: 2–3.) Nevertheless, the reality is that it is only a pretext for dominating the Orient, and substantiating the superiority of the Occident. The scrutiny of the Orient is employed for the expense of the Occident. In other words, the Orient is only an invention of the Occident. The invention is for excusing the domination of Occident over the Orient. The Orient is a system of representations framed by a whole set of forces that brought the Orient under the supremacy of Occident. Therefore, the Orient is;

taught, researched, administered, and pronounced upon in certain discrete ways. [...] The Orient that appears in Orientalism, then, is a system of representations framed by a whole set of forces that brought the Orient into Western learning, Western consciousness, and later, Western empire (Chatterjee, 1986: 36).

Thereupon, Occidental literature has long taken for granted the superiority of what is Occidental, and Oriental literature undermined everything that is not (Said, 1978: 7), which has been noted as a false notion of the universal (Ashcroft, 1989: 11). The representations and misrepresentations are presented by the binary opposition of the Occident and the Orient which places the Occident in a privileged position from which the Orient is represented by what the Occident intends and elucidates. Thus, othering,<sup>32</sup> is the procedure by which the humanity of the Occident and the Orient are stolen. The made-up motorcade between the Occident and the Orient befalls by clarity, palpability and superficiality. It metes out precincts by citing an image with which no discrepancy between fantasy and reality.

The Occidental familiarity of Oriental fantasy is fulfilled by stereotypes, and it is grounded by primeval archetypes which envisage Oriental societies as similar to each other and dissimilar from Occidental societies. It stands for a mode of discourse, a system of knowledge that only creates the Orient without having any correspondence to reality (Said, 1978: 2-6). The primeval archetypes are consolidated by the previous stereotypes. It is for stating and assisting the legitimacy of hegemony between the

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<sup>32</sup> This term was coined by Gayatri Spivak for the process by which imperial discourse creates its 'others'. Whereas the Other corresponds to the focus of desire or power in relation to which the subject is produced, the other is the excluded or 'mastered' subject created by the discourse of power.

Occident and the Orient. Thereafter, domination synchronizes with exploitation. That is why, orientalism is not only for enlightening, but it is for disposing, dominating, despising, destroying the Orient. It grants the Occident the power to know, to estimate and to dominate the Orient. It consequently rationalizes Occidental domination. Likewise, it is also for maintaining, justifying and reinforcing the spatial configuration of the dichotomy of the Occident and the Orient. The conquest of territorial landscapes and the imposition of sovereignty are grounded. In the modern and ancient times, it is resonated for subordinating a people and dominating a land.

The postcolonial critique between Orientalism and Occidentalism analyzes cultural hegemony that is imposed and normalized by colonial machinery and imperial imaginary. It encapsulates the cultural impact of imperial supremacy. It unifies galaxies of ideas, creates new literary spheres, paves the way for new perspectives, cracks ground for new avenues of thought, deciphers the colonial representation, and re-codes the other. It presents 'the latest catchall to dazzle the academic mind' (Jacoby 1995: 30). It sets off to overcome the negative image of the self as constructed by the Other and to restore for his people self-confidence. It is because there is a continuity of preoccupations through supremacy. It is for classifying, imprisoning, primitivizing and de-civilizing the Orient. It is settled for expressing the superiority of the Occident and the inferiority of the Orient. The whole portrayal of othering is for the sake of handicapping the colonized people from thriving within their own societies. That is why, they are represented by savagery and barbarism.

## **2-4-The Anatomy of Postcolonial Aura**

Postcolonial was initially initiated as a chronological term after World War II by the reality of founding and finding the primary sovereign states in Asia, Africa, and Australia. Postcolonialism is for presentation, representation misrepresentation. It is also for interpretation, re-interpretation, and misinterpretation. It is set to “question, interrogate and challenge the foundations of institutionalized power and privilege, and the accompanying rationale for dominance in social relations” (Dei &Asgharzadeh, 2001:300). It is a practical ideology and a theoretical framework for saturating the necessity of postcolonial times. In this fresh framework, the idea of the ‘postcolonial’ entailed a rupture with precedent interpretations of colonialism<sup>33</sup> (Best and Kellner 1991: 29). It is also incorporated by;

The study and analysis of European territorial conquest, the various institutions of European colonialism, the discursive operation of empire, the subtleties of subject construction in colonial discourse and the resistance of those subjects, and, most importantly perhaps, the differing responses to such incursions and their contemporary colonial legacies in both pre- and post-independence nations and communities’ (Ashcroft, Griffiths and Tiffin, 1989: 187).

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<sup>33</sup> This is because the two terms are historically interrelated though they contextually produce counter values. Colonialism as defined by Loomba (2007: p. 8) refers to “the conquest and control of other people’s land and goods”. Colonialism, also, expresses the ethnocentric belief that the morals and values of the colonizer are superior to those of the colonized. Such belief was programmatically achieved through the establishment of schools by designing curricula which shaped to achieve the goals of the colonizer rather than train the colonized to be independent. Therefore, post-colonialism is sometimes assumed to be anta colonialism.

Therefore, postcolonialism is set for a body of writing for lifting the curtain of what is going on between western and non-western people. It is for the other way around. That is why, it is for an other way of telling. It turns the western world upside down. Accordingly, postcolonialism offers a way of seeing things differently.

The world is a world of inequality; it is not a world of legality. The discrepancy is grounded by the broad division between the West and the Rest. The slashing and scratching up between the Rest and the West was improvised by the expansion of the Western empire.

In simple terms, the west and the Rest was founded and found by the whites versus the non-white races. The White evaluation is the foundation for western evolution. Throughout the modern and ancient times, preeminence is contested by resistance. It is only towards the end of questioning western supremacy. It is by the long struggle, and for the concluding triumph.

Thereafter, it is based on the typology of writing back. The postcolonial writers set out a re-reading of canonical texts to challenge the portrayal of the East by western misrepresentations. It undercuts the schemata of 'us' and 'them.'<sup>34</sup> The utilization is for the demarcation between postcolonial literature and colonialist literature<sup>35</sup>.

The challenge of postcolonial writer is found and founded, and the change of

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<sup>34</sup> The idea of Europe as "us" and non-Europeans as "them" is never far from Orientalism. The notion of European culture and identity being superior to their non-European counterparts is "precisely what made [European] culture hegemonic in and outside Europe."

<sup>35</sup> As defined by Abdul R. JanMohamed, colonialist literature is an exploration and representation of a world at the boundaries of 'civilization', a world that has not been domesticated by European signification or codified in detail by its ideology.

postcolonial theory<sup>36</sup> is articulated and acted by the Other, for the Other, and from the Other. It is written from the Other's own viewpoints and standpoints. It is for the reimbursement of other, it also is for inverting the colonial occurrence by the postcolonial resistance. Western's silenced Others started to speak through a dialogic process, and thereby creating a hybrid postcolonial literary identity. Leela Ghandi, in her *Postcolonial Theory*, states:

Postcolonialism can be seen as a theoretical resistance to the mystifying amnesia of the colonial aftermath. It is a disciplinary project devoted to the academic task of revisiting, remembering and, crucially, interrogating the colonial past. The process of returning to the colonial scene discloses a relationship of reciprocal antagonism and desire between colonizer and colonized. And it is in the unfolding of this troubled and troubling relationship that we might start to discern the ambivalent prehistory of the postcolonial condition (LeelaGhandi , 1998,4).

Postcolonialism revises the relations between the centre and the margin. It underscores by the 'White Man's Burden,'. It valorizes the burden for the sake incorporating the Other from the periphery. The postcolonial text expresses cultural hybridity and positions prominence on the survival of the Other. It is by creating a

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<sup>36</sup> In a comparable way, 'postcolonial theory involves a conceptual reorientation towards the perspectives of knowledges, as well as needs, developed outside the west. It is concerned with developing the driving ideas of a political practice morally committed to transforming the conditions of exploitation and poverty in which large sections of the world's population live out their daily lives. This is unfortunate, since many of these ideas were never produced by academics in the first place and can be understood relatively easily Postcolonial theory, so-called, is not in fact a theory in the scientific sense, that is a coherently elaborated set of principles that can predict the outcome of a given set of phenomena. The origin of the postcolonial theory's use of the 'other' is found in the psychoanalyst Jacques Lacan's theory. Since Lacan's way of using the word is not a part of postcolonial theory, but rather of psychoanalysis, his focus is not on the societal level but on the individual.

knowledge of key concepts such as ambivalence<sup>37</sup>, mimicry, hybridity and liminality.

This postcolonial terminology will provide a theoretical introduction to the forthcoming analyses of the works which is selected in the corpus. The conviction of Homi Bhabha is manifested by hybridity, mimicry, ambivalence which are used to portray the ways colonized people resisted the power of the colonizer.

The postcolonial condition stretches beyond the colonial era, portrays precolonial times, depicts the colonial context, and spotlights postcolonial times. It bridges the past with the present, the present with the future, and the past without the future. It also represents the tension between two worlds: the imperial center and colonial margin. Therefore, “the colonial world is a Manichaeic world” (Fanon, 1961:31), and for that reason, the colonial world is struggling to challenge and change the former imperial centre. It is, therefore, an emergency the same as:

The West dehumanizes the East, or to put it emphatically, turns the eastern into a non-human. As Fanon pointedly reminds us, Africa under Western eyes is outrageously reduced to: Those hordes of vital statistics, those hysterical masses, those faces bereft of all humanity, those distended bodies which are like nothing on earth, that mob without beginning or end, those children who seem to belong to nobody, that laziness stretched out in the sun, that vegetative rhythm of life. These are terms pejorising the natives and used by the colonizers to project an otherness steeped in barbarity; thus providing a ‘philanthropic’ and ‘scientific’ justification for the ‘civilizing mission’ undertaken by the West. (Fanon, 1961:33).

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<sup>37</sup> Ambivalence as a concept was first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and its opposite at the same time. It also reflects the simultaneous attraction toward and the repulsion from an object, person or action (Young, 2004:162). It was adapted into colonial discourse theory by Homi Bhabha. It describes the complex mix of attraction and repulsion that features the relationship between the colonizer and the colonized which is ambivalent. Ambivalence also suggests that complicity and resistance exist in a fluctuating relationship within the colonial subject.



Thereupon, Post-colonial theory is agitated by the cultural legacy of colonial rule, and scrutinizes the relationship between the colonizer and the colonized. Cesaire illustrates the rapport between the colonizer and the colonized by writing that:

Between colonizer and colonized, there is room only for forced labor, intimidation, pressure, the police, taxation, theft, rape, compulsory crops, contempt mistrust arrogance self-complacency, swinishness, brainless elites, and degraded masses.( 1972:6).

The proposal of post-colonial literary theory is originated by the powerlessness of European theory to transact the complexities of post-colonial writing. It is for “re-thinking and reformulation of forms of knowledge and social identities authored and authorized by colonialism and Western domination” (Gyna,1992: 8).

Generally speaking, the (hi)story of either the West or the East is written from a western angle. The preeminence of postcolonial discourse is stamped by authenticity for rendering a reality alien from the one that westerners identify. It is written by westerners, and that is why, it is defined by “self” and “other”, which makes us adhere to a biased view of history. It is an argument supported by Ashcroft, Griffiths and Tiffin, in *The Post-Colonial Studies Reader*: “The map of the world can be seen as a palimpsest on which Europe has written its own dominance through the agencies of history.” (1989:318) The salience of the postcolonial situation proclaims a crisis for the disappearance of colonial stipulation. The continuity of colonial rule is questioned by the banner of postcolonialism. That is to say, so long as the Rest is directed,

regulated and monitored by outside western hegemony, postcolonial theory is

influenced by poststructuralist approaches, including deconstruction. In particular, deconstructions challenge to hierarchical, binary oppositions provided postcolonial theory with conceptual strategies for undermining the ostensible difference between center and margins, between the colonizing culture and the colonized(Ray, 2008:396).

Thereafter, postcolonial thought rejects an understanding of hegemonic relations between the West and the Rest either it is intention or conviction. The hegemonic discourse is constructed through a taxonomy of civilization, defining the agent of civilization and its subjects, and creating the stereotypes of civility and barbarism (Henke,2004: 45). To a certain extent, western domination of the non-western world is undertaken by selfless schemata. It is not innocent schemata .

Equally important, a postcolonial analysis is undertaken for a scheme of supremacy. It is for questioning the nearby social hierarchies, discursive spaces, psychosomatic relations, cultural assets, political and economic relations, historic developments. It tends to reconstruct the hierarchies that does not put the marginalized people in the centre, but rather embraces this marginality (Ashcroft, 1989:104). It is for the sake of widening the scope and the scale of colonial conceptions and postcolonial emancipator alternatives. Frantz Fanon has an enduring effect on postcolonial studies by his works *Black Skin, white Masks* (1952) and *The Wretched of the Earth* (1961). Fanon, the political activist and psychologist, prepared a fusion in the crucible of Marxist thought, psychological theory ,and his perceptions of the colonial conditions

by categorizing the psychological dimensions of colonialism as a reciprocal process of white suppressor and black suppressed.

Further, Edward W. Said wrote *Orientalism* in 1978. It is the book by which Said questions the incorruptibility of western body of literature. It is no longer neutral sciences, it is materialized within the sphere of superiority and without the sphere of inferiority. Western knowledge systems are for reinforcing the imperial mission for educating and civilizing the colonial subjects.

Additionally, Homi K. Bhabha contextualizes by the visualization and hallucination of representing of diversity. It is set for criticizing the binary oppositional structure between the dominant colonizers and the dominated colonized by pointing out the albescence space which is stimulated for conciliation and confrontation. Homi K. Bhabha excludes all geniuses of homogenization and generalization.

Correspondingly, Bhabha's notion of ambivalence in colonial mimicry is constructed by the desire of colonized to adopt the beliefs, values and traits of colonizers. It is no wonder that the full actualization of this civilizing and moral mission is perceived as a threat to colonized picture. In view of the fact that the imitation could unsettle the fixed identities and boundaries that demarcate the colonizer from the colonized, the legacy of mission is partial, incomplete and even contradictory. Therefore, the inclusive transformation of the colonized is not attained.

For this reason, it is a state of in-betweenness, it is for spotting the tie between post-colonial identity and hybridity. It is also for highlighting the colonial experience of both the colonized and the colonizers. It is "the third space" of "the

traces of those feelings and practices which inform it, but does not give them the authority of being prior in the sense of being original” (Bhabha, 1983:37 )”. Therefore, hybridity is the third space for initiating an identity for postcolonial subjects. Bhabha claims that identifying the hybrid goes beyond essentialism and binary divisions, it holds new internationalism. He states :

A fraught, anxious and ambivalent condition. It is about how you survive, how you try to produce a sense of agency or identity in situations which you continually have to deal with the symbols of power and authority. Those who are living in the gaping void between two cultures but who find it problematic and difficult to identify fully with either, become a part of what refers to as “a Third Space”. (1994:241).

It is the space whereby cultural identification of the Other, and it is explicitly or implicitly restrained for sometimes superiority, and inferiority other times. It is the paradox of postcolonial times.

Namely, ambivalence is regarded as another cornerstone of postcolonial theory. Ambivalence, or the desire for something and also wanting its opposite, is therefore a familiar colonial strategy, aptly described by Bhabha as the desire for a reformed and recognizable Other “that is almost the same, but not quite the same” (1994:122). It is for explaining the troubled state of mind by which the Other is mesmerized by and nauseated from an object, person or action. It is the result of reunion of rival cultures, additionally mores, morals, habits, ethics, codes, and values of superior culture which

are compulsory supplanted on inferior culture.

Admittedly, the culture of the colonized is not replaced by the one of the colonizer. Instead, a redundant result is manifested by miming the colonizer. It is not different from mockery as a result of producing creepy cribbled copies out of the colonizer. It is the context of troubled relationship between the colonizer and the colonized whereby ambivalence is evolved.

In the context of the colonial and postcolonial scenario, mimicry is a cornerstone of postcolonial theory. It delineates the rapport between colonizer and colonized. In *The Location of Culture*, Bhabha identifies mimicry as “the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same but not quite, which is to say that the discourse of mimicry is constructed around an ambivalence.” (1994:86). In Bhabha’s theory of mimicry, the colonized is strained by facsimileing the image of the colonizer. It is a must for the colonized to imitate blindly the colonizer. By miming, the colonized is ending by cadastring, mopping, wiping, sweeping, rubbing, and scrubbing himself, and his identity. Each and every thing is the same thing for the colonized. Bhabha also remarks that mimicry or partial assimilation of the colonized into the colonizer exerts a powerful effect on the identity of former.

Besides, cultural hybridity/liminality is the fusion of two different cultures. It is only by the influence of colonialist ideologies of race by which the credit of superiority is granted for white colonizers, and it is entitled by a negative nuance. Thereafter, the framework of cultural hybridity/liminality is racial thinking, and conceiving mystifying.

In Bhabha’s colonial scenario, hybridity is reprinted in the shoes of mimicry. It is “almost the same, but not quite.” The heart of the matter is that the culture

colonized is not isolated from the one of colonizer. It does not construct itself out of nothingness, but it is constructed by intermingling with others. Consequently, a culture is a composite of differences. Accordingly, the culture of colonized is entitled by participating in the configuration of a culture. It is neither the culture of the colonizer nor the one of the colonized.

For this reason, the ambivalent relationship between the dominated culture and the dominating one, the subaltern finds himself in an in-between space, which Bhabha calls the “third space of enunciation,” or “liminal space.” It is a space whereby we cite the site of inconsistency, interface, and reciprocal incorporation. It is clarified by a shambling site. Bhabha concludes that “colonial hybridity is not a problem of genealogy or identity, but a problematic of colonial representation.” (1994:25). The term, ambivalence, has been first used in psychoanalysis. It refers to the presence of contradictory feelings such as love and hate, and presents a major symptom in case histories of schizophrenia<sup>38</sup>.

In Fanon’s view, Postcolonial literature is firstly the construction of self, and secondly the reconstruction of identity of the Other. Restoration of identity is made by a revolution of the colonized. The conviction of Fanon is for inaugurating the national consciousness in view of the fact that it is a stairway of essence for anti-colonial resistance. The post of postcolonial writer parsons the progression of cultural social, and psychological re-identification by the presentation as a conveyor in the

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<sup>38</sup> Schizophrenia is a chronic and severe mental disorder that affects how a person thinks, feels, and behaves. People with schizophrenia may seem like they have lost touch with reality. Although schizophrenia is not as common as other mental disorders, the symptoms can be very disabling. <https://www.nimh.nih.gov/health/topics/schizophrenia/index.shtml>

national struggle of non-west nation , and grinding the predisposition and preconception of Rest in the western archive.

Fanon by writing *Black Skin, White Masks*, (1952) originally titled ‘An Essay for the Disalienation of Blacks,’ and *The Wretched of the Earth* (1961) is one of the founding fathers of postcolonial studies. It is achieved by his outstanding site from which Fanon condemns the chauvinistic maltreatment of native people in colonial Martinique and Algeria. The war of independence in Algeria, and the horrifying sufferings of the Algerians by French colonization was a rationale for Fanon s’ resignation from his job as a psychiatrist to support the Algerian revolution. He assumed that the imperial mind was mismatched with ethical psychiatric practice. Fanon questions the circumstances of colonizing the Other from the perspective of black man, and writes about the pathologies of oppression.

*The Wretched of the Earth* is written for analyzing the psychological debris suffered by colonized peoples who internalized those colonial discourses. Fanon’s analysis, is grounded on the Lacanian conceptualization of mimicry by concentrating on colonial ambivalence. The western man questions the very existence of those Others.

Notwithstanding, it is that the pull to be more like ‘them’ will, according to Fanon, always be futile because the colonized can never achieve full whiteness. Thereupon, “No matter how white one paints the base of the tree, the strength of the bark screams underneath” (Cesaire,1972:175), and imposed a humiliating existence on the colonized subject that it stipulates their valorization to vague values.

In Lacanian terms, this “camouflage,” is like mimicry. Mimicry divulges

something in so far as it is different from what is labeled. It is one outstanding outcome of mimicry, it is camouflage.

Thereafter, the liberty of the colonized subject is launched by staying away from this double-bind of Manichaeism. It is not a calculated choice, it is certainly not the way out of the violence of colonial system. In that case, it is by crossing the borders of the white dividing line by fusing with the colonizer and adopting the manners and mores of the West, and consequently rejecting himself, his people, and his identity. Thus, the colonized is tiring himself fruitlessly for the colonizer's confession of himself, that is why, the only flee for the colonized from the union of blackness with wickedness, it is the way of wearing on a white mask.

The colonial mimesis estranged, alienated, and depersonalized the colonized. Thereafter, the very essence of his identity is fractured, and the very existence of himself is violated. Therefore, the rapport between black man's consciousness and his body is question by himself. It is the situation of ambivalence. It is the situation of having black skin, and putting on white mask. It is for the liberation of cultural confusion.

In the context the Orient and the Oriental, Edward Said, like Fanon<sup>39</sup>, has investigated the scope to which colonization created a new perception of the world and indoctrinated the colonized subject with a sense of inferiority. In his writings, Said encourages the reader to re-examine Western perceptions and misconceptions of the Oriental world. As he probes the nature of colonial resistance, Said introduces the

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<sup>39</sup> For Fanon, there exists no such thing as —the African soul. When dealing with the issue of the black man, he argues that the Black soul is a white man's artefact (1952:6). Drawing a parallel with Said's Orientalism, in which he stresses that the orient is manufactured by the west, the Black, too, is a western creation.



concept of contrapuntal reading, a form of reading back from the point of view of colonized, which brings to light the hidden colonial history that permeated nineteenth-century European literary texts. Said has indeed developed a body of counter discursive writing to challenge and change the ways non-western peoples and their cultures are viewed.

Nonetheless, Said's view is different from Bhabha's one. Said's view distances the colonizer and the colonized, and for the following reason, it is a different from Bhabha's view. The essence of Said's view is the binary division between the West and the East. Thereafter, the East is in opposition to the West, and the latter is in opposition to the former. The heading of the West is the stereotyping of the East. It is by othering; the Oriental is as the Other, and the Occidental is as the self.

The Orient is projected as the Other, hence the former is a caveat and a challenge to Western supremacy. The reality is that it is a pretext for excusing the colonization of the Orient, and increasing potency and hegemony "by setting itself off against the Orient as a sort of surrogate and even underground self." (Said, 1978:8) It is for reinforcing identity and enforcing hegemony. Said carries on what he has found and founded by Foucaultian viewpoint of production of knowledge and the exercise of power, and how they are interconnected. Hence, "Power is generated in and through the reproduction of structures of domination." Giddens (1984:258) In his *Orientalism*, the written text is the way by which the West has supremacy over the East. The West is bolstered by the construction of distorted comprehension of non-western cultures and societies. Western dominance is preserved by Eastern meagerness. Said's book *Orientalism* (1978) is reckoned to be the ground stone of this field; his book

discusses the view of the Occident towards the Orient, or in another word shaped idea about the orient; he states:

To believe that the Orient was created or, as I call it, 'Orientalized' and to believe that such things happen simply as a necessity of the imagination, is to be disingenuous. The relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony. (1978:5)

In Said's view, Western body of writing is not objective, but it is subjective. It is for highlighting the difference between the eminent Occident and the eccentric Orient.

This binary opposition between the eminent Occident and the eccentric Orient is a necessity of western supremacy. The line of demarcation advocates that the Oriental deconstruction is the Occidental construction. That is why, Bhabha states that colonial power and discourse are not possessed entirely by the colonizer, and the main objective of colonial discourse is

to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest [...] This discourse is fraught with [...] terrifying stereotypes of savagery, cannibalism, lust and anarchy (Bhabha, 1994 : 70).

The colonized oscillated in an ambivalent position by descending between the pole of resemblance, and the one of divergence. The colonized is on the margin, and the colonizer is in the center. It is an excuse of othering by the colonizer. The latter bears the pretension and conviction of taming him by Christianity, lifting him from savagery,

and conveying the colonizers into the convoy of civilization. It is for the visibility of colonizer, and it is also trimming the expanse between the colonizer and the colonized at the expense of the latter. It is at the expense of self-esteem and self-respect. It is ended by an ambivalent situation of which the colonized has no more than unstable place for locating himself. Thereafter, Bhabha seeks to find the “location of culture” in the marginal space between dominant western civilization. It is backed by the ideology of similarity and discrepancy. The survey of Bhabha is essentially by the ambivalence of the colonized which threatens the master’s hegemony through the feat of mimicry. It is in a debt to Fanon’s work.

The colonial scenario is firstly written by pre-colonial preeminence, secondly articulated by social and cultural differences, thirdly supplanted by imperial charity, and finally sponsored by moral and material supremacy. Thereafter, it apposites and opposites Derrida’s notion of difference by implying cultural difference by entitling it differently. Therefore, it is the total refusal and the neutral approval of storylines of colonialist hegemony.

## 2-5- Borders of Hegemony and Bridges of Supremacy

The proclamation of dominance of powerful West over powerless East does commence by Western colonization. It is the heart of human civilization from the very time of inaugurating the living of humanity. Scholars, scientists theorist, truth seekers, philosophers, and writers such as Frederick Nietzsche, Michel Foucault, and Edward Said have put forward logical viewpoints and scientific standpoints on the occurrence of Western preeminence . The instance of Nietzsche by his eminent exertion: *Will to Power*, he cites that human beings for eternity undertake the challenge to wreak what they want upon others. It is not reciprocal rapport of respect, but every rapport between humans is originated by a killing yearning and a dehydrating longing to bring that person under one's power for the sake of mirroring one's will to power. Superiority is the heart of matter for humans, and the glided golden jewel in the crown for humanity.

In *Beyond Good and Evil*, Nietzsche states that we thrive for an intact life of drives as the organization and outgrowth of one basic form of the will to power, then; we will have earned the right to clearly designate all efficacious force as the will to power. The sixth sense of intuition sets as a pillar of preeminence. It is the capital by which selfhood is instituted, delineated, demarcated by otherness. It is a pretext for exercising power over another. It is entitled by innateness; it influences human life to such an extent that man's all actions and reactions are shaped and determined by the will to power. Therefore, for Nietzsche 'will to power' is a life force that gives a constant movement to man's life.

In the same vein, Foucault has the torch of the civilizing mission, the banner of hegemony, and the umbrella of power. There are the reflections of what Nietzsche has said about Occidentals in the ancient times, and what Said has written about Orientals in the modern times. Power is innermost to Foucault's thinking; it is identified by power relation between the individual, society, group and institution. Foucault argues that these conditions of discourse have changed over time. He claims in his book *Power/knowledge* that:

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 [...] Truth is to be understood as a system of ordered procedures for the regulation, distribution, circulation of discourse.[...] Truth [...] is not merely ideological but a condition of the development of economy. Systems of power produce and sustain discourses [...]the problem is not simply changing people's consciousness, what is in their head (1976:131).

Power is manifested firstly by the exercising of power on individuals and groups from the part of institution, and secondly by the exercising of resistance from the part of the formers. It is not only by brutal power, but by the power of its discursive practices which fuses the ideology of domination in the midst of the dominated subjects.

In his *Discipline and Punish* (1995), power is grounded and founded by knowledge. The latter is not only for liberating oneself, but it is for confining others' freedom. Thereafter, power is the other face of the coin for knowledge, and therefore knowledge is power, and power is knowledge. For that reason, Foucault states:

We should admit rather that power produces knowledge [...] power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations(1995:27).

By the same token, the discourse<sup>40</sup> of power is the discourse of knowledge. As Foucault states , ‘it is in discourse that power and knowledge are joined together’ (1976: 100). For Foucault, power is set by the individual’s capability in charge of what is surrounding him. In the same vein, and in his two seminal works, *Orientalism* (1978) and *Culture and Imperialism* (1994) Edward Said states how the knowledge of Westerners about the non-westerers founds and grounds their treatment of non-westerners. It is a system of representation by which the non-western people are treated. It is Orientalism, and it is defined as the corporate institution for dealing with it by making statements about it, authorizing view of it, describing it, by teaching it, setting it, ruling over it. In short, Orientalism is set as a Western style for dominating, restructuring, and having authority over the Orient.(Said,1978:3). Thereafter, orientalism is a skeleton of knowledge, and carcass of concepts about non-westerners perverted by westerners. It is a rationale of dominance. It is set for maintaining Western superiority and Eastern inferiority. It is schemata for constructing binary oppositions of the Orient versus the Occident.

In *Culture and Imperialism* (1994), the writer mentions the notions of

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<sup>40</sup> Discourse is an object of knowledge defined by a regime of truth and regulated by relations of force and power. It imposes specific knowledge, produces concepts and determines the role of subjects.

lightening the torch of civilization by uplifting the primitive or barbaric peoples from the state of savagery and barbarism. It is by the rationale of discrepancy and superiority; it is simply for the reason of not being similar to them. In the words of Said, 'they' were not like 'us', and for that reason deserved to be ruled. (Said, 1978: xii). Consequently, western body of literature is a part of the general western effort to dominate and rule over non-western lands and people. Thus, the dominance over the Rest is legitimized.

Of all the ways of sways by which the East is peopled, populated, and settled by the West, seeding the complex of inferiority and feeding the complex of superiority seemed to submit the worst sentence for the non-western survival. It is for questioning the very existence of their being. Thereafter, Westerners completely rejected Easterners social and cultural practices. It is starred by primordially and primitivity. It is not an exaggeration from western viewpoint; the portrayal of non-westerners as handicapping stones in and on the road of progress and progression.

The colonizers came with their own social and cultural mores and morals, and they did not situate the mores and morals of the colonized in the humanitarian map. They only grant the floor of derision for the non-western native societies and cultures. They are for them worth of any reverential reflection by the eye of respect. The non-western native societies and cultures are materialized by antagonism to the western civilized universe. Therefore, they were entitled by senselessness; and thereafter, they were pre-destined for extermination.

By inaugurating the project of civilizing, the colonizers dominated the land and subjugated people. Under the umbrella of civilization, they censored the colonized people both physically and psychologically. It was corporally by sword, and

psychologically by the bible. Therefore, the paradox of modern times is founded and found. It is manifested by the following dichotomies of selfhood vs. otherness, civilization vs. savagery, whiteness vs. blackness, East vs. West, occident vs. orient, and so forth. Therefore, by the pretext of civilization, the West c surrogates and even undergrounds the Rest.

Similarly, the relationship between the Occident and Orient is concocted by the colonial past and its common and continued heritage of colonialism. During the last five centuries, power relations were created within cultural and social spheres that are globally effective and profiting in favour of the Occident. The dimensions of Western civilization are extensive. The winning of independence from the West remains an extraordinary achievement. It is by which the balance of power is unhurriedly and implicitly shifting. It is energizing and electrifying for the non-westerners.

Additionally, the West is commissioned by “maternal and nurturing function” towards the colonized peoples (Ashcroft, Griffiths, Tiffin, 1989:171). Within postcolonialism, the other is a term for expressing the western view of the non-western people. The other is stamped by inferiority. It is not by haphazard, the colonizers produced their own truths about the other so that other should look like savage, and thus in need of being civilized by the West (McLeod, 2000:24). It was an actual creation of others in order to construct irreconcilable differences between the allegedly civilized Occident and savage Orient (McLeod, 2000:89).

The totality of Orient is totality different from the one of the Occident. Everything Occident is nothing Orient. Ashcroft, Griffiths and Tiffin state that:



The colonized subject is characterized as 'other' through discourses such as primitivism and cannibalism, as a means of establishing the binary separation of the colonizer and colonized and asserting the naturalness and primacy of the colonizing culture and world view (1989: 169).

In this way, the Occident is constructed by the perpetuation of an imaginary difference between selfhood and otherness. The difference of viewpoints is regarded by indifference because the matter is all together about "one particular version of the past" from western viewpoint (McLeod, 2000:83). For that reason, the constructions of otherness is essential to the selfhood (2000:89). He continues, "Every definition of identity is always made in relation to something else, a perceived other" (ibid). In another words, the Orient refers to all the people on the other side of a nation's imaginary border, all the people who are not included in the humanitarian diagram.

It is backed by the ethnocentrism and superciliousness of the Occident, and thereafter, it is the excuse for exercising Occidental superiority; it is also the rationale for exemplifying Oriental inferiority. Therefore, the Occident essence and existence are by a contractual obligation for civilizing and uplifting the Orient. By the jargon of who are hunted to radiate western supremacy in the most constructive luminosity, and once the decree of legitimating western supremacy is passed, it is up to the poets, writers, and intellectuals to provide the moral and philosophical justification for Western supremacy. It is for captivating the sense of divine mission that was to characterize West's vigorous ingress in East.

Western supremacy is grounded on grounds of its moral duty to uplift Easterners from their primitive state. Writings by westerners is entitled by entitling the

easterners by backwardness and uncivilization. The superiority of powerful colonizers over powerless colonized has been traced out through in-depth and in detail by presenting the Easterners as exotic others, barbaric, slaves, made for labour, powerless ,and blacks.

## **2-6-Conclusion**

The social and cultural realities and familiarities of Western supremacy are founded by the ones of the concomitant Eastern inferiority. Indeed, western supremacy has many layers, layers that manifest in macro and micro terms by Eastern inferiority. The outset and outline of superiority is not fixed by colonial times. Therefore, it is high time addressing and accounting for cultural and social effects of colonialism on colonized people. It is set by the analysis of literary texts from the perspective of colonized. Hence, it is created as an exotic other by the West for justifying and misuse and abuse of the non-westerners, and convincing non-westerners of their inferiority. The West has misrepresented the Rest, and it is only the matter of standpoint view from which the story of hunt is written. Westerners' presentation of Others is for preeminence. Westerners are defined by Easterners. Thereafter, the West is superior, and the Rest is inferior. The Rest is without history, culture, or civilization. The West is with history, culture, and civilization, and the Rest is religiously heathenish, spiritually evil, scientifically backward, socially underdeveloped, physically ungainly, and culturally diffident. In postcolonial context, there have been a necessity for postcolonial authors to write back to colonial writers that have portrayed colonized people as the other of colonizers. Accordingly, it is indispensable for postcolonial writers to oppose and correct the myths produced by colonial writers. What is necessary for writing back to the canon is the emphasis on displacing the center to the margin in order to dismantle power; it is also by dismantling of dominant knowledge production, and creating a discursive space for marginalized, and targeted people to grant them a spokesperson, and to guarantee a voice for that spokesperson.

*Chapter Three:*

*The Depth and breadth of Western Supremacy: Withstanding  
the Threat of the Inferiority Complex by Questioning the  
Essence of the Superiority Complex*

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***The Depth and breadth of Western Supremacy: Withstanding the Threat of the Inferiority Complex by Questioning the Essence of the Superiority Complex***

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### **3-1-Introduction**

The East is not only destroyed by West. It is disturbed, perturbed and turned upside down. All the social and cultural walks of life are influenced, changed, and challenged in the non-western arena. By analyzing, scrutinizing, and challenging how non-westerners beforehand have been projected by western literature. The following chapter is written for disintegrating and deteriorating the prejudiced view westerners had of non-westerners. It is for the reason of countering western images of non-westerners. Non-westerners were like a puanch of flora and a herd of fauna, which appears to consist of a mass of black bodies and an innumerable number of extremities. There are no individual aspects taken into consideration when describing the Other; they are portrayed as if they are a homogenous mass, driven by emotions and categorized by race rather than by personality, individuality and intentional decision-making (Barry,2009:186). They were acting in animal-like ways, whose mental, social and cultural abilities are questioned and retarded. They were socially , culturally, and totally handicapped. It is via the imperial gaze that they are defined. Thereafter, the non-westerners are dehumanized. The Westerners denies the non-westerners the ability to speak, to think ,and even to exist. Therefore, they have no possibility to express themselves and their situation as colonized subjects. The following chapter is a response for a body of literature written by Western writers who portrayed non-westerners in a dim light. The corpse of the third chapter is for responding to western writers, who depicted non-westerners as a race of savages who have no culture of their own. It is mostly the work of Achebe since it is presented by a

form of restoration of celebration which is based on the urgent need to alter the sense of cultural superiority that is recycled to justify it. It is stripped away by the western scrim, and voiced the cultural tradition of Africa that predated the West. It is chosen and commissioned by the mission of projecting a positive image of the land and its people, falsifying, and refuting the western writers' biased idea. The following chapter has successfully aspired for the portrayal through which people's way of living is organized spiritually, socially and culturally.

### **3-2- The Other's Organism and Organ of Living: Originality and Authenticity**

The exceptionality and exclusivity of stereotyping the Rest in the dawn of colonization is the prejudices by westerners about land and people. Denial is one of the essential sceneries of the colonial discourse of nineteenth century. The tendency of entitling the Rest by nothingness. They ignore the very essence of existence of land and people. The history of the non-western is emptied out, and it is conceivably best seen in Hegel's viewpoint. He states that the Rest:

has no historical part of the World, it has no movement or development to exhibit. The present-day Africa is essentially the European made Africa waiting to be ruled in the Western philosophical thinking. (Hegel,1900:99).

The African indigenous sensibilities are doubted when the denial of the existence of Rest is evidenced by heinous statements such as the one made by Trevor-Roper quoted by Tembo who states that:

Perhaps in the future, he argued; there will be some African history [...] But at the present, there is none, there is only the history of the Europeans in Africa. The rest is darkness [...] and darkness is not a subject of history (2006:63).

It is taken for granted that any events in Africa prior to European contact in the 19th



century were not significant enough to warrant documentation by historians (Genova, 2005). In the western imperial mind, African opposition of Western hegemony is portrayed by the opposition of reactionaries and barbarians (Iweriebor, 2005). In the same vein, Hegel states:

History goes back [...] exhibits the natural man in his completely wild and untamed state[...]There is *nothing harmonious with humanity* to be found in that type of character [...] Tyranny is regarded as no wrong, and cannibalism is looked upon quite customary and proper. Among us instinct deters from it,[...] but [in] the Negro this is not the case; and the devouring of human flesh is altogether consonant with the general principles of the African race.(Hegel,1900:28).

In the Hegelian mindset, the interaction between the East and the West is presented from one viewpoint. The West is the architect and archive of (hi)story whereas the Rest is a prisoner of that architecture and archive. In other words, it is without (hi)story and waiting for salvation from the West.

The exclusion of the Rest from “the World’s History”, for situating the West at the center and the Rest on “the threshold.” The center/periphery polarization ultimately legitimates the exclusion of the rest. The denial of others functions as a footnote for Western colonization and civilization. The confusion of the non- existence of others is finished only by the end result of Western contact. The existence of the rest, therefore, is merely an extension of the West. Western scholars are looking for finding a convincing justification to account for the Western colonization and civilization.

It is a disputed fact that existence of non-westerners only began with westerners because of the ignorance of non-westerners and the erasing of non-westerners prior presence. The non-existence of non-westerners is legitimated by denying any relationship between land and people. History was written from a colonial perspective. Therefore, they did not offer considerable attention to the tragedy of dispossessing the Aborigines<sup>41</sup>. The Aboriginal people were vanished from the pages of Australian (hi)story as they were disappeared from the inland plains of Australia. Aboriginal (hi)story is not written, and it is told with imagination and plucked at random from any “era of the time immemorial of the black man’s existence on his own land” (Wright,2006:103). It is considered as equally valid as official versions of history. Murdoch states that:

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<sup>41</sup> New research in the journal *Science* presents a number of firsts for Aboriginal Australians. The first genome analysis of an Aborigine reveals that these early Australians took part in the first human migration out of Africa. They were the first to arrive in Asia some 70,000 years ago, roaming the area at least 24,000 years before the ancestors of present-day Europeans and Asians. They were also the first to live in Australia, according to DNA results of a 90-year-old hair sample of a young man that link Aborigines to the first inhabitants of this part of the world about 50,000 years ago. This study, however, is not the first to contradict the popular theory that modern humans came from a single out-of-Africa migration wave into Europe, Asia, and Australia. But it does deal it a huge blow by confirming that Aboriginal Australians took part in the first of two rounds of human relocation. "Aboriginal Australians descend from the first human explorers," explains lead author and University of Copenhagen professor Eske Willerslev in a news release. "While the ancestors of Europeans and Asians were sitting somewhere in Africa or the Middle East, yet to explore their world further, the ancestors of Aboriginal Australians spread rapidly ... traversing unknown territory in Asia and finally crossing the sea into Australia."

<https://www.theatlantic.com/health/archive/2011/09/aborigines-the-first-out-of-africa-the-first-in-asia-and-australia/245392/>

They mean the history of the white people who have lived in Australia. There is good reason why we should not stretch the term to make it include the story of the dark skinned wandering tribes who hurled boomerangs and ate snakes in their native land for long ages before the arrival of the first intruders from Europe [...] The historian is concerned with Australia only as the dwelling place of white men and women, settlers from overseas. It is his business to tell us how these white folk found the land, how they settled in it, how they explored it and how they gradually made it, the Australia we know today (1917:9).

In the twentieth century, the process of recording history gave no attention to the Aboriginal occupation of continent. The main focus of the white man was that the land was uninhabited before his coming. The Australian pre-history has been tainted in the last decades. In 1961, it was estimated that the Aborigines had been lived in the continent for 10,000 years. From that time on, the view of ancient Australia has utterly reshaped. It is stated in the journal *World Archaeology* that:

In 1961 the oldest date was some 9000 years, by 1968 four sites older than 20,000 years were known and by the early 1970 at least two sites older than 50,000 years were accepted. For the last five years, 50,000 years has been generally agreed on as a likely limit, though a few believe that considerably greater antiquity will be rewarded (Murray and White, 1981: 257).

The reality of populating the land of Australia for more than fifty thousand years trudges the Australian history with profundity and complexity. The epoch of the existence of convicts in Australia represents nothingness in comparison to the

existence of Aboriginal<sup>42</sup> people. That is why, the pretext of *terra nullius* is questioned and nullified.

The excuse of the Westerners for colonization was that the Aborigines were savages, and Australia was a no man's land. Its "wilderness as a nature and as a euphemism for Aboriginal failure to develop a civilization" (Jensen,2005: 13-14). This notion clearly indicates the inequality of Aborigines, who were also strategically excluded from the history of Australia. It is an act of eliminating the existence of Aborigines. Those are the perspectives come from the voices of the colonized in their attempts to decolonize Western perspectives of history, because as Curthoys (2006: 7) explains, "Australian histories written before World War II had emphasized Australia's place within the British Empire and had erased or minimized the history of colonization of indigenous peoples." Therefore, they were intentionally written out of the Australian history. All in all, Australian Aboriginals have been the original landowners of the Australian landscape for over 50,000 years. In 1788, the West took possession of the eastern half of Australia without any consideration for the original inhabitants. In the eighteenth century, the western occupation was justified by the belief that the land had been empty and they had appropriated the land as property.

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<sup>42</sup> The word 'Aboriginal' as an adjective, and 'Aborigine' as a noun. The term 'Aborigine' is one not favoured by many Aboriginal people because it is reminiscent of the labelling and dividing terms such as 'half-caste', 'quadroon' and 'octoroon' endorsed in the early nineteenth century (Huggins, "Writing" 88). Aboriginal people use the word 'Indigenous' instead. The terms 'Indigenous' and 'Indigeneity' refer to a political form of self-definition invoked by Aboriginal and Torres Strait Islander people in order to reinforce their identity as the original custodians of Australia. It is used as a means of separating or demarcating the particular political struggles of Indigenous Australians from other sections of Australian society, and may also function to strengthen the corporate identity of Indigenes in Australia (Mudrooroo, Indigenous 208). While Aboriginal and Torres Strait Islander peoples have their Indigeneity in common, many of the specific and identifiable concerns of Torres Strait Islanders differ from those of Aboriginal people, and will not be discussed at length because of space constraints.

### **3-3- Refuting “the main raison d’être” of Western of Supremacy by Citing Instances**

In Africa, African people share different beliefs, values, traditions, customs, mores, and morals. It plays a vital role in organizing the social life of most of Africans in Africa. The culture of members of a society is identified and organized by convention. Therefore, the image of Africa is a fantasy of a continent and a people that never were and never could be (Hammond and Jablow, 1992:13). It is totally opposite of what is identified by stereotyping. Thus, western colonialism is not a bliss:

Before the European conquest of Africa, Africans had built up a pool of knowledge and technology which they used to sustain agriculture, human and animal health, industrial production involving food processing, metallurgy, leather tanning, timber seasoning, fermentation of beverages, making of dyes, mining and architectural engineering. But political subjugation by Europe so traumatized Africans that many of them lost confidence in and looked down upon their own culture. (Bhebe,2000:7-8)

In “On National Culture,” (Fanon, 1963:225) argues that African history, culture, society, and identity were displaced, disfigured, and destroyed by colonialism;

It is the task of the native historians, intellectuals and artists to illustrate “the truths of the nation” in order to confirm the existence of African culture. In order to produce a fighting literature, a revolutionary literature, and a national literature, it is suggested by simply returning to the past in a narrative is not enough for inducing the conscience of colonize to persuade them to free themselves from the power of preeminence (Fanon, 1961:222–223).

Thereafter, Achebe's *Things Fall Apart* of 1958 is a reaction to the western negative view of African. Hence, the African is not "half devil, half child" (Achebe 1975:8). It is one of the first African novels in English to receive critical and international acclaim and recognition. By writing the novel, Achebe has lucratively and effectively presented and represented a portrait of multipart, multifaceted, and sophisticated African Igbo<sup>43</sup> social, cultural, and religious institutions. His chart is to

help his society regain belief in itself and put away the complexes of the years of denigration and self-abasement [...] The writer cannot expect to be excused from the task of re-education and regeneration. (Achebe, 1975:44-45)

He has lifted the curtain out of African Igbo culture and society. *Things Fall Apart* offers its readers a complex exploration of the socio-cultural values of Igbo people. These are associated with family structure, greetings, marriage, hospitality, time, religion, and festivals.

In the vein of family structure, family is the essence of the amalgamated and unified society. It is the unit by which a whole society is formed and formulated. It is the mirror of society and the barometer of community. In the Igbo society of *Things fall Apart*, the African family is founded and found on mutual respect for each other, showing reverence even for all ancestors, and devoting sacrifice for the unity of its

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<sup>43</sup> The Igbo (Ibo) people are one of the largest ethnic groups in Africa who settled in southeastern Nigeria. They speak Igbo language and the majority of them also speak Nigerian English. Originally, they settled in many autonomous villages. They are mostly craftsmen, farmers and traders.

members. The father is not solitary the one who is for feeding family, but he is also the one who is there for securing his honour. He is also the teacher of his children on the one hand. Okonkwo, the protagonist, constrains his family for hard work. On the other hand, the mother's main duty is firstly bearing healthy children, and secondly pleasing her husband. Children are the guardians of the past and the inheritors of the future. Igbo people are prearranged by matrilineal –lineage groups; it is along the lines of descent from father to son. It is based on blood ties.

Typically, marriage is the way by which family is formulated. It is for unification of households, lineage, and even tribes. It is considered as the cornerstone of whole social structure. In Achebe's words:

One the following morning the entire neighborhood wore a festive air because Okonkwo's friend, Obierika, was celebrating his daughter's *uri*. It was the day on which her suitor (having already paid the greater part of her bride-price) would bring palm-wine not only to her parents and immediate relatives but to the wide and extensive group of kinsmen called *umunna*. Everybody had been invited –men, women, and children.(1958:68)

Thereupon, the issue of marriages is taken seriously, and they involve not just the families of the bride and the groom but the entire lineages. Thereafter, it is a fundamental foundation for the endurance of societies. The parents are the ones who chose for them according to the relationship that united them with the family of bride. Besides, having many wives in a household enhanced not only a man's status but also the prestige of the first wife. She is the head woman of household, and she shares every

title the husband might acquire. She presides over household deliberation, in which most of the men would prefer not to be involved, except in emergencies.

Additionally, the Igbo<sup>44</sup> subscribes to the cryptogram of running collectively the affairs of tribe. The entire social and cultural structures of Igbo society revolve around the idea of cross-cutting ties. The most important cross-cutting institutions were councils of elders, age groups.

First, the Council of Elders is the primary partnership of preeminence in the Igbo society with which the society is running the affairs of its members. Matters of heart and heart of matters are the subjects of debate at the meetings and gatherings of elders, “ndisi or indichie”, with the help of mature members of the lineage. In inter-lineage of difference and diffidence, the elders have a say. It is not a choice for them; it is a must. The preeminence of the council of elders is set by the rationale of representing the elderly living ambassador of the founding ancestors. The founding fathers and ancestors are the curators and caretakers of the ancestral lands, and the tribe’s spiritual and sequential cranium.

Second, age groups is categorized by “Ogbo or Out” and serenaded of men or/and women who were of equivalent matching and sequel footings. All populace of municipality born within approximately the same year of birth. It is only a difference of three or five-year intervals. Accordingly, they found an African association whose members have more or less the same age. The association is firstly founded, and secondly named after a influential event which occurred place at the time of its

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<sup>44</sup> The term Igbo is used as a double signifier. First as one of the three major ethnic groups in Nigeria inhabiting the territory of the South eastern Nigeria located at both banks of the River Niger from which Nigeria derives her name. Basden (1938) describes them “as one of the largest in the whole of Africa.”



member's birth. There were an association whose name "Biafran ware<sup>45</sup> age group", and another one by the name "ogba aya Biafra" (those born between 1967 and 1970). The precise age of an age association assorted between three or five-year intermission. The importance of age-group association in Igbo societies is manifested by the documentation and memorization of past events. It is dispensing and dispersing particular dependabilities and responsibilities for the diverse segments of the community, in harmony with the principle of priority.

The association of juniors (age 15 and below) executes petty professions like fetching for water, cleaning, flouncing the streets and town squares, and running household tasks, and the like. In the middle age-groups (from age 16 to about 40) men formulate the army, and they are the battalions.

The senior male age groups (whose aged 40 and above) were in charge of judicial matters. Of all the important missions they are in charge of; the decision of waging a war, the way of punishing a criminal, the beginning and the ending of agriculture, and the launching of festivals. The age-group system of associations is the cornerstone of reciprocal respect between the members of society. Children respect

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<sup>45</sup> The Nigerian Civil War, also known as the Biafran War, July 6, 1967 – January 13, 1970, was a political conflict caused by the attempted secession of the southeastern provinces of Nigeria as the self-proclaimed Republic of Biafra. Created as a colonial entity by the British, Nigeria was divided between a mainly Muslim north and a mainly Christian and animist south. Following independence in 1960, three provinces were formed along tribal lines, the Hausa and Fulani (north), Yoruba (south-west), and Igbo or Ibo (south-east). Tribal tensions increased after a military coup in 1966 which resulted in General Aguiyi-Ironsi, an Igbo, taking power as President. This was followed by a northerner-led counter coup a few months later. Aguiyi-Ironsi was killed and widespread reprisals were unleashed against the Igbo. Fearing marginalization within the state, on May 30, 1967 the Igbo-majority province declared its independence as the Republic of Biafra. Initially, its forces pushed back the Nigerian army but after a year of fighting, a stalemate developed.

[https://www.newworldencyclopedia.org/entry/Nigerian\\_Civil\\_War](https://www.newworldencyclopedia.org/entry/Nigerian_Civil_War)

elders, and elders revere children. And accordingly, children expect the same treatment when they accept to respect the age- group system of associations to higher grades.

The Igbo society is entitled by the saying of diligence is the mother of good luck. Personal achievement is the barometer by which the member is projected for society. No hereditary succession is guaranteed to titles. The destiny of father is not necessarily the destiny of son. Nearly everyone of Igbo society eagerly sought for the right of entry into the council of chiefs, and not all of them possibly will thrive.

The life of every Igbo man is launched by apprenticeship. A very young boy followed his father or uncle to farm for help . As he grew older, he finds out that marriage, wealth, and the acquisitions of titles is the way for mounting socially. In *Things Fall Apart*, Okonkwo worked hard. He is the best wrestler of the nine villages. Until a man could acquire titles, he might not take a kola nut earlier than elders . The attaining and gaining of titles demanded and accompanied by banqueting and boogying.

Throughout Igbo land, a person without a title is a person without a status. His title is nothingness before the eyes of his people. Whatever his age, whoever his father, wherever he lives ; his status is his title/titles. Okonkwo's father is the example of the fate of the idle man in Igbo society by paralleling his artistic aroma with his heartrending and heartbreaking life.

In Igbo society, the highest title in Igbo communities was Ozo. The Ozo title is for a man who acquired the junior titles and discharge all the responsibilities consigned to the members of the junior titles' groups. He has accumulated enough

wealth. Thus, the highest title spared its holder the indignity of manual labor. It guaranteed him a seat in the council of chiefs, reserved for him portions of fees paid by new initiates into the title association, and gave him the right to certain portions of livestock sounding salutations such as *igwe* i.e His Highness and "Ogbu efi" i.e he who slaughters bulls.

In Igbo society, a person's success is the barometer with which the degree of respect is measured. The essence for a man's success is the amount of wives and barns that he has. This is emphasized when Achebe writes, "Okoye was not a failure like Unoke. He had a large barn full of yams and had three wives" (1958:6). Therefore, a title is what does a man do during his lifetime, depending on his successes. There are four titles<sup>46</sup> to be gained in the Igbo society; each one is exclusive. In *Things Fall Apart*, Achebe writes that;

There was a wealthy man in Okonkwo's village who had three huge barns, nine wives, and thirty children. His name was Nwakibie and he had taken the highest but one title which a man seizes in the clan. (1958:8).

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<sup>46</sup> Titles are reference points by which members of Igbo society frequently compare themselves with one another (especially Okonkwo). These titles are not conferred by higher authorities, but they are acquired by the individual who can afford to pay for them. As a man accumulates wealth, he may gain additional recognition and prestige by "taking a title." He may also purchase titles for male members of his family (this aspect is revealed later). In the process of taking a title, the man pays significant initiation fees to the men who already hold the title. A Umuofian man can take as many as four titles, each apparently more expensive than its predecessor. A man with sufficient money to pay the fee begins with the first level — the most common title — but many men cannot go beyond the first title. Each title taken may be shown by physical signs, such as an anklet or marks on the feet or face, so others can determine who qualifies for certain titles.

The license of title is for life and death. When Ezeudu died: “Because he had titles, he had to be buried after dark with only a glowing brand to light the sacred ceremony” (1958:123). A man with titles like Ezeudu was positioned in the highest social structure of Umuofia, and a man without titles like Unoka, Okonkwo’s father, was positioned in the lowest social structure of Umuofia. *Things Fall Apart* offers its readers with an investigation of the socio-cultural mores and morals of the Igbo people. It is by elucidating , family structure, greetings, time, marriage, hospitality, religion, food, festivals.

Of all the rationales for the invasion of Africans and Africa, the rationale of introducing civilization is only captivating and convincing for invaders. It is for reinstating the savage ways of living. For Lame (2013: 4): “Before Achebe wrote *Things Fall Apart*, all the novels that had been written about Africa and Africans were written by Europeans”. For Lame (2013: 4) “Achebe’s primary purpose of writing the novel [*Things Fall Apart*] is because he wants to educate his readers about the value of his culture as an African”. Achebe equally goes on to affirm:

I would be quite satisfied if my novels did no more than teach my readers that their past was not one long night of savagery from which the first Europeans acting on God’s behalf delivered them (1975:45).

Achebe responds by depicting the true image of Africa. He depicts the African people and their deep-rooted social institutions of Igbo society they are particularly and typically characterized by justice and fairness.

The African society is stratagemed by consensus in accordance with an “Oracle”. It is the reason for which the colonizers are disconcerted. The colonizers “asked who the king of the village was, the villagers told them there was no king.” “We have men of higher title and chief priest and the elders”, they said” (Achebe, 1958:105). Indeed, the Igbo people had for ages evolved by the evolution of well-organized society. It is household by an assembly for which people are invited, and everyone was free to give his opinion. It is an honor for every free man. The elders of the society are in charge of sustaining order in their society. Besides, the “Egwugwu” are very important part of Igbo society. They are the nine spirits of the founders of villages, hence, its paramount importance for the Igbo people is not questioned. Uchendu states that;

The Igbo is a world peopled by the visible and invisible forces, by the living, the dead and those unborn. It is a world in which all these interact, affecting and modifying behavior, a world that is delicately balanced between opposing forces, each motivated by its self-interest, a world whose survival demands some form of cooperation among its members, although that cooperation may be minimal and even hostile in character. It is a world in which others can be manipulated for the sake of the individual status advancement. (1965: 20)

At time of dispute, the elders cannot decide, and the Egwugwu are in charge of sustaining equity and legality. The Igbo used to live in self-sufficient community canoned by elders, title men and Egwugwu before the coming of Westerners. In refuting to western view of pandemonium and mayhem, priests, men of titles, and the elders were responsible of taking decisions on domestic and social matters. The Igbo

elders, for instance, are before the case of killing a man from Umuofia by a man from Mbaino. The resolution is by the two options of either accepting the offer of taking a young man and a virgin in compensation, or going to war. In Igbo society Egwugwu; the masked ancestral spirits are the society leaders of various villages in charge of settling the social dispute between the two families and other social matters on the occasion of the new yam festival.

Nonetheless, every person is free to give his personal opinion for or against any particular issue. Of all the Igbo members of village, nobody is excluded, and everybody is included at the marketplace where important issues are debated. Everybody is regarded before the eyes of everybody the same, and the consent of everybody is a compulsion for any decision. This is depicted in *Things Fall Apart* (1958:11), where the village is summoned following the murder of a woman by a neighbouring village. Whenever an ‘ogene’ is heard crying, every man of Umuofia must be on alert; and whenever there is any call for a meeting, the whole Umuofia is bound to gather at the marketplace.

It is perfectly explained by the following instance ;when a man from Mbaino village kills a girl of Umuofia and the people of the latter declares a war against the former. Yet, there is an option to avoid it, Umuofia does not start the war directly. Its people demand compensation; a virgin and a young man. After consideration, Mbaino is deterred by the Umuofia, and expecting defeat, they prefer a compromising to going to war. For the reason of carefully calculating the casualties and fatalities of war, and sacrificing nobody by following the calculated choice of evading the war.

Okonkwo, the most influential citizen of Igbo society, commits a crime<sup>47</sup>. While partaking in a funeral ritual, he kills a boy by mistake. Despite his muscles, influence, and magnitude, he is penalized and exiled from Umuofia for a period of seven years. His homes are annihilated, and his animals are exterminated. In any other society, a person like Okonkwo possibly will flee the sentence or impossibly will be excused for killing the boy. Nevertheless, all are one and the same before the eyes of elders. Thereafter, despotism is not exercised in Igbo society.

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<sup>47</sup> In the Igbo society, every crime is punished, and no one can escape the law of the clan. Crimes are divided into two types: "male and female". A male crime is that which a clansman commits openly and bluntly while a female crime is one that is committed by mistake. The punishment for a male crime is decided depending on the nature of the crime but for a female crime the punishment is to expel the accused from the clan for a maximum period of seven years. As narrated: The crime was of two kinds, male and female. Okonkwo had committed the female, because it had been inadvertent. He could return to the clan after seven years (124).

### **3-4-The Other's Organism and Organ of Living: Footings Supremacy**

#### **Findings**

Of all the ways of questioning the essence of the superiority complex, the way of portrayal of Africans (Igbo) traditions and customs before the arrival of the Westerners to Africa is telling, mesmerizing, and captivating. It is by clarifying social and cultural rituals, the marriage customs, religious beliefs and practices, wrestling matches and funeral ceremonies and harvest festivals. Achebe artistically documents the way of Igbo life and living. Achebe is fully convinced of the reality that African people did not hear of culture for the first time from Europeans, that their societies were not mindless but they had a philosophy of their own, one of the great depth and beauty.

Igbo society is weponed by complex social institutions for running the affairs of members of Igbo society in reasonable and rational ways. Nevertheless, the colonizers upset the equilibrium of legality. Although they come with the pretext of stamping African societies by barbarism and savagery, the reality is not what they state in the book and situate on the map.

In Igbo society, the ogene is beated, and the message is transmitted. It represents the official and traditional intermediate of communication in Igbo terrain. The idiosyncrasy of sound is made by the thrash of ogene. It is for inaugurating and declaring a war, and also for broadcasting a new moon. It is for heeding an emergency, and also for call publicizing the death of society titles.

All members of society respond immediately, and make their way to the village tetragon where the specific reason for the beating is communicated for society.



When the ogene is beaten for proclaiming the new moon: “children’s voices took up the news on all sides”(Achebe,1974:2). It is the way by which the society is communicating and sending messages to all members of society by beating the ogene.

The ogene is also for convening the council of elders for a meeting; this custom is fully and beautifully pictured in the following lines:

As soon as the messenger and his escort left Ezeulu's hut to return to Okperi the Chief Priest sent word to the old man who beat the giant ikolo to summon the elders and ndichie to an urgent meeting at sunset. Soon after the ikolo began to speak to the six villages. Everywhere elders and men of title heard the signal and got ready for the meeting.(Achebe,1974:143).

In Igbo society, time is not haphazardly calculated, it is by the sun and the moon. The year is signalled by twelve moons, and the week is formulated by four market days a week. Cock-crow signals the beginning of day and nightfall comes by sunset. Cosmic bodies, the sun and the moon, and birds help in determining time. Achebe succeeded in underscoring the fact that Africans had their own means of tracking time before the invention of clocks, and it is before the contact with the West. The Igbo society in *Arrow of God* did not have access to the calendar, watch or clock but they did not lose count of the months, sequel to the adherence to the promptings of the moon.

Hospitality presents the heading of Igbo societies. It is revealing attitude for the aptitude of any society. Of all ways of expressing hospitality in Igbo society, allocating

kola nuts is of the most essential practice in Igbo society. It is for preceding purpose; kola is surmised the same as pictogram of hospitality. In Igbo society, hospitality is one of the pillars of Igbo way of living, kola nut is a vital items of welcoming guests. Uduezue welcomes the mission from Umuaro village by saying, “but I must offer you a piece of kola nut”(Achebe,1974:22).

Nevertheless, they repudiate, and thereafter, it is a sign of hostility. When a guest is hosted by kola nut, he has to clarify his intention of the visit for his host. The guest will be authorized to verbalize out why he is coming for only if his intentions are good. It is only if guest's visit is peaceful and devoid of any intention for provocation. The host would remain apprehensive until the guest reveals what the issue is about. The host may also leave for arming himself or inviting more people around before the guest alters a word.

In Igbo society, the value of life is priceless. For that reason, a man or woman has an incontrovertible right to his or her life. Life is overwhelming for Igbo, and consequently, killing a man or a woman is not permissible. This is why, Obuefi Ezeudu presages Okonkwo not to take the life of Ikemefuna, and when Okonkwo kills Ichie Ezeudu's son unknowingly, Okonkwo was expelled from the clan.

Accordingly, Obierika sees Okonkwo killing of Ikemefuna as a crime against the Earth. “It is the kind of action for which the goddess wipes out whole families, but of Oracle said that my Son should be killed I neither would neither dispute it nor be the one to do it.” (Achebe,1958: 53).

Igbo Funeral Ceremony for a foreseeable end of death is characterized by complicity and collusion. In Igbo society, a death is a life. Igbo people believe that

they have come to the earth not to live forever; they must go back to their original dwelling where they fit in, they doubt themselves as everlasting dweller upon the earth. Therefore, their funeral ceremonies have intricate and complex rites.

Death is a ritualized event. It is categorized by three categories: good death, bad death and violent death. It is stated in *Things Fall Apart* that; the first type, good death, is that of a person who reaches an old age and attains a life of accomplishment before dying. Death of an elder is a bliss for the tribe, and it is renowned as a happy feast. The sons and daughters of the deceased are in charge of responsibility of guaranteeing the dead, a befitting funeral that would send him to the world of ancestors. This type is vividly shown in *Things Fall Apart*. When Ogbuefi dies, the Igbo people of Umuofia celebrate his death with lots of food, drinking and dancing. The nine representatives of the ancestral spirits, the egwugwu, and various types of masquerades come to pay their last reverence. There are the gun salutes, the beating of drums, and the brandishing and clanging of machetes. Ogbuefi is prearranged a befitting burial because he is one of the oldest men in Umuofia. He is selected to be an ancestor, and he is rejuvenated by Igbo people and society.

Nevertheless, bad death is categorized by who die of swollen body, leprosy, small pox, cholera, suicide or those who are killed by an anti-wickedness goddess. All these kinds are not given full funeral rites. It is exemplified by the instance of Onoka's death. Onoka is so an unfortunate man that even his death is an undignified one. He dies of swelling of stomach. For that reason, he is not buried, and he is taken into the evil forests and left there to die.

It is also a bad death for a person who commits suicide, even at an old age. And

accordingly, he does not deserve a fitting funeral ceremony. Nobody is permitted to cry publicly for the dead. Instead, cleansing ceremonies are detained by the family of dead for evading the evil from happening for second time.

The sacrifices are offered for living peacefully: physically and spiritually. The instance is cited by communicating the conversation between Obierika, Okonkwo's friend and the District Commissioner: "Then they came to the tree from which Okonkwo's body was dangling, and they stopped dead". "Perhaps your men can help us bring him down and bury him,". "We have sent for strangers from another village to do it for us, but they may be a long time coming." "Why can't you take him down yourselves?" He asked. "It is against our custom," one of the men is answering his question. He says:

It is an abomination for a man to take his own life. It is an offense against the Earth, and a man who commits will not be buried by his clansmen. His body is evil, and only strangers may touch it. That is why, we ask your people to bring him down, because you are strangers. Will you bury him like any other man? asked the commissioner. We cannot bury him. Only strangers can. We shall pay your men to do it. When he buried, we do our duty. We shall make sacrifices to cleanse the desecrated land. (Achebe, 1958:147)

Obierika, who had been gazing steadily at his friend's dangling body, turned to the District Commissioner and said:

That man was one of the greatest men in Umuofia. You drove him to kill himself; and now he will be buried like a dog. He could not any more. His voice trembled and choked his words. (Achebe, 1958:207-208).

Okonkwo was a grand warrior and a great wrestler, and received the Ozo title in Umuofia. He struggled for preserving his tradition and ended up by suiciding. It is a transgression against tradition. His clansmen as a result of his crime could neither touch his corpse nor bury him. It is a bad end for a good man.

In Igbo society, marriage is an occasion for inviting all people of the village including parents, relatives, friends and associates who will come from neighbouring villages. Achebe's *Things Fall Apart* is recounting:

On the following morning the entire neighborhood wore a festive air because Okonkwo's friend, Obierika, was celebrating his daughter's uri. It was the day on which her suitor (having already paid the greater part of her bride-price) would bring palm-wine not only her parents and immediate relative but to the wide and extensive group kinsmen called umuma. Everybody had been invited men, women and children. But it was really a women's ceremony and the central figures were the bride and her mother. (Achebe, 1958:78).

In Igbo society, the marriage is launched when groom proposes marriage for the bride. By the consent of bride, the groom and his father will pay visit to the bride's father loading himself by wine and kola nuts. Subsequently, the father of groom and the one of bride will settle down the issue of dowry. It is conventionally remunerated cowries. The marriage with more than a wife is permitted, and therefore, polygamy is tolerated. The more wives a man has, the better his social status is. Okonkwo has three wives, and accordingly, he is one of leading members in his society. The social status of the Igbo grandee depends also on one's successes. In

Umuofia, the foremost factor in a man's success are the quantity of barns that he has and the amount of his wives. It is accentuated by the way of introducing Okoye: "Okoye was not a failure like Unoke. He had a large barn full of yams and had three wives" (Achebe,1958:6). In Igbo society, polygamy is not for husband, it is also for wife. The more wives in one household enhances the prestige of first wife. She is the head woman of household, and she allocates every title with her husband. It is simply because she is the first wife. Furthermore, she is the most respected wife in the family. For example, the first wife must be the one to drink first, if the husband offers wine. The first wife is also the only one allowed to wear an anklet to represent her husband's titles. It is simply because her husband opts to marry her first, for this reason she is the jewel in the crown of her husband and his home.

Neutrality is not a title for society, and sanctity is a title for family. Therefore, it is an emergency for the leading members of Igbo society when they are facing a marriage which is menaced by divorce. It is resolved by egalitarianism, and the way for doing so is exemplified by face to face interaction in which everyone is given the chance to be heard. It is demonstrated by Egwugwu who settles the domestic problem between a woman called Mgbafo, who is accompanied by her three brothers, and her husband, Uzowulu, with his relatives. Uzowulu steps forward and presents his case in front of Egwugwu:

That woman standing there is my wife, Mgbafo. I married her with my money and my yams. I do not owe my in-laws anything. I owe them no yams. I owe them no coco-yams. One morning three of them came to my house, beat me up and took my wife and children away. These happened in the rainy season. I have waited in vain for my wife to return. At last I went to my in-laws and said to them, 'You have taken back your sister. I did not send her away. You yourself took her. The law of the clan is that you should return her bride-price.' But my wife's brothers said they had nothing to tell me. So, I have brought the matter to the fathers of clans. My case is finished. I salute you.(Achebe,1958:82).

Afterward, Odukwe has given the floor for stating his case, and one of the brothers of Mgbafo, the eldest of the all ancestral spirit, presents their case in front of Egwugwu; he subscribes Uzowulu as a sinful person who beats his wife frequently. He speaks on behalf of his sister;

Last year when my sister was recovering from an illness, he beat her again so that if the neighbours had not gone in to save she would have been killed. We heard of it, and did as you have been told. The law of Umoufia is that if a woman runs away from her husband her bride price is return. But in this case she ran away to save her life.(1958:83)

Odukwe , Mgbafor's brother, states that Mgbafor is taken by her family to rescue her from pounding and pasting her husband. He makes a condition for the return of his sister only if her husband guarantees not beating her once more. The resolution is pronounced following hearing both sides and witnesses. It is resulted to

settle the quarrel by telling the husband (Uzowulu) to go to his in-laws with a pot of wine and beg them to return his wife. It is the way of sustaining order within Igbo society. The egwugwu also nudges Uzowulu's memory that fighting a woman is not bravery. It is not bravery when a man fights a woman.

In Igbo society, sport is popular practice. Of all sports, wrestling is the most exhilarating sport, and the great annual contests in every part of the Igbo community is wrestling matches. It is the sport of all Igbo society. Hence, it is a test of masculinity. Wrestling is for harmonizing the essence of Igbo superiority. Thereafter, it is the foremost fraction of credentials of Igbo society. Okonkwo, the young man who is famed throughout the nine villages for his corporal strength. At age of eighteen, he carries on nobility to his village by overthrowing Amalinze, the cat. Achebe highlights the weight of wrestling in the midst of Igbo society. He states:

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the Cat. Amalinze was the great wrestler who for seven years was unbeaten, from Umuofia to Mbaino. He was called the Cat because his back would never touch the earth. It was this man that Okonkwo threw in a fight which the old men agreed was one the fiercest since the founder of their town engaged a spirit of the wild for seven days and seven nights(Achebe,1958:1).

In Umoufia's society, the wrestler does not merely bring honor to himself when he defeats someone, but also honor to his village. A man should stand out and fight his aggressor whoever they are, human or spiritual. It is a concession for men to



have the courage to engage in a wrestling match, whereby one can distinguish himself and attain a status between his people.

Nonetheless, all the way through Igbo territory, each township has its own wrestling ground, and each year, the Igbo society congregates for the sake of ogling wrestling matches. Achebe states:

The contest began with boys of fifteen or sixteen. There were only three boys in each team. They were not the wrestlers; they merely set the scene." Any competitor that is carried out and if his legs are not touching the ground is declared defeated. The crowd roars and claps for the winner and he will be taken by his team supporters. These young men from the victorious boy's team ran forward, carried him shoulder high and danced through the cheering crowd. Everybody soon knew who the boy was. His name was Maduka, the son of Obierika.(Achebe,1958:47).

Moreover, men and women are a dynamic followers and energetic supporters of the man who is wrestling for the honor of his tribe. They screech words of encouragement and songs of support. In an age of information, it is the contemporary habit of supporters. Achebe writes:

They sang his praise and the young women clapped their hands: who will wrestle for our village? Okafo will wrestle for our village. Has he thrown a hundred men? He has thrown four hundred men. Has he thrown a hundred Cats? He has thrown for hundreds Cats. Then send him word to fight for us. (Achebe,1958:36).

The wrestling matches throughout Igbo land are fought by melody and

pulsation. It is a killing reply for Western writers. It is for ending and refuting the pretext of savagery and vulgarity. Achebe is exaggerating by not solitary portraying mores and morals, but also by constructing *a live* for wrestling matches. Achebe did everything in the book for his people.

In Igbo society, the art of conversing represents the art of living. Therefore, proverbs is a very vital part of Igbo culture and society. They are the spices by which the attention of listener is captivated. This is why “proverbs are the palm oil with which words are eaten”. Thereafter, a proverb is a bludgeon. It is for astounding words in minds. It is also for impressing wisdom into hearts. It is for that reason, proverb is an archive for lighting words or conversations and swallowing wisdom .

Whether it is a talk or a say, it spiced by proverbs. It is the common way of communicating with one another in Igbo society. Nonetheless, it is ignored by Westerners. Throughout the novel, Achebe craftily uses his characters to speak in proverbs when they address one another. The use of proverbs is very important in conversations, as it is for the Igbo a title of wisdom. From the very beginning, Achebe makes readers aware of the importance of proverbs in conversation. When Okoye pays Unoka a visit to ask him to settle his debt, and although Unoka is late with the payment, Okoye does not lash out at Unoka about his overdue debt. Rather, the neighbours share a kola nut, give thanks unto the ancestors and then go on to discuss the debt by speaking in proverbs. It is for sustaining the right of reverence and the margin of respect even though they converse an issue which springs out more often than not only enmity and anomisity between people.

In Igbo society, a good speaker is the one who uses good proverbs. For the Igbo

society, eloquence is the suitable exercise of proverbs while conversing. For the reason ; a proverb is a wit of one and wisdom of many. It is a reflection of the good and the bad times through which the society thrives, and the individual brazens out. Thereafter, the speech amalgamates by proverbs. The following instances are set by the writer. Success is primarily clutched by Umuofia by the saying , “You can tell a ripe corn by its look.” (Achebe,1958: 16). “If a child washed his hands, he could eat with kings.” (ibid). It is also spiritually found and founded, “When a man says yes, his ‘chi’<sup>48</sup> says yes also.”(1958: 19). The ‘chi’ in Igbo dictionary is the custodian spirit fixed up to every member of Igbo society at the time of birth. The ‘chi’ is exclusively conscientious for the fortunes and misfortunes of members of Igbo society. And accordingly, whilst Okonkwo makes every effort for his prosperity, his ‘chi’ granted him prosperity, and when he makes every effort his paucity, his ‘chi’ granted him paucity. In Igbo society, mothers are dyed by reverence. The proverb is the following; “Mother is supreme.” (Achebe,1958:94). When a man falls into misfortune, a mother is his fortune. It is no wonder then that Okonkwo searches for succor at his mother’s place. And accordingly during his exile, Okonkwo left Umaufia for Mbanta, his mother’s village. In Igbo society, mother is for the bad times, and father is for the good times. Diligence is also taught by proverbs when they say; “If a Child washed his hands, he could eat with Kings” (1958: 7). Okonkwo had clearly washed his hands and

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<sup>48</sup> The Igbo concept, Chi, has a religious background even though it occupies an enviable position in Igbo sapiential framework. It is used in various forms. Ralph Madu postulates two forms: it could mean simply day as in chi abola (it is day break); from a more sacred origin, it means personal god—divine afflatus—the spirit that animates human beings (33). The ophilus Okere corroborates that chi is really a personal god. It is the supreme God shared by each individual but more specifically in his aspect as giver and author of destiny (142). For Madu, destiny is the philosophy and belief of the traditional sage that every life is unique in significant way and is subject to series of unforeseeable hazards and unexpected rewards all mapped out by chi (34).

he ate with Kings and Elders. It reiterates the importance of hard work. Therefore, the Igbo recognizes that though hard work even a person from a poor background like Okonkwo can overcome his father's laziness to make himself "one of the greatest men of his time" (1958:7). He is a strong powerful leader in Umuofia who has many wives, titles, and fame in Umuofia and beyond. He is a wrestler and a warrior;

Okonkwo was well known throughout the nine villages and even beyond. His fame rested on social personal achievements. As a young man of eighteen he had brought honor to his village by throwing Amalinze the cat (Achebe, 1958:1).

Okonkwo sets a social status in his society for the reason that Igbo society umpires the members according to their deeds not to their breeds. He is held in approbation and appreciation. Thereafter, he is chosen for operating as a chief negotiator to settle a dispute with their neighbor Mbaino which dared to murder a daughter of Umuofia.

### **3-5- An Autopsy of the Crucible of Western Supremacy: A Skelton in Cupboard**

The logic dictates that a postcolonial writer is concerned by modern times, but the reality that he is concerned with the there-and yesterday rather the here-and-today times. It is beyond the western logic of reasoning. Hence, he is writing of what was going before the coming of the White Man. Thereafter, Achebe is wondering;

This theme, put quite simply, is that African peoples did not hear of culture for the first time from Europeans; that their societies were not mindless but frequently had a philosophy of great depth and value and beauty, that they had poetry and, above all, they had dignity. It is this dignity that many African peoples all but lost in the colonial period, and it is this dignity that they must now regain. The worst thing that can happen to any people is the loss of their dignity and self-respect. The writer's duty is to help them regain it by showing them in human terms what happened to them, what they lost (Achebe 1964:157).

The postcolonial writer expects to be excused from the task of rejuvenation and restoration of what was going on before the coming of White Man. However, he is not excused. It is very satisfying if he lifts the curtain out of savagery from which Westerners substituting on God's behalf. Perpetually and perceptibly, conveying to his people and the world that African soul did not enfold the pride of his culture from the West, and the African mind did not have poise. It is the result of denial of Western adjudicator of a history, a society, and a culture worthy of contemplation and

internalization.

The Western mind scrutinizes the Eastern mind by diffidence and backwardness. Accordingly, the instability of categorization is deficient; and the will of belonging is insolent. It is manifested more than ever when most Easterners demand to escape from their culture to internalize the supposedly superior white Western civilization. Therefore, Achebe undertakes the challenge of modifying the brand of vulgarity, and accordingly re-present African societies with their traditions, ideals, values, costumes, mores and morals. He is a teacher for African and non-Africans of the beauty of African culture by reinstating a sense of pride in African culture and belief in themselves and so, jettison the years of denigration and self-abasement (Achebe,1975). Achebe's response demonstrates Buluda Itandala's words (2001: 63), Africa "nourished its own pride and vanity, boasts itself superior, exalts its divinities and looks with contempt on outsider." It is only by the portrayal of the intricate, cultural, social institutions of Igbo society prior to the coming of the West. It is for the sake of enlightening the outside world of the West about the inside world of the East.

It is a materialization of African culture, African society, African historical, cultural, social and religious experiences. Therefore, it is a mirror and a merriment of a culture and a society. Igbo society is a prominent society. All the same, it is not coded by inferiority. Thereafter, anything of everything is demonstrated by Igbo sayings and proverbs, skills traditional resources, music, celebrations, architectural forms, traditional technologies, traditional healing methods, patterns of social interactions, and the like.

The instance is a paradox out of another paradox, It is beyond logic; who is superior and who is inferior? Igbo society is more tolerant than Western society; It is a demonstration that the Igbo are more civilized and superior than the Western who have come to convert them and bring civilization to them. The Igbo society accepts and expects to worship the gods and spirits of Fathers even if the gods are not the Igbo gods. However, the White man has a preference of battling for his religion even if the other is not following his one. It is an iterant religion.

The cultural and social credit of Umuofia is in and through presenting and portraying out Igbo society and their cultural values , its myths , rituals , religious beliefs , superstitious , customs and traditions. How life was different before the colonizers came to Umuofia, how the life of people was set in strong conditions and circumstances, and how the paraphernalia which hold Igbo society together was disrupted and fallen in apart. Okonkwo says: “The white has put a knife on the things that held us together and we have fallen apart.”(Achebe,1958:176). It is a storming without fighting and with rejecting. The white man ruined Igbo society psychologically with the suit of civilization, and smashed them ideologically with the suit of rejuvenation.

Moreover, Christianity is the way for fracturing order in the Umuofia society by taking in outcastes and men without title, and granting them buoyancy. Therefore, the sphere of influence is shifted from the clan by swindling and fiddling. Christianity is, thereafter, seeking for obliterating the bygone way of sustaining order in Igbo society. It is thereby for generating a cataclysmic situation for the Igbo society’s former way of life.

The white men is peacefully coming for inverting the false gods of Igbo society. They “had come to Umuofia. They had built Their church there , won a handful of converts and were already sending evangelists to the surrounding towns and villages”.(1958:101). The white man is reasonated by a plastic procedure which in antagonism with severity of Igbo society. It is for detaching the Igbo society by heaving the marginalized people to the side of white men .

In *Things Fall Apart*, Igbo community does not differentiate between its members according to their ethnic or social background. Consequently, a social status has nothing to do with what one’s father does. A social status is what a person does in his/her life. The perplexity proliferates once it is the same either it is for a man or a woman. If a woman boosts her toils and exerts efforts, she could enjoy a prestigious position. A woman is as the same as a man. In Igbo society, women occupy important spheres of all walks of life from an ordinary housewife to a prestigious position of chief priestess. They also exercise an influence in the way of running affairs of society. They lived the life of which the western women are aspiring and fighting for they are, socially, culturally liberated of all yokes of life. If the advocates of civilizing mission make an effort to pertain modern terms relating to the criterion by which the equality and legality are measured, Igbo women exceed what is found in the modern times, and what was advocated by ancient times. The reality is revealed by setting the comparison between the situations of modern women living in developed country and Igbo women living in underdeveloped one, it is clear enough that Igbo woman exceeds western woman by countless number of light years.



In Igbo society, racial discrimination is absent, women are present in the all walks of life. They allocate with men all the ecstasy and misery of living. Women are the heart of Igbo society. Igbo women are represented by the goddess of earth. They are thrilling by the dependability in receipt of messages from the dead forefathers and passing them on to the alive. These oracles women exercise supremacy because they are apprehended and esteemed. And consequently, Igbo people seek advice from them for the sake of stumbling on solutions to problems. They are consulted for inconsequential matters and also for intricate ones. Unoka, the father of Okonkwo, consults the oracle of earth for finding and founding justification for his ostensibly bad fortune. It is declared that: "Many years ago when Okonkwo was still a boy, his father, Unoka, had gone to consult Agbala. The Priestess on those days was a woman called Chika."(Achebe,1958:12).

Africans mores and morals are not only for entertainment, but of tutoring children for the sake of liberating them and transforming those mores and morals from generation to generation. It is for conveying the voice of marginalized. It is for replying the White man who have misinterpreted, misrepresented and belittled the black man. Achebe echoes the potency of his people's past by stating that African were not living in obscurity, but the colonizers put the knife in and on their society, and accordingly plummeted. Therefore, his vision is a vision of what life was like in Ibo land before and how it is now.

### **3-6-Conclusion**

The present chapter presents a symptom of a society and a signal of a culture; they are for projection to western and non-western world. It is a deed that Achebe has carried out with esteem and reverence. Therefore, he voices the voiceless voice of his people, and visions the whitish visualization of his time. He questions the parameters and the parameters of evaluating his people. It is by the renaissance, elucidation and commemoration of African cultural and social inheritance. Western world interaction with Eastern world is documented by a body of literature written by western writers, who stamped the East by inferiority and the West by superiority. The people were barbaric, the land was terra nullius, and the mores and morals were vulgar and naive. In opposition with western writers' biased and degrading attitude, postcolonial writers stood out and up to refute the Western negative image of East, and provide a true and a positive one. They were the forefront of procession. It is a prospect from a viewpoint of Easterners. It is from the viewpoint of someone who is living inside not from the viewpoint of an intruder. Therefore, the East is populated and peopled by civilized men and women, and it is also constructed by sophisticated social systems. It is constructed by religious beliefs, marriage rituals, sport competition festivals, and funeral ceremonies. Thereafter, the East has a culture and a society. In nutshell, the third chapter of thesis is set in opposition with the western complex of superiority and the eastern complex of inferiority by producing artistic presentation and inventive re-presentation. It is for demonstrating that the Easterners had their own history, culture, and civilization that were equal if not superior to that of Westerners.

***Chapter Four:***

***Lifting Out the Mystification of the West-Rest Encounters:***

***Results and Repercussion***

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***Lifting Out the Mystification of the West-Rest Encounters: Results and  
Repercussion***

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## **4-1-Introduction**

The clash between the East and the West is fed by difference and diffidence. It is the difference of mores and morals, and the diffidence of other over self. It is so hard for the colonized to adapt to the new situation and conditions after the coming of colonizers. It is a clash between two forces and opposite poles as the result of not corresponding together and matching one another. It springs from misunderstanding between two different cultures as result of setting western superiority and grounding Eastern inferiority. Although the West is blamed for the destructiveness of the East, the East is not reserved from responsibility. A clash is a conflict arising from the interaction of people of different cultural and social mores and morals. It is only deficient destiny nearby peaceful coexistence between different cultures by mutual respect and willingness to accept the difference. The challenge of withstanding the threat of Westernization is difficult. The West is powerful, and the East is powerless. Neither the culture of West nor the one of the East are appalling, the interaction is only by the banner of superiority and inferiority. The following chapter is for identifying the cultural clashes, and it is also for demonstrating its reflection in postcolonial context and text. It is for acquainting the outside world of the West about the inside world of East. On the one occasion of confrontation between the East and the West, eastern way of living is not forgotten. The East is not typically following the way and habits of white people which ultimately become the cause of their destruction. Instead, the East is habitually following the way of his forefathers. Thereafter, clash is an inevitable choice.

#### 4-2- The DNA of the Clash between the West and the Rest

The Western logic is set through the umbrella of alienation and domination that colonial rule holds during an era and arena of tension. Thereafter, clash is not choice; it is a fate.

The clash between the West and the Rest is manifested by the extent of hostility and anomisty. Achebe's *Things Fall Apart*, in this vein, exemplified the best example. He states that he writes, initially, by his distaste for the patronizing of Africans in the English novels. In a sense, it is the rewriting of the so called colonial encounter. Achebe's purpose of writing as he proclaims was to show that Africans "did not hear of culture for the first time from Europeans".(Achebe 1964:159). African people, on the contrary, had a philosophy of great depth, and on the top of all that they had dignity.

However, the striking fact is that when we are confronted by what is considered by western critics as the official viewpoint of reality that better illustrates the clash. It is only for satisfying the arrogance of westerners, and authenticating the heinous measures of measuring the extent of clash between West and non-west. Auspiciously, the official western viewpoint of reality whitishes in comparison with reality.

Thereupon, a genuine viewpoint of reality has come into existence to commemorate the reality of clash. It advocates the malign stall sketch which is bestowed to the East by the West. It is high time for comprehending and understanding that the story of hunt will be the same as long as the storyteller is the hunter. In a recent work, *Home and Exile*, Chinua Achebe has stated that "until the

lions produce their own historian, the story of the hunt will glorify only the hunter” (2000:73). Thereafter, postcolonial writer decided to write his/her own stories to act as the mouthpiece of his/her people. It is for turning over the arrogance of non-western societies. He/She exercises his/her talent to make for mottling the colonialist projection by the projection of the pre-colonial non-western communities which are represented as ‘uncivilized’ ‘barbaric’ and ‘savages’. The postcolonial writer intends to counter the pretext of colonialists that the incentive of intervention in Africa, Asia, and Australia is for escorting the indigenous inhabitants back to the corridor of civilization. Through straining and accentuating the non-western civilization, African writers manage to reverse the misrepresentation of colonialist discourse. Henceforth, the white man is approaching by his intentions of replacing the African way of living. It is stated by Achebe that the white man has put a knife on the things that held them together and they have fallen apart. Thereafter, it is a mission, and it is only completed by resifting, regenerating and rejuvenating.

The culture of the Igbo society holds Igbo society from falling apart. It is, therefore, not a western civilizing mission, instead it, is thereafter, a western devastating mission for the Igbo society. It is only through changing and challenging Igbo mores and morals rituals, and it is by which Igbo people are trussed. It connects the Igbo to each other and to one another, and constructs the immunity of society.

In Umuofia, Westerners do not merely defy the culture of the Igbo, but they do win Igbo people to their side. It is by introducing their religion, and in the process of recruiting new members to the church; they do not exclude any body. The excluded from Igbo society is the included in western society. They are expelled and unwanted

for excessive causes, Nneka, the woman was obliged to kill her new-born babies, she is the one who are welcomed by westerners. It is a paradigm of how a non-violent action turns out to be violent for Igbo society.

The seed of clash is planted by the split of Igbo members who have joined the church and those who still practice the Igbo beliefs. It is stated that;

The white man is very clever. He came quietly and peacefully with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers and our clan can no longer act like one. He has put a knife on things that held us together and we have fallen apart (Achebe,1958:176).

Therefore, the unity of Igbo society is scarced, the structure of Igbo society is destabilized, and the intimidation of westernization is boosted. Corruption is a ladder and a leader of western society in Igbo land. Accordingly, everything is upside down. They give advantages to those who are loyal to them even if they do not deserve:

What has happened to that piece of land in dispute? asked Okonkwo. The white man's court has decided that it should belong to Nnama's family, who had given much money to the white man's messenger and interpreter (ibid).

It is a case of a corrupt society. It is the beginning of the end for Igbo, it is the stirrings of falling apart.

The first meeting between black and white men is recounted from a new perspective, namely that of non-westerners. It is recounted from the perspective of Igbo



people. It is unfair from the part of westerners to come in on to the home of easterners and interrupt their everyday lives, but it is very unfair to recount each and every thing from a western perspective. It is an eccentricity. Of all Achebe's intentions of writing back to the portrayal of these encounters, the contravention of prototypes of what is measured by familiarity is his first intention. In Mbanta, a neighboring village, the white man,

had not only brought a religion but also a government. It was said that they had built a place of judgement in Umuofia to protect the followers of their religion. It was even said that they had hanged one man who killed a missionary (Achebe,1958:146).

It is for challenging the Western perspective of encounters, as it presents the other side of the story by signifying the stances of anxiety among Igbo people. It is the penalty of the white man coming .

The consultation of the Oracle is a necessity for supervising and regulating the status and the situation of the coming of white man. The Oracle tells them that “the strange man would break their clan and spread destruction among them” (1958: 130). It is a “harbinger sent to explore the terrain” (ibid) and says that he will come back with many more men. The outcome of prophecy is the escalation of trepidation of the white man , and thereafter , the first white man is murdered . The coming of the white man is a surprise for Igbo society, and they do not know what they do with the white man. It is the cause of grouping the Igbo society into a group which is submissive for white men ,and another group which is oppressive against them.

The sentence of killing a white man in Abame by indifference is the annihilation of Igbo society. Uchendu believes that “those men of Abame were fools” (Achebe,1958:131) and Okonkwo agrees that:

They were fools [...] They had been warned that danger was ahead. They should have armed themselves with their guns and their matchets even when they went to market (Achebe,1958: 131-132).

The coming of Mr. Brown is not for disordering Igbo society. The forthcoming of Mr. Brown is coupled with a welcoming feelings in Igbo society. Mr. Brown;

sought to develop a relationship of trust with the clan, deliberately restraining the excesses of more zealous converts and establishing a friendly dialogue with leading members, such as Akunna, who welcomed the missionary into his home (Searle,2007:53).

The welcoming of his coming in Akunna demonstrates the willingness of Igbo society of accepting and even welcoming Mr. Brown when he expresses respect for the clan. It is no wonder then that he is not regarded as an interloper. Mr. Brown demonstrates passion for the Igbo way of living. For instance: “Whenever Mr. Brown went to that village he spent long hours with Akunna in his obi talking through an interpreter about religion” (Achebe, 1958: 169). Mr. Brown is outgoing, not meddling. He is not looking for converting anybody by obliging him/her. It is the explanation of living without disordering Igbo society.

Nevertheless, Mr. Smith is portrayed as the opposite of Mr. Brown. He is “a different kind of man” (1958:174), and Searle argues that;

He fits the stereotype of the missionary as an arrogant imperial agent, often implicitly constructed by postcolonial discourse as the pre-eminent model of evangelistic endeavour (2007:53).

Mr. Brown is open-minded and compassionate, but Mr. Smith is narrow-minded, uncompromising, unforgiving and vindicting. The contrast between Mr. Smith and Mr. Brown is reflected in the book, and it is clear that Mr. Smith has no respect for his predecessors:

He condemned openly Mr. Brown’s policy of compromise and accommodation. He saw things as black and white. And black was evil. He saw the world as a battlefield in which children of light were locked in mortal conflict with the sons of darkness (Achebe, 1958:174).

These methods lead to the destruction of the balance that Mr. Brown has created, which ultimately has devastating consequences. Mr. Smith “was not prepared to engage in amicable dialogue, nor did he distinguish between religious and cultural matters” (Searle,2007:53). That is why, the absence of dialogue paves the way for the clash.

The fact that the missionaries are portrayed in a varied way indicates that Achebe takes precautions not to make the same errors when representing the alien like the Westerners did while presenting the Africans as the nameless. What is thorough irrational or rational is sustained by the viewpoint from which it is narrated either

irrational or rational. It is what makes the superiority of the West and the inferiority of the East. The values of Eastern society are influenced by the ones of Western society. It is not only a matter of difference, it is a matter of indifference for the difference.

When Okonkwo queries about the issue of land, Obierika answers that “the white man’s court has decided that it should belong to Nnama’s family, who had given much money to the white man’s messengers and interpreter” (Achebe,1958 166). Thereafter, the white man is sponsoring himself by the immoral sensitivity of superiority . Okonkwo is questioned by Obierika if the white man comprehends their way of living. However, the white man does not only comprehend Igbo language, culture, and traditions. The white man does ignore everything out of his sphere of influence , and that is why, Obierika is pessimistic by the coming of white man:

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

The clash is noshed the western handicap to understand and respect Igbo traditions ,language, culture, religion and society. It is also nourished by the western intentions and deeds of implementing Western values of morality and rationality on and in Igbo society.

The appearance of a white man set the rationale of the split in two groups. It is shortly after the arrival of the white missionaries in the Igbo land. The first group of people are followers of Igbo, and the second group are white followers, the followers of missionaries. After converting to Christianity, he/she decides to abandon his own religion, his traditional lifestyle and his brothers, following the white man and his ways. The traditional Igbo culture and society are suffering from the arrival of a white man in Umuofia.

Nevertheless, what it is unsuitable and undesirable from the western angle, it is what is suitable and desirable from the Igbo angle. It is what loiters the continuity and the vivacity of the Igbo society. This collision of culture occurs at the individual and social level, and the cultural misunderstanding cuts both ways : the views of western to African as underdeveloped and heathens , and the African also stares the western missionaries by foolishness. The western colonizer uses many ways to break down the African culture and social relations. The following instance is the best instance , the more wives he marries, the more reverence he has in the Igbo mind, the prototype of marrying two or more wives signals the privilege of man in society. The women of Igbo society are sentient for the custom; in some cases the first wife can even suggest to her husband to look for a younger wife. The last wives respect the first wife. These women with their husband live together in harmony, assist themselves and their husband through taking care of family. It is one instance of what is going on in Igbo society, and it is also one of issues which are all together from western viewpoint

not acceptable<sup>49</sup>.

The decades of cultivating the seeds of the hypothetical civilized white man among the conjectural uncivilized black man, the conclusion of which is the clash between the white man and black man. The legendary hero, Okonkwo, reserved himself from the supposed civilization of white man. He fights frantically to not entangle his society with the white man.

The entanglement is manifested by the heels of Okonkwo's tragic demise. It is about the corollary of the coming upon between the two contrasting cultures of the West and the Rest. It accounts for the capitulation and submission of old African traditions to modern Western ones. It is for being acquainted with the narrative of how the African people would be strained to chuck in the towel because of the curse of white man's charm. The West has left no stone unturned to ensure that all the old way of living had been expunged to give way for westernization. The westernization offers a reciprocal for African way of living. It had great effect on African psyche. The clash between the Ibo society and the white man is a catastrophe. Okonkwo is a paradigm, and he is powerless when the long-established way of living for the Ibo society is replaced by the modern way of living of western society. They were drastically and

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<sup>49</sup> The hypocrisy of the West towards polygamy can also be seen in the fact that taking a second wife, even with the free consent of the first wife, is a violation of Western law. On the other hand, cheating on the wife, without her knowledge or consent, is legitimate in the eyes of the law. It is an unfathomable paradox of the modern 'civilized' world. Furthermore, It is inhuman to have a woman as a second wife, according to these biased standards, but if the second "wife" happens to be a male "mistress," then it is not a crime. The Western attitude towards polygamy is ethnocentric and hypocritical. The point that is often misunderstood in the West is that women in other cultures - especially African and Islamic - do not necessarily look at polygamy as a sign of women's degradation. Consequently, to equate polygamy with degrading women is an ethnocentric judgment of other societies.

<https://www.islamreligion.com/articles/327/polygamy-in-world-and-west/>

unwillingly waiving from their traditional beliefs and values. The presence of the white man is the absence of social and cultural order. The colonized moves from top to bottom, his family falls apart, his society turns up side down, and even his body is found lifeless. Okonkwo committed suicide for the reason that he was humiliated of what the Ibo society was becoming. The West were taking over the whole culture, from taking the land to straying the people.

### **4-3- West-Rest Encounters: Premeditated bearings**

The following heading is for investigating the Australian Aboriginal-white relationship, surveying West-Rest encounters in Australia. It is certainly from the standpoint of an Aboriginal author. It is a way of reconciling the past by challenging the stereotypes of the Aboriginal people by refuting the colonists' views. They were "timeless", "irregular", "beyond time", "primitive", "ancient people", "without future" (Wolfe, 200-213). Carpentaria's Alexis Wright grants a panoramic view of how the Aboriginal-white relationships through and in Australia.

Carpentaria's Alexis Wright is narrated from various perspectives and depicts a myriad of Indigenous realities. It grants a full say to the Aboriginal people for the sake of challenging the hegemonic narrative. The Indigenous novelist, Kim Scott, has pointed out; "Indigenous people already know about their suffering. It is the whites who need to be educated". Writing about their past enables Indigenous people to position themselves as subjects and not as objects of other people's discourse.

The Aboriginal perspectives identify whiteness by Otherness by "foregrounding of whiteness as an object of critique" (Brewster, 2010:86). Though the white people populate Uptown in Desperance, it is inundated by the Eastside and Westside Pricklebush people.

Western and non-western perspectives also differ greatly in their conceptions of land and nature. From the settlers' perspective, nature is harsh and hostile to them, and land is to be cultivated and tamed with their hard labor. Carpentaria, on the alternative hand, depicts a quite different view of nature and land from the Aboriginal people's



perspective. As long as the land is there, unchanging, then there is hope for the future for aboriginal sense of identity which is intimately linked to the land: “The land is sacred and the land is people. People are the land. The two are synonymous – one and the same” (Wright, 2006: 10). Unlike the white Australians who “focused on ownership, Aboriginals focus on stewardship over land they were part of” (Sheckels, 2013: 174).

In Aboriginal mind, land and nature are spiritually connected to them and can interact with them. The Dreaming “connect points on the landscape, showing relationships between points, and the ‘boundaries’ that unite” (Rose, 1992:52). The Pricklebush people believed that the ground underneath them could breathe and groan and it “gave them old clan folk real power” (Wright, 2006:372). Mozzie Fishman, the Aboriginal religious leader, states that:“along the spiritual travelling road of the great ancestor, whose journey continues to span the entire continent and is older than time itself” (Wright, 2006:119).

The Aboriginal people live “at home on the sea, at home on the land” (Wright, 2006:182). They are barely visible people when necessary for that reason:

Norm knew that Will could look like a pandanus tree if he wanted to hide. He liquefies into countryside as if he is not there. In a flat stretch of claypan, Will could flatten himself out behind the clumps of yellowing grasses and become caked mud all afternoon while a search party walked all over him. (Wright, 2006: 288)

The lands of Pricklebush people are taken away from them. Instead of being

alienated by the surroundings, everything is communicating something for Aboriginal people, it is up to their willingness to decode. Plants, animals and natural forces all convey messages for the Aboriginal people to decipher, and also serve as their shield or haven against danger or enemies. Harmony is the title of life in Aboriginal flora and fauna. When Will Phantom makes every effort to conceal himself from the mining people's helicopters, the windy night sang for him:

Through the slender, bow-bent spearwood forest" below where he slept, and the ghost-white under-leaf of the wax-green foliage of the stick trees became a procession of spirits moving across the soft earth of darkness, protecting the country of the water people (Wright, 2006:182).

Aboriginal people are connected to the land. The meaning of land is very specific for them. They respect the nature which gives them everything they need. They are owned by the land from the Dreaming time<sup>50</sup>. They are completely depended on the land. Nonetheless, the strong connection is damaged by western settlement. Western colonization tries to separate the Aborigines and the land by taking it away from them. The isolation of the original inhabitants is intruded, and it is perceived from the part of Aboriginal people as an attempt to alienate them from the land.

The Aboriginal rights, their notions of land, and their Spiritual connections to it

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<sup>50</sup> According to Aboriginal belief, all life as it is today is part of one vast unchanging network of relationships which can be traced to the great spirit of ancestors in the Dream time. The Dreaming time continues as the "Dreaming" in the spiritual lives of aboriginal people today. The events of the ancient era of creation are enacted in ceremonies and dances. It is the Aboriginal understanding of the world. The Dreamtime is the beginning of knowledge, from which came the laws of existence. [www.aboriginalart.com.au/culture/dreamtime2](http://www.aboriginalart.com.au/culture/dreamtime2).

are repudiated. The Uptown white people, as “descendants of the pioneer families”, and they “claimed ownership of the town, said the Aboriginal was really not part of the town at all” (Wright, 2006:4), whereas the Pricklebush people mocked the Desperanians as people who “had originated from nowhere” (Wright, 2006:57).

In *Carpentaria*, the Aboriginal people’s reverence for and knowledge of their country was sharply contrasted with the white Uptown people’s ignorance of nature and land. Western settlers identify no visible marks of antecedent tenure or cultivation from the part of Aborigines. There were no signs that the blacks felt the place belonged to them. They had no fences that said this is mine. No house that said, this is our home. Therefore, the possession of land requires exclusive signs to achieve it from western perspective.

Nevertheless, the title of *Carpentaria*’s first chapter “From Time Immemorial”, It sets the perpetuity of aboriginal people. The opening sets the setting of Dreamtime. It autocrats the ancestral rainbow serpent that gives birth to the Gulf country and the town of Desperance, where the story is set, and it is the following:

The ancestral serpent, a creature larger than storm clouds, came down from the stars, laden with its own creative enormity. [...] It came down those billions of years ago, to crawl on its heavy belly, all around the wet clay soils in the Gulf of Carpentaria. [...] [t]he giant serpent continues to live deep down under the ground in a vast network of limestone aquifers [...] and it is attached to the lives of the river people skin. This tidal river snake of flowing mud takes in breaths of a size that is difficult to comprehend. Imagine the serpent's breathing rhythms as the tide flows inland, edging towards the spring waters nestled deeply in the gorges of an ancient limestone plateau covered with rattling grasses dried yellow from the prevailing winds. Then with outward breath, the tide turns and the serpent flows back to its own circulating mass of shallow waters in the giant water basin in a crook of the mainland whose sides separate it from the open sea (Wright, 2006: 521).

The inhabitants hear the voice of the ancestors of earth. Carpentaria opens with the song "A Nation Chats", but we already know your story and cover the country with a song. They sing and listen to the land, their connection to the land is mediated by songs, as it was traditionally before the coming of westerners. Norm and the land are altogether one, he says; "we are the flesh and blood of the sea and we are what the sea brings the land" (Wright, 2006: 549). It is the way of refurbishing the link with the land. Will, the custodian of the land, heir of Norm's powers, heeds the spirit's voice of the land: he wants to renew "the strength of the country along the spiritual travelling road of the great ancestor" (Wright, 2006: 554). It stresses the relation between the country and its people, it is people's stamina:

The challenge was to be always on the move, following the old ones travelling their country to at least a thousand sites they knew by memory. It was a test of how good they knew the country before they were able to find old White Whiskers waiting for them. Every family had to know the story of the past. Know, to go about their separate ways, be reclaiming land from fighting long ago (Wright, 2006: 555).

Alexis Wright's *Carpentaria* sets a celebration of the ancestral lands that her mother and grandmother, members of the Waanyi nation, were forced from (2006:559). Therefore, *Carpentaria* is entitled by the land. It is for the reason that the land was telling the story of and about itself. Thereafter, the land from western viewpoint is not the land from aboriginal viewpoint.

The problem of belongingness is fundamental, because claiming one's belongingness to the land means asserting its possession. The problem is that while Desperanians are for all the time fighting for land, the land rebels through cyclones, storms, heat, and drought. At the beginning of the story, there seems to be no hope for reconciliation between the land and its inhabitants; however, what is the solution for this problematic issue. The land, whilst the company wants to exploit it as a mine resource, becomes a problem for the Gulf inhabitants because it embodies the representation of their belongingness: no land means having no origins, and no origins means no existence. That is why, Desperanians identify themselves with the place where they belong.

The menace of taking land from aborigines precedes the menace of taking their souls from their bodies. In *Carpentaria*, the Desperanians are owned by the land, and

the land is owned by westerners. Therefore, the very simple meaning of self is deposited when land is approached with the intention of possession. Westerners' vision is set from a different angle, they consider the land as an apparatus for supremacy. It founded the autonomy of Aborigines, and it found the craving of westerners. Anne Brewster states that, it is "the plenitude of indigenous spiritual, cosmological and historical connectedness with the land and the sea, that is, with indigenous sovereignty".(2010:86). Thereafter, it has a power of its own that will resist all attempts to tame or destroy it. Notwithstanding of the tireless Uptown's efforts of possessing the Gulf by the multinational company, the aborigines do not give up the land. Aboriginal people, Norm, Will, and Mozzie have an abnormal connection with the land. They are not the owners of the land, but they are custodians of it, and they are also the guardians of it.

However, whether the Aborigines act in favor of their land or not, this land faces off against whiteflies. The result is manifested when the land and Aborigines rebel against the exploitation of the country. The heartbreaking reality that the land is owned by Pricklebush. The actions which are undertaken by the colonizers are specifically naming, clearing, building a hut, and farming the land. It is an obligation by western convention to claim the land for themselves. As Suzanne Falkiner stresses that: "naming is fundamental to the process of humanizing the landscape: possession is signified by naming: for Europeans something that cannot be named cannot be owned" (1992:135). The process of naming generates a sense of belonging, and by doing so; the colonizers familiarize the land for themselves.

The veneration for nature and land is from the part of Aborigines, and the

underestimation and unawareness of land and nature are from the part of the white Uptown people. The uncalculated project of constructing the town of Desperance on a river's banks, but the river "simply decided to change course" and rendered the town a "waterless port", spurning "human endeavor in one dramatic gesture" (Wright, 2006: 3), and expressing "no apologies for its discontent with people who do not know it" (2006:2). When the river's name by the name of Normal's River for symbolizing "meaningful coexistence" (2006:8), the naming was derided by the Aboriginal people. In their psyche, "the river only had one name from the beginning of time. It was called Wangala" (2006:10).

The settling of land is the construction of land, it is by civilizing, cultivating, farming and taming the land from western viewpoint, but it is by destructing the land from Aboriginal viewpoint. They have no choice but to make something out of the Australian landscape. The existence of Pricklebush lessens the excitement of taming the land because it is not a wasteland, it is already inhabited. They have already tamed the land. Thus, The land was not '*terra nullius*' – no man's land (Moreton-Robinson, 2001:76). Australia was therefore deemed legally available for the establishment and maintenance of a British colonial outpost. In other words, *terra nullius* is a lie and the story of the successful founding fathers of Australia is in reality a story of robbery with violence. They claim a piece of land, and presume it for themselves. Therefore, they set the borders for it. They realize that the Pricklebush people exist, but they are primed to deny their existence. It is a process of constructing the emptiness of Australia and eliminating the existence of Pricklebush.

Therefore, the founding fathers are free to tolerate their imagination to roam

across the landscape of continent, and to impose on them the cartographical, geographical and categorization upon which Australia is formed and founded as *terra nullius*. They dehumanize and stereotype the people and land of Australia. The accentuation is on the conception of ownership is by hard work. However, the possession of land is achieved by the denial of indigenous<sup>51</sup> ownership. Regardless of the evidence of their existence, the colonizers reiterates the discourse of *terra nullius* as Pricklebush people got no rights to any of this place. No more than a sparrow. In order to secure his sense of ownership, the colonizer refuses to acknowledge the Aborigine's ownership.

The tranquility of Pricklebush people is bulldozed by the white settlers who are engrossed by the ownership of land. The Pricklebush are denied of their property and are compelled to live in the reserves. The colonizer stands before the consequences of what he has done, and how the land owns the Pricklebush. He is by all accounts jealous of the way that Aborigine is the legitimate occupant of the Australian continent. In spite of the fact of losing their companions, relatives and land, Pricklebush people are still owned by the land.

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<sup>51</sup> Indigenous people all around the world are often also called Aboriginal people, which is the word originating in Latin 'ab origine', meaning 'from the beginning'. Aboriginal people of Australia had lived in the continent for millennia before the Australian continent was discovered by Europeans.



#### **4-4- A Space of Intersection/Contestation between the West and the East**

In Achebe's *Things Fall Apart*, the westerners are stereotyped by the Africans, and the Africans are stereotyped by westerners. It is all together about the angle from you are watching the picture. It is not just a matter of difference; it is about the difference of cultures, societies, and perspectives. The West is not the center, and Africa is not the margin, and also the former is not the margin and the latter is not the center. Thereafter, the African is not necessarily the other. The beginning is when Okonkwo thinks Igbo people are talking about albinos, who are the only white people he has ever heard of (Achebe, 1958: 133). To portray further how they are out of the ordinary, it is for the characters of Umuofia hearing of people with a different skin color coming to their land, Obierika says, "Perhaps green men will come to our clan and shoot us" (1958: 133). By screening how the stereotypes are projected, Achebe submits the process of othering. He demonstrates how the West fail to understand the African :

The Commissioner did not understand what Obierika meant [...] One of the most infuriating habits of these people [the African characters] was their love of superfluous words and thoughts (Achebe, 1958: 195).

In the same way, the African is not be up to snuff of the western way of living , it is so hard for the western civilizing mission, as it is ended by incompleteness. Achebe writes: "At the end of it, Okonkwo was fully convinced that the man was mad. He shrugged his

shoulders and went away to tap his afternoon palm-wine” ( 1958: 139). Stereotypes are formed and formulated by ignorance. Misunderstanding is mutual between the West and the Rest. The ultimate critique of the Western construction of stereotypes is by the deconstruction of foundation of these stereotypes towards the Rest . It is by othering by the excuse of being simply the other. The District Commissioner is planning to write about the man who hanged himself, who is Okonkwo, and says that; “one could almost write a whole chapter about him. Perhaps not a whole chapter but a reasonable paragraph, at any rate”(Achebe, 1958: 197). He is ignoring all his statues and states in his society; he is only the man who hang himself. In view of the fact that Achebe has written a whole novel about Okonkwo, he shows how the District Commissioner’s view of the African characters is narrow-minded. He proves that one needs to have an insight and a deep understanding of a society and its people in order to write about it.

Achebe’s *Arrow of God* gesticulates the changes and challenges in and through Igbo’s social structure. The generation of grandsons is not as the one of grandfathers; the grandsons prop up to settle in the city at the expense of town of grandfathers. Thereafter, it is the evacuation of town, and the crowding of city. Therefore, the new generation are exposed to new ideas and a new way of living. They frighteningly starts to act in such a way that encourages these youths to question the very authenticity of forefathers way of living. The grandsons are no longer respecting the forefathers way of living. It is the catastrophe of Igbo society; Obi bargains ingratitude in his attitude which attributed with the western way of living. The grandfathers regret the sacrifices of delegating the grandsons to the West and efforts in giving these children an education as wasted and foolish investment. We paid eight

pounds to train him in England. But instead of being grateful, he insults us because of a useless girl. (Achebe,1974:43). The paradoxical situation is that Obi perplexed by his exposure with western way of living.

In Achebe's writing, the African people are no longer the primitive and uncivilized. As a substitute of what was prevailing, they join the convoy of humanity. It is achieved by challenging the mystification of Africa as a dark continent and altering a nuanced image of those living there in Africa. At the level of imaginative literary production, it is by narrowing the issue down to the African continent, and reconsidering Eurocentric thinking made many early European writers to hold a dim view of the Africans and Africa.

The western colonial project of supremacy is questioned . It is all about the destruction of Igbo culture and society, and the debris of the western civilizing mission. Achebe subverts the idea that the African people are primitive and need to become civilized by portraying his people from his perspective. The disparity, of what is written, is outstanding between what is western and what is African. The westerners destroy an already well developed Igbo society, and they transform it to underdeveloped society. They are not only expelled , by they are deprived of their humanity. The only language of the dialogue between the West and the Rest is ferocity. In *Things Fall Apart*, the civilizing mission is firstly manifesting by butchering a whole village because an Igbo kills a white man (1958:106). In *No Longer At Ease*, It is, in the same way, manifesting by the unjustified violence the headmaster of missionary school (1960:8). The same thing is manifested in *Arrow of God*, missionaries imprison the Igbo priest by force (1974:216-218). Thereafter, the margin

of dialogue between the West and the the Rest is eliminated, and it is a dialogue with deafening and telling schemata. Achebe's writing is a reclamation of that pre-colonial preceding and a reassertion of the specific Nigerian culture particularly the Igbo culture. Achebe achieves this through the use of a range of icons of way of life in his writing. The Igbo way of living holds the facts of the past, and consequently holds the hope for the future. It may additionally seem odd to mention that it is as an alternative of early life holds the desire for the future, due to the fact unavoidably formative years need to take control of that future. Nevertheless, in a re-emerging society including, youth are out of the perception of significance of Igbo way of living. It is the essential instrument to manage a colonized people. It used to be the advent of a scenario which the Marxist critic, Antonio Gramsci<sup>52</sup> (1971) has known as "submission by consent"<sup>53</sup>, in which the subjugated humans concur in their personal subjectivity with the aid of accepting their inferiority before their superiority.

Thereafter, domination is accomplished by way of combining acceptance and coercion is extra positive and lasting due to the fact the dominated is inclined to cooperate with the colonizer in furthering "submission by consent". Hence, "domination by consent" is accomplished through what is taught to the colonized about

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<sup>52</sup> In many ways, Gramsci's notion of hegemony can be considered as the reference of most of these works on power. In his *Quaderni del carcere* (1929–1932), the Italian philosopher makes a fundamental distinction between the two ways in which ruling groups impose their supremacy. First, the state establishes the dominance and persistence of ruling groups through direct forms of domination or coercion, such as legislation. Second, the establishment maintains its domination by hegemony or consent through ruling groups, and convincing ruled groups that their interests are the common interest of society. Hegemony is not only a kind of power, but a condition of power: a group can only become a ruling class if it has previously imposed its conception of the world over all remaining groups.

<sup>53</sup> Pierre Bourdieu stressed how the dominated accept their condition of domination as legitimate. From this point of view, colonial domination operates through consent, leading the dominated to adopt the view point of the dominant.

his inferiority. The colonized 'story is updated for him.

Thereupon, Achebe attempts to rewrite and by doing so, restructures the dialogue between the colonized and the colonizers. Achebe's subversive strategy lies not only in his efforts to convey orality an area in writing, but also in his use of written tradition to research the past, and therefore the present from a conscious perspective. Subsequently, the ills of colonizer will be cured and the progress of colonized will be assured. The past presents a periphery, a space and a point of intersection/contestation between the colonizer and the colonized. It is constantly re/lived through folk tales, myths and real/imagined historical deeds of ancestors. The treasure trove of the past becomes epistemic epicentre of anticolonial imagination. It saves the native from falling a victim to civilizational inferiority.

## 4-5- The Routs and Roots of the Clash between the West and the Rest

In his *Twilight in Delhi*, Ali is explaining how colonialism attacked Muslim identity, psychology and their way of life within the nostalgic years of 1857-1919. Ashcroft, et al. (1989) give a proof for the trouble of the identification crisis as an “experiment in Western taxation culture on native culture resulted in a clash between two cultures ultimately leading to an internal conflict in the indigenous people”. Under excessive influences, natives sense rootlessness and fragmentation. This is often the case that Ali confirmed through his character, Asgar. He is the one who represents the authentic tradition of natives.

*Twilight in Delhi (1984)* surveys colonizers cultural and social dominance over the colonized (Indian Muslims) by pointing out the throbbing suffering of the colonial times. It is a parallel of western supremacy in India from Muslim viewpoint. The decline of Muslim supremacy states in parallelism with the rise of Western supremacy in India. It is the submission of the East for the West. In the same vein, Said states:

The relationship between the Westerners and the Easterners ,a relationship that is based on domination and submission, "There are Westerners, and there are Orientalists. The former dominate; the latter must be dominated (1978:36).

It is a profound analysis of European territorial conquests, the disgusting attitude of the West, the resistance of colonial discourse, and the quizzical of cultural, political, social,

historical rights of colonized.

The cultural and social norms are no longer the same prevailing cultural and social ones. The West isolated the East. The East is entitled by oblivion. Therefore, Ali (1984) states that;

The purpose and intention behind writing this novel was to limelight the decay of our norms and culture, our ways of living and thinking, values were dead. Nobody was even allowed to revive his past and see his historical roots.

The tale of *Twilight in Delhi* may be very ordinary and simple, it is around Nihal and his own family. The vicious circle of those who are marginalized by the coming of white man is more complicated than what is before the eyes. Ali is of the view that even the heart of the sub-continent, Delhi, is in a situation of no-win situation. The place where they live is a twilight. It is as the stunning luminosity getting weaker day by day. The title of Ali's *Twilight in Delhi* in itself gives us an impact of a light which is getting dim, and the novel sets the portrait of decay of Muslim civilization. The opening lines are the following:

Night envelopes the city, covering it like a blanket. In the dim starlight roofs and houses and by-lanes lie asleep, wrapped in a restless slumber, breathing heavily as the heat become oppressive or shoots through like pain. [...] In the courtyards, on the roofs, in the by lanes, on the roads, men sleep on bare beds, half naked, tired after the sore days labour (Ali, 1984: 1).

Ali, through his present novel, publicizes the scarcity of Muslims in the past and in the present due to colonial supremacy. Muslims had to lose their dignity, identity, and sovereignty. This is disclosed in the following lines:

It was the city of Kings and monarchs, of poets and story tellers, courtiers and nobles. But no King lives there today, and the poets are feeling the lack of patronage, and the old inhabitants though still alive, have lost their pride and grandeur under a foreign, yoke[...]where are Babur and Humayun and Jahangir? Where is Shahjahan who built the city where it stands today[...]gone they are, gone and dead beneath the all-embracing earth. (1984: 2).

It is the withdrawal and elimination of Muslims at the expense of the Westerners. Ali has brought two ways of living in his work. As Mr.Nihal is the consultant of historic culture, and his son, Mr.Asghar, is the personification of new western way of living. Asghar clothes up like westerners, and he is no longer following the way of his forefathers; he is following the British Farangi. Further, Macaulay suggested that the British ought to reform a distinguished class of Indians who would be “Indian in blood and color, but English in tastes, in opinions, in morals and in intellect” (Bhabha, 1994:124-25).That is why, his father tells him, “You are as soon as greater sporting the dirty English boots! I don’t like them. I will have no aping of the Farangis in my house. Throw them away”(1984:11). According to Ali, it is a way of advertising disparity and inequality between colonizers and colonized. He states;



A hybrid culture which had nothing in it of the past was forcing itself upon Hindustan a Hodge-podge of Indian and Western way. The richness of the life has been looted and despoiled by the foreigners and vulgarity and cheapness had taken its place.---- perhaps the environment had changed . Society had moved forward and the people had been left behind in the race of life. New models had forced themselves upon India. (Ali, 1984: 251).

The conversation between Begum Jamal and Begum Nahil demonstrates the identical viewpoint when they are conversing about Coronation Darbar, Begum Jamal asks, “What would these beaten –with-the broom farangi do?” and Begum Nahil answers the question:

When the Mughal Kings used to go out rupees and gold mohurs were showered by the handfals. What will these good-as-dead farangis give? Dust and stone ( 2006: 141).

The representation of the colonizer is constructed by Otherness; it is not only in the dialogue between Begum Jamal and Begum Nahil. It is only twenty four hours before the coronation, the pavilion is scorched by a puzzling conflagration. Begum Nahil nuances the West and states:

Its God’s vengeance falling on these goodas-dead Farangis, may they be destroyed for what they have done to Hindustan. May God’s scourge fall on them. (Ali, 1984: 141).

Therefore, Othering is only way of talking and writing, and that is why, Mir Nahil reprimands the westerners for the decay of Muslim civilization:

The Farangies came from across the seven seas and gradually established their rule. By egging on Indian chiefs to fight each other and by giving them secret and open aid they won concessions for themselves and established their 'empire' (1984: 149).

For colonized subjects, the arrival of the colonizer is fraught with socio-cultural anxieties. Under the yoke of a new regime, the indigenous cultural values and norms are redefined. The new cultural and social episteme emerges under the dictation of colonization for subverting the existing power structures, and also redefining the practice of everyday life. *Twilight in Delhi* is a means to discover and resurrect the cherished cultural and social past which has been lost in colonial times. The following lines are for explaining;

Mir Nihal stops and turns to Asghar and says in an angry tone: "you are again wearing those dirty English boots! I don't like them. I will have no aping of the Farangis in my house. Throw them away! [...] and where have you been so late in the night? I have told you I don't like your friendship with Bundoo. Do you hear? I shouldn't find you going there again (Ali, 1984: 13).

This passage is important for two reasons. Firstly, it is for expressing Mir Nihal's intense hatred for foreign culture especially English. Secondly, the selection of pronoun by Mir Nihal shows his relationship with the listener; who is his son in this passage, and is dominated while Mir Nihal is dominant. The phrases "You are again wearing those

dirty English boots! I don't like them. I will have no aping of the Farangis in my house. Throw them away! ” are very important for post-colonial standpoint and the phrase of “*Dirty English boot*” expresses Mir Nihal's sentiments about English culture and English people. Furthermore, the word “Farangis” is also significant. “Farangis” is a spoken word in East for English people, and it is uttered in negative connotation. Eastern people call English people Farangis due to their hatred for them, and also for their dominant position.

After the Independence War and the Mutiny of English rulers, the Indian sub-continent were dominated and exploited in all walks of life. Therefore, Oriental people could do nothing except to give them bad names, and Farangi is one of them. Mir Nihal calls them cruel as his remarks show: “Who had no sympathy for India?” In his *Twilight in Delhi*, Ahmed Ali, one of the leading figures in Progressive Writers Movement, seems to be reconstructing Indian Muslim culture as a commodity to be consumed by the West. Ali takes his readers into a journey of the Orient with its decadent society, its kite and pigeon flying sessions, its zenanas and lovelorn males and females. The Orient which has been created by Ali is not a land of magnificence and charm, but it is a land of lost glory and fading lustre. The novel begins with darkness and ends with the same by erasing and obliterating all the possibilities of hope for the future. *Twilight* showcases Delhi for the western mind; it is a land of heat and dust, a land of pigeons and kites, of beautiful females, of men keeping mistresses. Delhi has been chosen as the representative city of India as it has always been a city of great importance in Indian history.

The novel opens with a description of Delhi engulfed by darkness, a city which

lies defeated, a city which has been trampled over; looted and raped. There are many instances in the novel where the colonial Delhi has been associated with gloom, death and darkness, but one image that stays and lingers on is that of Delhi being compared with a beaten dog: "Like a beaten dog, it has curled its tail between its legs, and lies lifeless in the night as an acknowledgement of defeat." (Ali, 2010:6). *Twilight in Delhi* reflects Ali's pain, remorse and disappointment on the destruction of old order of life with all its celebrated values and norms, and their replacement with the western way of living. He laments the loss of old traditions, customs, manners and modes of living. The novel is about the confusion and bewilderment on part of the Muslims at all these changes. This is a story of a nation that once has been the pimple of world's eye, but it is, now, languishing in search of identity. Similar to the conception of twilight, the confusion of the Muslims is as well transitory. There is still a hope that soon they will be able to find out their identity to decide the future course of action for Muslim society.

In the first two decades of the twentieth century, Muslims' culture was taking the last breaths. This decline is a decline of a great culture since it is of a nation which ruled over the sub-continent for centuries. This is Ali's great artistic subtlety that he describes this gradual downfall and retrogression of his own culture and traditions without any sentimentality. This novel gives a clear impression that Ali's purpose is not to justify the decline of his culture. A Muslim family resides in Delhi, surrounded by traditional and cultural values. By telling a story of Mir Nihal, a middle-aged Muslim business man of Delhi, Ahmad Ali covers each and every aspect of Muslims' lives of the time. Therefore, he is a representative of Muslims, through which Ali does focus on

every nook and corner of individual as well as collective lives of Muslims.

It re-captures the gradually declining twilight of not only Delhi but of the whole Muslims' culture and society, which began to derail with the death of Mughal emperor Aurangzeb in 1707 and finally went off track in the aftermath of 1857. The novel narrates the effects of imperialism during the chaotic years of 1857-1919 by the observation of the decaying Muslims' society and culture. All these compelled Ahmed Ali to record that havoc and downfall of the Muslim way of living.

The city is the center of Muslim civilization, where Mughals ruled with grandeur and where Delhi itself was an eye-witness of Mughals' great magnificent regime, to see the decay of that very city of Delhi had presents a poignant experience for the people of that era. He feels free to portray the true picture of that cataclysmic Delhi and the pathetic conditions of Delhiets. He has, consciously or unconsciously concentrated on re-creating a world that is real, vivid and close to the actual traditional ways of Delhi. Ahmad Ali's dark descriptions of Delhi, human beings, lives, the dilapidation of their socio-cultural values, and the conflicts with themselves and with their innermost thoughts are the heart of the matter of questioning western supremacy.

Mr Nihal reacts when he sees the decay of his social and cultural values which he had been cherished throughout his life, when he sees his son Asghar's changing attitude, his adaptability to this new culture, his rebellious nature. It is all the result of arrival of British in the sub-continent. When his son does fashion like English men, feels proud to wear English dress and shoes, insists to marry a girl of his own choice, Mir Nihal attributes all these evils to the arrival of westerners. It is the cause of mental

shock for him, it is the foundation of cracks in his way of living. Thereafter, whenever an individual encounters imperialism, encounters colonial forces, his adherence for his way of living is ended by a catastrophe. Therefore, he experiences paralysis in his last days. “He lay on the bed in a state of coma, too feeling less to sit up or think.”(Ali,1984:200). This is the simplicity of the catastrophe; he exposes some of the hidden facts of his characters’ personal life, which were considered taboos of that time. His protagonist Mir Nihal is habitual of going to prostitute. Notwithstanding the fact, these type of activities are not a part of Muslims’ culture, socially or religiously, but in that era, it was a part and parcel of Delhi westernized culture.

#### 4-6-Specters of the West: A State of Doubt and Debt

Ahmed Ali's *Twilight in Delhi* deals with the extinguishing of people in the face of colonial cultural practices. The novel's protagonist, Mir Nihal, is representative of a decadent Islamic civilization. He is proud of his Muslim identity, and is deeply concerned with what is going with his culture, as it is facing the threat of westerners. He lacks the political power needed to limit the cultural erosion of his way of living, and therefore, he leaves himself for his way of living. He sets an alternative for him. It is full of stories of wonderful past, language, family and socio-cultural practices. It, therefore, becomes the main place of resistance against western preeminence. A glorious cultural past is the source of its identity. At *Twilight in Delhi*, the city acts as a cultural symbol and a monolith that gives Mir Nihal a sense of dignity and pride. It grants him an image, a story, a unique cultural sensibility that helps him to claim his cultural and social superiority. The city is engulfed in a twilight symbol of oppression and despair. It symbolizes the dim light of past glory of Muslim culture and the arrival of the colonizer. Mir Nihal is expecting the twilight zone for western colonialism in the future. He is also expecting the march of history would take Delhi to regain its former glory. That is why, what connects the past with the future is the city, Delhi.

The opening of the first chapter is for the city and its people. It is represented the mirror of the city and the way of living in it. He is the merely offspring of Mughals. Even after downfall of Mughal empire fell, the western empire rose. Yet, Nihal is living in era and arena of Mughal empire. He sets Mughals ways out of

western ways of living;

He was an aristocrat in his habit, no doubt a typical feudal gentleman, as his hobbies testified. Besides pigeon flying he was fond of collection old china and had devoted some time to alchemy and medicine ( Ali,1984: 38).

Genuineness is the title of his life. In Nihal's characters, we stench aroma of Delhi, we sense the magnetism of Indian culture. Ahmed Ali portrays Nihal ;

He is tall and well-built and is wearing a shirt of muslin coat reaching down to the knees and embroidered round cap is put at a rakish angle on his bobbed head. His white and well combed bearded is parted in the middle and give his noble face a majestic look (1984: 9).

Asghar is in opposition with Nihal. Erroneousness is the title of his life. He is one of representatives of western way of living though his father is Nihal. The Rejuvenation of Mougai way of living sets the construction of the western way of living. Ahmed Ali describes his appearance;

He is a tall handsome young man with his hair well-oiled and his red Turkish cap cocked as a smart angle on his head. The upper buttons of his sherwani are open and show the collar of the English shirt, that he is learing under it. Mir Nihal stop and turns to Asghar and says you are again wearing those dirty English boots don't like them (Ali, 1984: 13).

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Mir Nihal always proves himself as caretaker of his family. He is apparently strict, but he is a sympathetic man. He is in love with Mughal emperors and, hatred with Frangis. That is why, Asghar's choice of girl out of the cast of his family shocked his family. However, he agrees by the persistence of his wife and daughter "and he when went home he gave his consent to Asghar's marriage with Bilqeece" (1984: 119). She was not selected by Nihal.

In early days of Biqueece's marriage, Nihal does not talk to her. He neither likes nor regards her as a domestic woman. Nevertheless, Bilqeece proves herself by following Indian culture, loving her husband, cooking delicious dishes, and caring of cleanliness of home. These actions fabricate soft corner in Nihal's heart, and his appreciation and admiration of her action are the proof. In the same vein, Ali writes:

In the evening she prepared a special dish for dinner. When Mir Nihal ate it he asked his wife "who has cooked this today?" Asghar dulhan why is it badly cooked? No, not bad, 'he said not bad at all and he smiled and looked pleased and stroked his bread. (1984: 38).

In an evening, he brought fine green satin and gave it to Bilqeece. Though Begam Waheed was soon widowed after her marriage, but he did not bring her from her husband's family. He let her lived in her husband's family even after his death. Begam Jamal was widow of Nihal's brother, but he did not send her back to her father's home. He gave her status of his sister and never ever let her felt that she was deprived of anything. Nihal said; " I had kept her in the house and treated her like my own sister"(Ali, 1984: 260).

However, the western mind of Asghar was just concerned with himself. Whether the world is remained or ruined; he is uninterested and unconcerned. He always thought of himself. After the marriage of Bilqeece, many ladies saw her wearing English shoes and said "hai hai sister have you seen those dirty shoes Asghar wife is wearing? She looks like a good-as-dead frangan."(1984: 188). This sardonic and sarcastic comment hurt Bilqeece. She is ashamed, and she cries. They insult her father, and this harsh criticism cut her to the quick. (ibid) Aaghar could not bear her wife's insult, and he decides to take a home for himself and his wife. He says; "you should forget all about it. I shall take a separate house and shall live alone as soon as I have got a job". (ibid) Before his marriage, Asghar was involved in illegal relations with Mushtari Bai and other prostitutes. Asghar's love for Bilqeece was corporeal. Bilqeece is a domestic girl. The home which she grew up in is her world, but Asghar expected something else form her. He wanted her to entertain him as he was satisfied by Mushtari Bai and other courtesans. Bilqeece was a simple girl, unaware of the art

and ways of entertainment which prostitutes knew well. They are professional women with a considerable expertise to sexually entertain their customers. Bilqeece knows nothing about that western art. She fails to fulfill required desires of her husband, Ali states;

Asghar loved her more than anything in the world and smothered her with kisses. But she was not romantic at all. This damped Asghar's feelings. He thought his Mushtari Bai and other sweethearts. He remembered the warmth of their loving ways(1984: 188).

Asghar's love is not genuine; he loves her body. Asghar is misanthropist. He knew the price of everything and value of nothing. Then, he started neglecting her which is the cause of her illness and death. Asghar, after death of his first wife, wants to marry his sister-in-law. She was junior to Bilqeece who used to come for assisting her sister out during her illness. In this period Asghar has premeditated to marry Zohra. That's why, Asghar talks to her parents, and he says;

You know amma Asghar said with a sigh, it does not matter so much about me. But the poor child her life is in a mess. There is no one to give her food or change her clothes. It is sometime; because of her that I think it would be better for me to marriage again (1984: 257).

Asghar has spoken to Mir Nihal, and apart from expressing any opposition, he is pleased with his decision;

Yes my son, you should marriage again, you are still young. When Begam Nihal went to Begam Shahbaz and gave her the proposal for Zohra's hands. Begam putt off the matter by saying that she must consult Ashfaq. Begam Shahbaz indirectly refused Begam Nihal because she had known that what type of man Asghar was. Begam Shahbaz and Ashfaq had seen real face of him (1984: 188).

Mir Nihal, the protagonist is suffering from disempowerment in all walks of life. He hates the colonizer, but he does not have the influence to subvert the hierarchies introduced by westerners. Escaping into the imagined glorious past serves the purpose of fighting the feelings of cultural and social disempowerment; Mir Nihal does this by withdrawing. Though the escape is illusory, it helps Mir Nihal to create an alternate history that challenges the colonial historical and cultural superiority. Thus, the cultural and social superiority serves as the site by which the narrative of identity is re/written. It is a cultural force in the people's imaginary, and it continues to influence the present. The colonized constructs a narrative of protective enclosure that can challenge the colonial and imperial binaries.

To counter this narrative of superiority, the city of Delhi embodies the past glory of the Muslim civilization. It also serves the purpose of building a counter-narrative of civilizational superiority over the colonizer. Mir Nihal, the protagonist, when feels politically marginalized in the public sphere, withdraws into the private sphere of life. As a colonizer cannot be allowed to enter into the private domain of one's experience, hence, he dislikes the colonial mimicry practiced by his son, Asghar. When Asghar comes home wearing English boots, Mir Nihal expresses his disapproval. At least, the colonizer must be kept out of one's private space to preserve one's cultural purity. Mir

Nihal's peculiar conception of history is embodied in the spatial/ architectural metaphor of Delhi, the city. In his anti-colonial imagination, the city serves as the source of pride. He is not like the colonizer because he inherits a rich linguistic and cultural tradition represented by the city. Mir Nihal listens to the calling of the prayer "Azan" which proclaims that the night is coming to an end. It is the time when the old order of darkness has to give way to the light. In the midst of this silence and darkness, the city stands as a personification of the glorious past and its present state of destruction. Mir Nihal expresses his feeling of loss by stating that "the city of Delhi is indifferent in the arms of the colonizers." (1984: 188).

## **4-7-Conclusion**

One of the most controversial and disputed matters of colonial arena is manifested by the epoch of clash between the West and the East. The lions share for enduring the clash is from the part of the West, and the smallest scrap for sustaining the clash is from the part of the East. The clash is for almost every inch of living has been trodden upon by the West and the Rest. The outcome of clash has established nebulous social, socio-cultural and cultural actualities that need to be profoundly analyzed in order to be reasonably understood with the introduction of western way of living, and eradication of Eastern way of living. The de-construction of clash is by coming to terms with the western conditions and traditions at the expense of Eastern ones. The clash is born to mark the beginning of a far cry from that which was written by the outsiders who tend to denigrate the East. It is a artifact of a wide range of influences that were imprinted in the memory. It is an important voice from the other; it is for impressing upon the West that the people of East had a history, a society, and a culture of their own, which is in no way less than that of the West. By writing the Eastern viewpoint, it is proved to the westerners, that this is the only way of writing back to the West.

*Chapter Five:*

*Su/O-ppression as Titles of Western Supremacy*

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### **5-1-Introduction:**

The misrepresentation of the Rest is due to the fact that westerners have a propensity to justify the hegemony over their subjects on the ground that the continent is inhabited by subhumans rather than humans. The privilege, however, is that the Rest is neither in a position of defense nor in a mood to suffer of the complex of inferiority. Symmetry is the title of Rest. It is not to the extent of boasting while portraying reality in moulds by which westerners would identify by hesitation and hallucination. It is for this reason that Eastern body of literature received annotations of appreciation and approbations of authenticity. Westerners have set the parameters and the parameters by which they expand western superiority at the expense of the superiority of the Rest. Therefore; the difference is signaled, and it does network well by matching the western social and cultural mores. It is consequently regarded with utmost condemnation and condescension. Thereupon, the stereotypes are inherited through time, still living within the present times in the West and the Rest. Nonetheless, the representations of Rest are very far from being within the human logic of imagination. Hence, the aim is to construct an east when it is faced with the West; it aids the easterners to legitimize themselves. The picture of the Rest is misshaped, and the writers of the West had depended for the most part on their inventive mind, and consequently; they portrayed the Rest with a preference which is entitled by pictures of deception. The non-western writers conversely gave social shades of malice and mal rehearses that prompted the twisting of portrayal of the Rest.

## **5-2- The Supremacy of the West in Africa between the Illusion of Construction and the Reality of Deconstruction**

The magnificence of Umuofia is revamped by ceremonies, beliefs, superstitions, religion, customs, and traditions. It is packed by prosperity of diversity, and it is generated by hollowing heredity of bygone times. It is manifested through proverbs, dance, art, storytelling, folklores, folk tales, and traditional wrestling. It has an essential and a functional role in Umuofia society in particular, and in African society in general. It is for generating a sense of belonging to cultural and social ethnicity, and a logic of glorifying to African culture and society.

Everything is left before the arrival of the Western colonizer to Africa, and nothing is not left after his arrival. African society completely fell parts, and its structure partially disappeared. The African way of living is replaced by the Western way of living. The West set the plan for transporting African culture to the unknown and change the former form of African life. It is by invading the African culture, and introducing the Western culture, so that it is the destruction of the first and the construction of the second. Thereafter, what is African is only a part of what is Western. The Western deeds are for enlightening Africa, but in reality, it is for exploiting it for western interest.

The West colonized Africa out of the call for the civilization of backward Africans. It was very popular pretext, and it remained so for most of the twentieth century, and thereafter, it presented a perfect understanding of the guardianship responsibilities of the West over Africa.

In other words, many Europeans sympathize with the ideology of Europe's patronage of Africa. The western agenda is suspicious in view of the situation and the stance of 'philanthropists' towards Africans. Thereupon, the real intentions are suspected and doubtful. It has acted against the moral nature of philanthropy<sup>54</sup>. It is for imposing its oppressive repression and progressive oppression on people. An integral analysis of western supremacy yields an astonishing portrait of destruction of nearly everything. Western savagery is beyond human logic. It is not only by apprehending nearly African people, but also physically and psychologically captivating its men, women, and children. Thereafter, it is not a mission of civilization.

The colonized interrogates Western supremacy. It is by writing back to the colonizers not only for the sake of the present moment, but also to rescue a magnificent past in order to form and formulate future generations. Achebe's writings aggravate by the intention of interrogating western supremacy objectives. The consequence of decades of refining the germ of a civilized way of living among the Africans is a catastrophe. The fate of the grandson of the legendary hero of *Things Fall Apart* is nearly matching the fate of his grandfather. The portent of his grandson is the stirring of potential collapse and ruin of all traditions and heritage of Igbo society.

In any way, the sibling and ancestry are not acclimatized to the civilized way of living. Okonkwo's life is willingly terminated when his people admit the western civilized way of living. He took his own life by suiciding. It is paradoxically against

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<sup>54</sup> The irony is that philanthropy was a mask for the ulterior motives and the real springs behind European Colonization of Africa. That philanthropy was a rhetorical trope colonizers used to justify Colonization and the oppression that went with it. It does not explain adequately and satisfactorily the colonization of territories in the African hinterland, areas that one would argue had limited strategic value to the European powers.

what he is believing while he was living in his Igbo society. The suicide is for the divorce of religious traditions of his clan in this life ,and embracing the religious traditions of his clan in the next life. The western supremacy yields its fruits, and begins to pay off. It is rewarded the conversion of Igbo to Christianity, and the destruction of what is set for the construction of African society.

The Igbo society has not surrendered to the western society. In the beginning, the members of Igbo society have naïve attitude and welcoming aptitude for not stating the foundation of destruction from the part of westerners. Nevertheless, when they assure a place among the populace of Igbo society, they initiate a schemata of destruction and distraction. Even the lives of the Africans do not connote very much to that of the westerners. Accordingly, when people of Mbanta murder a white man, the district commissioner annihilates the entire town to the ground, and in the progression of his mission exterminates everybody. Umuofia elders are firstly imprisoned , and secondly taught of what the civilizing mission is about. It is neither acceptable nor expectable from his part that Umuofia elders settle disputes and implement justice in the area before the coming of the first white man, and he is, now, teaching them about his civilizing mission.

The West was hungry for Africa's natural resources, and thereafter the westerners set colonies in Africa. Of all the reasons of colonizing; the humanitarian reason of civilizing the primitive African minds is out of the humanitarian common sense. The West seized a western view of the world; steadfastly believing of western supremacy. Therefore, the West is the heart of civilisation and the apex of humanity. Western supremacy has racist tendencies which guaranteed an inferior status to the

non-westerners. Achebe writes back for the sake of granting his people the pride that they once had. Chinua Achebe presents a portrait of life and a sketch of Igbo culture in Africa. Achebe not only wanted to inform the outside world of Igbo culture and its traditions, but he also wanted to remind his people of their past. He refuses the generally accepted stereotype of the African people as primitive nations without any chance of living in dignity. The scarcity of Africans is implemented by colonialists, and the futility of what is for substituting the African way of living is questioned. The Igbo society is deracinated, and it is positioned in unpredictability with the western way of living.

The cultural and social changes and challenges in all spheres of African society are characterized by omnipresence for meeting the criteria of a new cultural and social coup d'état in Africa. The western way of living sets the continuity of discontinuity in forms of life in and through Africa. It is the divorcée of the ancient African way of living. It is a predicament for Africans. They were very isolated, and therefore they were properly and appropriately living. By the coming of white man, it is all together changed and challenged. African society is constructive, inventive, and innovative. Nonetheless, underneath the yoke of western cultural imperialism, the construction of western society paves the way for the destruction of African society.

In *Things Fall Apart*, the socio-cultural of pre-colonial Africa is defuncted by nothingness once Africa was culturally and socially disordered by western supremacy. Of no worth mentioning is the title of each and every thing African. The African mores and morals were submitted by indifference and irrelevance. The anxiety of indifference

is ended by tragedy for Igbo society. The West affects the most fundamental and cohesive factors in the social and cultural system of Igbo society. The modern way of living has devastated and diluted all the traditional beliefs, superstition and customs. The long-term impact of the western civilizing mission in Africa is evident. Thereafter, Achebe's writing underscores the off-putting penalty of destroying African traditional way of life and values by the West. Of all these off-putting fallout, bribery and corruption become widely spread in Africa. It is the only way of running the affairs of African in the modern western way of living.

In *No Longer At Ease*, corruption is a title of life. It is a practice of daily activities. People offer money for running daily activities, and women might offer their bodies in return for favors and services. The Igbo society lost their traditional values by divulging the western way of living. The loss of his way of living and the refusal of western one of living pilot Okonkwo, to commit suicide. Nevertheless, his grandson, Obi did not commit suicide actually, but he committed socially and culturally suicide by deceiving himself, his fathers, and his forefathers through his egocentricity and stupidity.

In *No Longer at Ease*, the days of glory are reversed by the days of ignominy. The days of the titled elders and eminent warriors disappear, the ones of lost youngsters and disgraced mimers appear. Obi Okonkwo, who is the grandson of the Okonkwo, lives a life which is very dissimilar from that of his grandfather's. The calamity of Obi Okonkwo, is not only his calamity. It is what is happened for many young men in his country. His calamity signals the calamity of being unable to contract the traditional ways of life and values which is the only way of tethering them together.

The Igbo society was no longer a self-sustaining society. The ancient African independent society transformed to the modern westernized African independent society. Igbo People neglect the old way of living. They move from the town to the city in search for the ways of life; the Westerners had brought in the city. The modern westernized African dependent society is presided over by Christianity, individualism, corruption, bribery and the like. Everything superior is disappeared, and everything inferior appeared. In *No longer at Ease*, Achebe flaunts the disappointing and destructing stretches of neglecting African (Igbo) traditional way of living and replacing it by the western way of living. Igbo society is not unable to find their moralities, traditions and customs, but Igbo society ignores them even if it is the way of setting order in Igbo society. Achebe's *No longer at Ease* is not Achebe's *Things Fall Apart*. The former is after the western civilizing mission, and the latter is before. In *No longer at Ease*, Achebe portrays a fulfilled African way of living by corruption. Obi Okonkwo, the protagonist, takes a job with the Scholar board, and a man who is demanding to attain a scholarship for his sister instantaneously puts forward a bribe. Corruption is the say of everybody living in Africa. It is the hammering of African culture and society in the inundation of western supremacy.

In *Things Fall Apart*, the pre-colonial Igbo life is different from the colonial life. Therefore, the coming of white man is the condescending of Igbo way of living. In his venture of westernizing, the missionaries, undressed all the holy and wholly meaning held deeply by the Igbo for their way of living. Achebe is highlighting what was going on before, during and after the coming of white man for the sake of refurbishing some of the damage which is made by the West.

The overwhelming and destructing echoes of the western civilizing mission is credited and accredited through Igbo society. The Western supremacy over African society destabilizes and undercuts the cultural and social essences of Igbo society. Hence, the western logic of supremacy is out of logic. The less uncivilized African way of living is substituted by the more civilized Western way of living. For this reason, the western logic of supremacy lessens to nothing a previously well-functioning society.



### 5-3- The Supremacy of the West in Australia between the Shadows of Past and the Shambles of Present

Alexis Wright's *Carpentaria* calls for a re-birth of Aboriginal culture and provides a new perspective on literary representations of Aboriginal people. It is set as:

a means whereby Indigenous peoples can reconnect to their own histories, their own lands, their own languages, their individual and communal social relationships and their own ways of being and doing (Smith, 1999:17)

The inheritance of contravention is terminated by writing back for what was written, and re-writing what was perpetrated against Aboriginal Australians. And by so doing, the Aborigines reinstates out repression and denunciation by continuing the resistance of restoration of themselves. Australian nation claims Australia as its own while Aboriginal people contest the land and the sovereignty over it as rightfully their own.

In Australia, western supremacy is western disappointment. It is demonstrated and manifested by the extermination of Aborigines, *terra nullius*, the trauma of the Stolen Generations<sup>55</sup>, the destruction of aboriginal culture and the anxieties

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<sup>55</sup> The Stolen Generations are Aboriginal and Torres Strait Islander people who, when they were children, were taken away from their families and communities as the result of past government policies. Children were removed by governments, churches and welfare bodies to be brought up in institutions, fostered out or adopted by white families. The removal of Aboriginal children took place from the early days of British colonization in Australia.

about reconciliation<sup>56</sup> and incorporation. It sets a new order, and grants the Aborigines a new vision of future for fracturing the colonial shackles and rescuing aboriginal land and nation.

The situation of the Australian continent influences the way's people living there for fifty thousand years. It isolated them. They are not in touch with what was going on outside Australia. Thereafter, the arrival of westerners meant the breach of previous way of life of Aborigines. By the coming of western criminals, Aboriginal land is transformed to penal colony<sup>57</sup>, and Aboriginal people are forced to contrivance with the latest circumstances of western arrival. The Aborigines suffer from the western logic of supremacy; "massacres, dispossession and later, attempts to breed out the race by removing mix-blooded children from their parents to bring them up in institutions or foster homes,"(Webby, 2006:10), and "the lands could be officially taken and settled according to the legal fiction known as terra nullius" (Webby, 2006:6).The western arrival to Australia is the arrival of catastrophe;

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<sup>56</sup> At its heart, reconciliation is about strengthening relationships between Aboriginal and Torres Strait Islander peoples and non-Indigenous peoples, for the benefit of all Australians. For Aboriginal and Torres Strait Islander peoples, Australia's colonial history is characterised by devastating land dispossession, violence, and racism.

<https://www.reconciliation.org.au/what-is-reconciliation/>

<sup>57</sup> Penal colony, distant or overseas settlement established for punishing criminals by forced labour and isolation from society. Although a score of nations in Europe and Latin America transported their criminals to widely scattered penal colonies, such colonies were developed mostly by the English, French, and Russians. England shipped criminals to America until the American Revolution and to Australia into the middle of the 19th century.

<https://www.britannica.com/topic/penal-colony>

The arrival of the First Fleet was the defining moment in the history of this continent. Let me repeat that, it was the defining moment in the history of this continent. It was the moment this continent became part of the modern world. (Prime Minister Abbott qtd in Dingle)

It cursed the social and cultural way of Aboriginals living. The curses are supplanted by diseases, stealing the children from families, Christianizing, proscribing traditional ceremonies, prohibiting the native languages. What magnificence, it is for western supremacy. It is everything but not supremacy.

Aborigines way of living will on no account be the same as it was before the arrival of westerners. Wright's *Carpentaria* explores the social, cultural, and racial interactions between westerners and aborigines in Australia. It is written for demonstrating the continuity, vivacity, and sovereignty of Australia's Aboriginal people by changing and challenging what was written. the challenges for regaining "lost political autonomy, lost property rights, lost regional integration, lost economic self-sufficiency, lost pride, lost languages and lost identities" (Sutton, 2001:151). *Carpentaria* is a novel that conveys a story from the voice of the subaltern, it is by and for the aborigines who are not heard.

*Carpentaria* is a novel that delivers a story from the voice of voiceless. It is a rant and a rave against Australian imperial mind. Therefore, it is begun her literary portrait of rage that turns to war "ARMAGEDDON BEGINS HERE." (Wright, 2000:1), Armageddon – the judgment, the end of time. Metaphorically speaking, *Carpentaria* is the judgment of colonial past and present that has resulted in the "enormous tragedy of transgenerational poverty, neglect and dispossession" (2000:5).

It is a cultural and a social war for maintaining their physical and spiritual ties to the land.

The dejection of Reconciliation is handicapped by “the living hell of the lives of many Aboriginal people”(Wright, 2000:45). The life of aboriginal people is on the margin, the one of white people is in the center. The first is marginalized, and the latter is the people who marginalize. Wright’s *Carpentaria* is set in the crucible of western-aboriginal opposition, and it is also set in parallelism with the discourse of Reconciliation. It questions the meaningful coexistence between westerners and aborigines by exhibiting the reality of Reconciliation. Nonetheless, the latter is entitled by vacuum for the reason of meaningless coexistence between aboriginal people and white people of Uptown. It is meaningless coexistence of disemboweling nothing, stealing everything without excepting children, and exploiting them by the multinational mine.

The legitimacy of the West is undermined and satirized by its hypocrisy, violence, and vacuity. It is depicted in the microcosm of Uptown. The novel’s representations of Indigenous are based on principles specific to the Waanyi region, and it is an alternative to western sovereignty. The opening pages describe the creation of the Gulf of Carpentaria, including fish, animals, people, and phenomena such as the weather, light, and darkness. The serpent is an authority of concluding not only such metaphysical elements in the life of Aborigines. It is a snivel from Wright for the West. It is also a snivel for veracity and for a better deal.

In this sense, Aborigines still remained in the margins of society, but their voice was beginning to be loud and strong. Nevertheless, there are no words that can be

appropriate enough to express the sorrow and grief of a population that has been almost exterminated; and no wonder that the wiping of Australian Aborigine has been considered a genocide.

The Gulf of Carpentaria is where her grandmother and mother came from and, therefore, it is her place, where she belongs. She is part of the Waanyi nation that occupied that land for centuries, however, as she points out that the land has been almost destroyed because of the mine exploitation. In *Carpentaria*, she wants to give dignity back to the land and its people, and to do this she “mobilizes the mythological in order to argue the interconnectedness of the Aboriginal sacred and political and ecological matters”.(2006:495). In this way, through traditional narratives, Wright underlines the importance of land for herself and her people. *Carpentaria* is very challenging for readers, especially for a white reader, and this is mainly due to the fact that the story is presented from the Waanyi point of view. Aborigines are, from the western viewpoint, only children. It is misrepresentation, and it is erroneous because it is not taken in consideration the veracity of Aboriginal reality. For this reason, it is very important for Wright to write about the reality of her people from an aboriginal perspective for the sake of refuting stereotypes and rewriting reality.

The western incursion of Uptown was carried out by instituting the one-sided possession of land, and defining it as *terra nullius*, or land belonging to no-one. It is also by suppressing the everyday lives of Waanyi peoples, dictating what they could and could not do, where they could go and how they were to exist alongside the western society, classifying them in the disk of sub-humanity. Further, in Wright’s *Plains of Promise (1997)*, the dilemma of the Stolen Generations is exhibited;

They just come down and say, we taking these kids.’ They just take you out of your mother’s arms. That’s what they done to me. I was still at my mother’s breast when they took me (Kruger, cited in MacDonald, 1995:15).

It is about the lives of three generations of Aboriginal women in the assimilation and post-assimilation period. They are namely grandmother Ivy Koopundi, mother Mary Doolan and daughter Jessie Doolan. It is the case of either a daughter who is looking for her family or a family who is looking for daughter or son. It is a crime against humanity. The dilemma is manifested by sketching back their roots to tribal kin after either their parting or stealing. In *Plains of Promise*, Wright sought “a good portrayal of the truth which I see, and that is the living hell of the lives of many Aboriginal people” (1997: 15). The novel’s publication coincided with *the Federal Bringing-Them-Home Report*<sup>58</sup>, which led to an official recognition of the trauma caused by the state policies to remove children of mixed descent from their Aboriginal families in the period 1930-70. It “gives a voice to those who have not been listened to, or who have had the language in which to tell a story taken away from them” (Frow

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<sup>58</sup> The report contained 54 recommendations to redress the wrongs done to Aboriginal and Torres Strait Islander peoples through the forced removal of Aboriginal children from their families, homes and communities. A key recommendation of the *Bringing them home* report was the need for official acknowledgement of, and apology for, the forcible removal of Aboriginal and Torres Strait Islander children. All the state and territory governments issued apologies for the laws, policies and practices which had governed forcible removal. The forced removal of Aboriginal children was designed to assimilate Aboriginal people, broke important cultural, spiritual and family ties and has left a lasting and intergenerational impact on Aboriginal and Torres Strait Islander people. These children are known as The Stolen Generations.

<https://aiatsis.gov.au/explore/articles/bringing-them-home>

quoted in Barrett,2005:164-165); Thereafter, the report intends to reach out indignity by addressing the possibilities of losing an offspring. Wright's *Plains of Promise* indicates that such recoveries and possibilities are not effortlessly achieved. Like Molly, Daisy, and the people who tell their stories in *Bringing Them Home*, the mothers, in *Plains of Promise*, cannot speak about the loss of their children only by another way of telling. The first woman's suicide is an act of protest for stealing of her child. Her suicide is not only "a desperate defence of her own identity in the face of encroaching chaos" (Lott,2004:13). Thereupon, it is an attempt to annihilate the western imperial mind by removing all trace of her own existence. Nonetheless, she is written in the western (hi)story not as a mutineer but as a lackadaisical. In the current context of revisionist history of Australia, the mistreatment of Aborigines is denied and documented by the Great Australian Silence<sup>59</sup>.

Through the incommensurability of aboriginal and western epistemologies, Wright turns *Plains of Promise* into: a call for mercy, a call for some understanding of what has been happening to our people, what our condition is [...] to give us a chance to change

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<sup>59</sup> The term 'The Great Australian Silence' was originally the title of one of the anthropologist W. E. H. Stanner's 1968 Boyer Lectures. The Boyer Lectures was broadcast on the national broadcaster ABC radio at the time, and Stanner's series of Lectures were soon published in text form (and later in a collected series of essays, which I have, and which the quotes below come from. By 'The Great Australian Silence' Stanner means the systematic (and very convenient) removal of Aboriginal people from the grand narrative of Australian history typically discussed in history books. That is, Australian history talks about European colonists seeking to colonize, to settle on a particular piece of land and use it for their own purposes, without talking about the process by which that settlement must have happened (i.e., the removal of the people who had previously been the traditional owners of the lands). And especially without talking about the indigenous peoples whose lives continued after they were dispossessed of their lands.

[https://www.reddit.com/r/AskHistorians/comments/bf8tz0/what\\_is\\_the\\_great\\_australian\\_silence/](https://www.reddit.com/r/AskHistorians/comments/bf8tz0/what_is_the_great_australian_silence/)

(Wright quoted in Ravenscroft 1998: 79-80). Therefore, Wright congregates her attitudes and aptitudes for developing her literary projection, and writing *Carpentaria. Plains of Promise* s' retort is written out of an almost terminal logic of supremacy:

By the time I had come to making the decision to write a novel in the 1990s, I guess it was at a time of deep inner personal crisis I was experiencing about everything I had ever believed in about our rights as people. I was questioning the failures of our hopes for just about everything we fought for. Every idea and goal was overtaken by others. Governments found new ways of making our lives harder. We did not seem to gel as a political movement at either the national, state or regional (2000:12).

There is also an underlying struggle with the prospect of reconciliation even if a reconciliation is unimaginable "Politics of Writing". Notwithstanding the wishful thinking, the disintegration of reconciliation, and the continuing struggle over land rights and mining, the novel foresees the future.

It represents the mission of keeping children separate from their families through separate dormitories. The depiction of mission is a generic one; it is a timeless place that might exist anywhere. It also represents the Aboriginal people through and after western intercession. It embellishes the crisis of what placing together children with no regard for nothing without regard for everything. Ivy's mother, from another tribe, commits suicide when Ivy is stolen from her. An authentication from *Bringing Them Home Report* states:



It was wrong the way my natural mother was treated. Mrs Sullivan told my mother she should lock herself away. The Sullivan family told people my mother was crazy and the court gave us to the Sullivan family. My mother was not crazy she was only nineteen. She was the right one and shouldn't have killed herself but she knew no better as there was no one to help her keep her children. I can remember the day she died – that has haunted me for the rest of my life. I remember the police coming to Mrs Sullivan's place where we were and told her that mum Faith died I'm sure I heard that. I turned and said to Mrs Sullivan 'Mummy Faith can't take us away anymore.' The day she died we died (1997:7).

Subjected to imperial discourse, this woman is blamed for being absent from her children for burying the reality of stealing children. However, the act of suicide is the act of those who are voiceless. Instead, it is a voice for them. The hullabaloo over separation of children from their families is prevalent in the western consciousness by *Bringing Them Home Report*, it enabled indigenous speakers [to occupy] a place and a space within a national culture they had not been able to occupy before (Schaffer, 2002: 6). It is written “to distance themselves from an earlier implication in deadly ideologies and practices” (LaCapra, *Writing History* 79). Thereafter, the Stolen Generations issues are bypassed in all contexts and texts. The thriving thesis of injustice is at core a denial of a people's full humanity. It represents the experience of living on the margins of both settler and aboriginal communities as a consequence of colonial interventions, leading to displacement from family and from land.

Wright's novel is read as a dramatization and a direct response to the *Stolen Generation issue*, even though it was written before the report of *Bringing Them Home* was released. The loss of land parallels the loss of family. Therefore, it is not enough to

respond to injustices, and to recompense all losses and grieves.

Wright's writing is a prime example of a ferocious epic that both honors aboriginal supremacy, and dishonor western supremacy. Wright projects the incalculable trauma and devastation of her people and land. They suffer from disease, rape, and dispossession, massacres, and displacement. Children are stolen from families, and land is confiscated. All in all , the coming of the white western people sets the beginning of ending and mourning of aboriginal people and land.

#### **5-4- Points of Arrivals and Departures of the Supremacy of the West in Asia: Arrivals to Nothing and Departures from Everything**

The cultural and social harmony between what is Eastern and what is Western infiltrates different cultures, and sets an unnecessary barrier for survival. Therefore, cultural hybridity plays a vital role in this progression, and will inevitably bears the imprint of both cultures in upcoming breed. In this progression, cultures dislocate the West and the East. The sense of estrangement is sensed by those who consider their cultural and social supremacy, and expect to be accepted by others. It is about a homogenized Western culture which accelerates violation and causes deconstruction. Ahmad Ali's novel *Twilight in Delhi* represents an explicit portrait of unexpected and unacceptable transformation of Muslim society.

The heading, "*Twilight in Delhi*," is for signaling the fading and disappearing culture and civilization of Muslims of India in the earlier part of the twentieth century. It was a beam of optimism for those who were facing cultural demolition under the supremacy of Westerners. The colonizers, with their colonized mindset, were bringing about a new change in Muslim society by the cultural and social bearing of East. Mir Nihal challenges the change in his society. He flees to the past in order to save himself from crumbling. Mir Nihal, for instance, as the diplomat of Eastern culture, contemptuously rejects the use of *Firangi* clothes. He is not excused since Mir Nihal is not living in an secluded and lifeless planet. It is a world of concoctions and contradictions.

In *Twilight in Delhi*, it is a mourning of that glory, it is also a mourning of

misplacing the whole ethos of people or society for giving them a sense of belonging. It is a nostalgia for the lost culture of the city of Delhi. It is figuring out the essential attributes that make a culture evolve and stand the ravages of time. The culture of the city of Delhi is portrayed through the traditions and customs, kite and pigeon flying, call to prayers, *qawwals*, mystics, remembrance of the Mughal glory, and it is falling apart. Therefore, the coming of westerners situates and stipulates the ending of Delhi.

The meeting of the West with the East has a vital inputs into the structure of domination and resistance. *Twilight in Delhi* is the story of a middle class Muslim family of Delhi. Mir Nihal, a middle-aged man is a typical feudal gentleman, and he is in touch with national events like partition. He has also witnessed *Sepoy Mutiny* of 1857-58<sup>60</sup> in which he lost many of his family members. The British had demolished his ancestors' houses making them paupers. Thereafter, Mir Nihal became an opponent for westerners. He loathed Indian Muslims who imitated the British. He did not like his son Asghar who wears English clothes. Once he told him, "I don't like them. I will have no aping of the furangies in my house, throw them away."(Ali,1984:12). No wondering then, the western way of living, for Nihal, is

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<sup>60</sup> The Sepoy Mutiny was a violent and very bloody uprising against British rule in India in 1857. It is also known by other names: the Indian Mutiny, the Indian Rebellion of 1857, or the Indian Revolt of 1857. In Britain and in the West, it was almost always portrayed as a series of unreasonable and bloodthirsty uprisings spurred by falsehoods about religious insensitivity. In India, it has been viewed quite differently. The events of 1857 have been considered the first outbreak of an independence movement against British rule. The uprising was put down, but the methods employed by the British were so harsh that many in the western world were offended. One common punishment was to tie mutineers to the mouth of a cannon and then fire the cannon, completely obliterating the victim.

<https://www.thoughtco.com/sepoy-mutiny-of-1857-1774014>

the eastern way for slavery. When Asghar wants to go to Aligarh for undertaking his higher education, Mir Nihal is in opposition for the reason that he will be mesmerized by the western way of living.

Mir Nihal is the representative of the first generation of Indian Muslims. He is the one who had witnessed the deposition of Bahadur Shah; he has also witnessed western mayhem of Muslims. Nihal is yearning for the reminiscences of the ancient times. The saying of the last Mughal king, Bahadur Shah<sup>61</sup> is the reflection: “Delhi was once a paradise, And great were the joys that used to be here; But they have ravished the bride of peace; and now remain only ruins and care.” He is a Muslim, and he is planted in Indian Muslim culture. When he looks at Asghar’s home, he feels that his people are forgetting their culture because of the imitation of the West. His son is westernized. He forgets each and every thing of the Muslim Indian way of living. Although, his father refuses all his way of living. It is a sort cultural and social opposition. The result is a crack in the Muslim Indian way of living. It is a gap between generations.

Moreover, Asghar establishes a kind of relationship with the British, and his father does not accept. The father disagrees with the son, and gears up for sustaining the forefathers way of living even by denying the existence of his son. The

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<sup>61</sup> Bahadur Shah II, (born Oct. 24, 1775, Delhi, India—died Nov. 7, 1862, Rangoon [now Yangon], Myanmar), the last Mughal emperor of India (reigned 1837–58). He was a poet, musician, and calligrapher, more an aesthete than a political leader. He was the second son of Akbar Shāh II and Lāl Bāī. For most of his reign he was a client of the British and was without real authority.

<https://www.britannica.com/biography/Bahadur-Shah-II>

concentration of Ali is the alienation between father and son.

Therefore, Nihal is set out of the modern western way of living. It is expressed by his refusal to witness George V's coronation in New Delhi, and it is also by his refusal to bystand ecstatic and euphoric New Delhi. He is neither ecstatic nor euphoric. Nihal opposes the western cultural and social carnival. The manifestation is outside his home in the streets of New Delhi, and he has nothing to do. He is only and poorly closing his eyes. Ali writes;

A picture of the past and present hovers around him. He says to a grandson heroically, Those are the people who have been our undoing, will be yours too, but You will be brave my child and will fight them one day. Won't you? He repeated with a stronger determination. 'You will be brave, and drive them out of the country. (1984:153).

It is for the parallelism of the father who is out of time and place. He is also out of his hand and mind. Thereafter, he makes an attempt to strengthen the confidence of Indians by detailed descriptions of India's past glory and highlighting the positive aspects of Indian Muslims in particular, and Indian culture in general. Nonetheless, it is Delhi with the event of Coronation of George V. Red Fort built by Shah Jahan; Khooni Darwaza; the Old Fort, built by Feroz Shah Tughluq; the iron Pillar, a memory of Asoka are some of the examples of Delhi's glorious past, it is not New Delhi. It is Ali's nostalgia for the old way of living. Throughout the novel, there are foretastes of history, such as, the coronation ceremony of King George v, the great epidemic in

Delhi, the demise of Delhi, and the war of independence of 1857<sup>62</sup>.

The destruction of old Delhi is constructed by the construction of New Delhi. The old Delhi, with all its civilization and its inhabitants, is distorted by the new Delhi. Nevertheless, it is without its civilization and its inhabitants, it is with western civilization and western and westernized inhabitants. The western experience of civilization has an effect on the Muslim Indian mores and morals. That is why, Nihal's opposition is manifested by rejecting and reviling all what is western. It is by the projection of Eastern civilization that had up till the moment of writing been deprived of the opportunity to speak for itself and its people. Ahmed Ali tells the other way of telling, he tells the other frontage of reality from a different angle. It is totally the opposite of the official version of what was going on during western tenet of India. It is by the pitiable picture of Delhi and its past Muslim culture for which Nihal stands weakly by, and fights relentlessly for.

The finding of western civilization in India ends with a catastrophe. The catastrophe does not reserve Delhi, people, culture, or society. Ali describes how the city was destroyed and constructed for more than one time by merging blood in its keystones. He states;

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<sup>62</sup> The First War of Indian Independence was a period of rebellions in northern and central India against British power in 1857–1858. The British usually refer to the rebellion of 1857 as the Indian Mutiny or the Sepoy Mutiny. It is widely acknowledged to be the first-ever united rebellion against colonial rule in India. The result of the uprising was a feeling among the British that they had conquered India and were entitled to rule.

[https://www.newworldencyclopedia.org/entry/First\\_War\\_of\\_Indian\\_Independence](https://www.newworldencyclopedia.org/entry/First_War_of_Indian_Independence)

But the city of Delhi, built hundreds of years ago, fought for, died for, coveted and desired, built, destroyed and rebuilt, for five, six and seven times, mourned and sung, raped and conquered, yet whole and alive, lies indifferent in the arms of sleep (Ali,1984:1-2).

The city of monarchs and kings is destroyed by the West. “Until the last century, it had held its head high and tried to preserve its chastity and form[...]gone is its culture.”(1984:3) Delhi is “howled more fiercely than before as the city walls had been demolished.” (1984:241) and nothing is forgotten “In front of the town hall and around the statue of the English Queen one enormous stand was erected; and the ugliness of the clock tower had been concealed.”(1984:138) By the timing of coronation, Hindustan Mirza says: I do believe that the rule of the Farangis can never be good for us. See how they imprisoned Bahadar Shah, banished him, killed his sons and looted Delhi (1984:140). Above and beyond, the plight of Delhi is portrayed, and Ali also presents a dramatic depiction of the dilemma of its rulers. Mughal princess Gul Bano and the last king’s son Nasirul Mulk are begging in the city. They, Gul Bano and his wife , converted from a princess and a prince to a begger and a peripatetic.

The coronation of King George V set on 7th December 1911, the city of Delhi was decorated, and the populace of Delhi were not consulted . The Darbar was the ancient crown of the kings of Hindustan, and it was a symbolic gesture of power and strength of Imperial Crown. It was even held in Jamia Masjid. It was an explicit insult. On the day of Coronation, the places were occupied at Jamia Masjid. For Nahil, it is only a reminder of the killings and lootings committed by the British on the Muslims. It brought excruciating reminiscences, of the outrageous atrocities while sitting on the



steps of Jamia Masjid. Mir Nahil did not forget the transformation of Jamia Masjid into a church.

Delhi was transformed to a bath blood after the mutiny. The populace of Delhi had witnessed the killings and lootings of 1857. The city smolders with rant and rave , and the populace of Delhi had nothing to do but to curse westerners. Mir Nihal describes how the Muslims reacted fearlessly when the British made an evil plan to demolish the Jama Masjed. They were unwillingly defenseless and consequently were murdered;

It was this very mosque, Mir Nihal Remembered with blood in his eyes, which the English had insisted on demolishing or turning into a church during 1857 [...]It was on the fourteenth day of September, 1857, that most fateful day when Delhi fell into the hands of the English, that this mosque had seen a different sight.[...] Sir Thomas Metcalf with his army had taken his stand by the hospital on the Esplanade Road, and was contemplating the destruction of the Jama Masjid. The Muslims came to know of this fact, and they talked of making an attack on Metcalf; but they had no guns with them, only swords. One man got up and standing on the pulpit shamed the people, saying that they would all die one day, but it was better to die like men, fighting for their country and Islam (Ali, 1984:151).

Mir Nahil recounts , the Muslims whimpers in harmony, ‘Allah-o-Akbar’ and rushed out of the northern gate. As Metcalf saw this fiery crowd with swords in their hands, he opened fire and as a result, hundreds of Muslims fell down dead on the steps of Masjid, coloring the red stones of the Masjid with their blood. It is the western civilizing mission of killing. and lootings. It is for a crime whose criminal is innocent. It is the paradox of modern and ancient times. The incidence has a historical footing.

Throughout the novel, Ali resists through and in Mir Nahil. The demonstration and resistance are bypassed by Mir Nahil and the majesty of the Muslim Empire.

Ali portrays the vindictiveness allowed to run freely on the Muslims. Mirza Nasir-ul- Mulk, the youngest son of Bahadur Shah Zafar and Gul Bano, the grand daughter of Bahadur Shah Zafar. Nasir-ul- Mulk, since he became a beggar wondering for feeding and clothing himself and his family. She went from house to house, but never begged directly. She sang with veneration Bahadur Shah's poems. Gul Bano is mourning the ancient times :

Our days are gone daughter. We have been rendered poor by Fate. But we have still some self-respect. What does it matter if we are rulers no longer? We are still the descendants of the greatest Kings of the world [...]We are beggars, and the Farangis are kings. For us there is only a bed of thorns, and they sleep on the beds of roses[...] Yesterday we were the owners of horses and elephants, slaves and territories. But they usurped our throne banished the King, killed hundreds of princes before these unfortunate eyes which could not even go blind, drank their blood and we could do nothing (Ali,1984:143).

The western nations started attacking, invading and colonizing Eastern nations under their direct or indirect rule. The India was not an exception, it was distressed economically, politically, socially, culturally, religiously and psychologically by the pending of western civilization. The appearance of westerners sets the disappearance of Easterners. Western civilization replaces Eastern civilization, and Islam is replaced by Christianity.

## **5-5-Conclusion**

The West colonized the Rest not just with the assistance of armed forces but also by the broadcasting of the proposal of superiority between the populace of the Rest. It is a discourse of inferiorizing the Rest by the pretext of being ready for domination. The fretfulness is the criteria of the congregation between the dominating culture and society and the dominated culture and society. It is only for valorizing the superiority of western cultures. The representations relating to others as savages and subhumanes set the western attitude towards easterners. In many ways, it is for sustaining the course of portraying western culture as superior to other cultures, and by perpetuating the stereotype of Easterners. It is not for development ,but it is for underdevelopment. Thereafter, it is a study of continuities and discontinuities between the West and the Rest. It is difficult to locate the West/the Rest in the intersections between people, and the opposition between different cultures and societies. Therefore, the focus is on the exploration of transitions, intersections, or inter-subjective relationships between the West and the Rest.

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***GENERAL CONCLUSION:***

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*General Conclusion:*

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Throughout this thesis, we have been trying to study westerners' attentions and intentions to sustain western supremacy despite the proclaimed pretext of the civilizing mission. It is the tradition which played an important part in the social, cultural and geographical colonization of Africa, Asia, and Australia. It is a conviction for the action of deconstruction of Western supremacy. What is going in the Rest is no longer the preserve of who is living in the West. Telling of (hi)story of the Rest is the way of repossessing themselves and their lives. It is for positioning themselves as subjects instead of objects. It is a way of challenging white western supremacy by taking responsibility for defining themselves in the aura and arena of modern times. It is all about controlling the viewpoint of who is telling the tale and controlling what is told. It is all the matter of the viewpoint from which the story is told. It is for restoring and reinforcing the precedent of ancient times as well as the forgotten colonial times, both of which have been written out of (hi)story. It is for questioning western supremacy by challenging the dominant discourse to privilege the eastern subjectivity.

Therefore, western supremacy is questioned in and throughout this thesis. The con-text of Ali, Achebe, and Wright is the way. It is by a process of dialogue, of imagination, of representation, and of interpretation. Ali, Achebe, and Wright construct an opportunity to make and re-make, assess and re-assess the story and identity of the West and the Rest. The thesis analyzes the pretext of western supremacy. The western supremacy is confronted by resistance, refusal and sometimes rebuttal, when it is set by countering the standpoint of the Rest. The theoretical frame and textual analysis applied in this thesis is for re-considering a site

*General Conclusion:*

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for the mediation and negotiation of the corpse of thesis. It is contested in the schisms between the West and the Rest. It is by the consideration of complexities and complicities that are stitched over and denied in the process of constructing the oppositions between them. These complexities of western supremacy disappear within the simplicities of eastern inferiority. The ambiguities and nuances of opposition between them are conveyed in cross-cultural encounters where many voices are present, but not all are allowed to have a voice.

The thesis is about the relation between the West and the Rest which is in most of time dominated by the west. It represents the refusal of singularity from the facility and faculty of superiority. Thereafter, Western supremacy is deconstructed. It is seen by bifurcation and racial division with reference to the rest and west. Although all the framework of western supremacy is supplanted in the name of human rights and human dignity throughout the west and the non-west encounters, yet; what is completed by them, it is not authorized to have the same influence for the Rest and the West.

The dichotomy of the West and the Rest is structured in the perspective of approaching the viewpoints. More priority is granted for the center, and less is granted the margin. It is not founded on equality and impartiality, but it is found on inequity and inequality. It is for unfolding the internal structures between center and periphery. It is questioning how the West is prioritized and privileged at the expense of the Rest. The analysis framework of the thesis comes up with the findings that western supremacy is prioritized and privileged on the cost of marginalizing the Rest. It is prioritized and privileged not on merit, it is rather prioritized on the basis of margin and metropolitan genesis.

*General Conclusion:*

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The con-text of Ali, Achebe, and Wright is deconstructed for unfolding strategies of the masterly discourse and texts to unveil the hidden realities of western superiority and eastern inferiority. It is not about the sagacity of unequal duality, but it is about the sagacity of marginality and centrality. It lends a hand to find the ground of hegemonic schemata and diagram of domination in the Rest by the West. In the modern and ancient times, it was, is, and will be the vantage point with which the difference is constructed. Therefore, the superiority of the West is constructed and the inferiority of Rest is deconstructed from different angles, diverse perspectives, and alternative voices.

The thesis sets as an intervention for forcing an alternative story in the configuration of supremacy between the West and the Rest. It positions a change and a challenge for non-westerners sense of western supremacy for the sake of constructing a more just and a less inequitable relation between them. It perturbs the order and disorder between the west and the non-west. It intimidates the privilege and power of western supremacy. Therefore, western superiority is refused, and therefore; its radical agenda is radicalized the well-being of all the Rest.

The inferiority of the Rest is sidelined, suppressed, and denigrated in favor of elevating the social and cultural preferences and conventions of western superiority. In respond, it is an emergency to assert the validity of the eastern superiority in an effort to restore pride in practices and traditions that were systematically degraded by the West. The Rest is tamed by inferiority, and the West by superiority. It is by the West; it is from western vantage viewpoint, and it is with detailed stereotyped descriptions of eastern people, places, and mores and morals. Thereupon, there is an emergency for counteracting and resisting the stereotypes, inaccuracies,

*General Conclusion:*

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and generalizations which are circulating in the Rest and the West. As a result of these stereotypes, inaccuracies, and generalizations, it is thought that the Rest is less than the West. Further, the West is set at the top of the civilization ladder, thereafter; it is a western vocation to spread civilization to other places perceived as primitive in relation to the western way of living. The pretext is for carrying on civilization to the barbarian, granting enlightenment to the heathen, guaranteeing prosperity to the impoverished, ordering the disorder of brutish primitive.

It is a reaction against the way history was written from an elite perspective since the way ordinary people experienced history was not taken into consideration in written form. In the relationship of the West and the Rest, it is always the non-west who is all the time in the margin. Therefore, the emergency, it is for unveiling the biased and misrepresented image of the Rest in western texts. It is by the reflection of how the West have represented themselves as superior on the one hand; whilst on the other hand they have represented the non-west as inferior. It is all together about the ways of viewing and being viewed. The tweak is a necessity not only for the easterners to know the truth, but most importantly, to restore the dignity and identity of easterners themselves. The Rest, who have been morally and spiritually devastated under imperialistic intentions, realizes the decorum of their cultural and social superiority so that western superiority is not founded by eastern inferiority.

The story of the Rest was written to serve the interests of the West during the pre-colonial, colonial, post-colonial, neocolonial arenas. It is the outcome of writing the (hi)story of the Rest from a western position of power. In the post-colonial period, the hope of changing the official historical image of the Rest is the cause of overturning the pretext of western superiority. It is by a counter discourse to the



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conventional model of western superiority for the sake of constructing a new historiography for the Rest. Thus, it is by an aesthetics attempt for questioning western superiority. It is also a bystander for questioning eastern inferiority.

The quest for western supremacy challenges the validity and viability of prior representation and perception of the Rest. Seeking the historicity and authenticity of western supremacy is an attempt towards appropriating the bias and prejudiced representation of the Rest. The Rest was firstly conquered by writings, in the form of anthropological reports and maps for the sake of legalizing the consent of supremacy from the part of the Rest. That is why, The ostentatious historical narratives and archives of the western imagination and domination have been historicized throughout the thesis. It unveils the dark intentions of western domination, and nullifies the Eurocentric myth of western supremacy. Hence, it is useless to talk about the rest without referring to the West. Thereafter, it is an emergency to undertake a quest for western supremacy. The quest is sated with the allure, lure and ethos of western logic of supremacy. That is why, constant allusion is granted the social and cultural legacy of the West.

The image of the Rest throughout history is distorted, and there have been many unrealistic myths created about the eastern culture by western writing. The writers of the West had relied mostly on their imagination; hence, they depicted the Rest by creating images of falsehood. The non-west writers in contrast gave first hand, to realistic attitude and aptitude of eastern culture and society, and depicted social evils and mal practices that led to the distortion of the images of the Rest. Centuries of ignorance, prejudices and misinterpretation of the Rest have led to the distortion and misrepresentation of the Rest in western body of literature. The writings of westerners

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have been full of misconceptions regarding eastern culture, society and people. The West dehumanizes the Rest, or to put it emphatically. The Rest under western eyes is outrageously restated out of the arena of all humanity. All this forms of western parlance, it is for pejorising the easterners to project the otherness of the east; and thus providing a rationale for the western supremacy. The image of the other part of the Rest could not allow westerners to understand the Rest, and unawareness and chauvinism pave the way for the distortion of the image of the Rest.

The present research work attempts reveal the devastation, mortification, and degradation, perpendicular cruelty, and the development of underdevelopment as a result of recognizing western superiority and cubicling eastern inferiority. It sets the western responsibility of exterminating, dispossessing, destroying the eastern culture and society.

The quest of western supremacy is valueless. It is the beginning of finding a remedy for the injustices of the past. It is set for foreseeing a future which is founded on mutual respect, mutual resolve and mutual responsibility. In other words, the quest is a precursor for erasing the black spot in the white western uniform of civilization.

Thereupon, this dissertation investigates, acknowledges, and speaks of past barbarities and injustices for the correcting the dichotomy of civilization and savagery between the West and the Rest. The present of the Rest is burdened by (hi)story of which nobody has not previously spoken of. The quest allows for this (hi)story to be acknowledged and spoken of. Therefore, it is by breaking western legendry of supremacy and expecting and accepting liability of eastern superiority. The western dispossession of the east, the extermination of natives, and the underdevelopment of eastern culture and society are legalized in the name of western supremacy. The

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conviction of western supremacy is for ignoring western people voices, perspectives, and experiences. It denies them the right and the ability to challenge the western logic of supremacy.

Throughout this dissertation, we attempt to voice up, and not to silence the Rest. It voices it, and attempts to adjust the relation between the West and the East. It is a counter discourse to replace international myth of benign supremacy and progression without oppression and regression in the Rest. It discomforts the (hi)story of colonial invasion and annihilation of the easterners way of living. The study alters the doctrine of western supremacy on which the west claims the eastern inferiority. It outlines a challenge and a change for the western version of story. The story of Rest has been dominated and formulated by the West, and the official representation of the Rest has been written by the West to construct an official version of story. This official version of history has ensured the subjugation and marginalization of eastern people. Overturning the pretext of western supremacy is the only one promising way to lift the east up in future times. The value and significance of the quest is clear. It aims to address the past, improve intercultural relations, and redress the extreme disadvantages of the Rest. It is a necessity to question western superiority because it is a practical contribution for the tenacity of eastern inferiority. It is for the welfare of all the people of the Rest, and as well of the West. The history of the relationships between the West and the Rest has left shameful stamps in the history of humanity.

The way to overturn western supremacy paves the way to overturn eastern inferiority. The West is set in parallelism with the Rest. Thereafter, it is the construction of new relationships between the West and the Rest which are ideally based on mutual understanding. It is for restoring the right and spotting the duty.

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Thereupon, it is an essential pillar for preventing the future outbreaks of hostility, and also in erasing the traces of ferocity in the ancient times.

For further research, the hypocrisy of the western imperial mind sets in parallelism with the inconsistency in applying the same standards of western logic of supremacy to the Rest. For the reason that, the universal imperial ideals are not adjudicated by the West. Thereafter, the western superiority complex of idealism is nonsense. The West predetermines ideals in the western logic of supremacy, but that ideals are inherent in all humanity. Therefore, the ideals of liberty, equality, justice, and the like are only not Western ideals, they are human ones. These ideals are not western. Those ideals are not foreign for the Rest. That is why, ideals in the West are the same the ones in the Rest. The western superiority accorded to the status and state of eastern of inferiority, and in the quest to correct and rehabilitate the eastern social and cultural past from a sympathetic eastern perspective, we need ideological frames of preference and reference in order to affirm eastern superiority.

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**APPENDICES:**

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**Appendix N ° 1:**

***Igbo Words and English Meaning***

*Achi: Tree*

*Agadinwayi: Title For an Old Woman*

*Agbala: Duragatory term for a person who has not earned a title.*

*agbala ekenegio-o-oo! Agbala cholu ifu ada ya Ezinmao-o-oo!": Agbala wants to see his daughter Ezinma"*

*akalogoli: "Good for nothing"*

*aru oyim de de de dei: "My friend's body" chanting wail*

*Afa :An Igbo oracle*

*Agbala: A Male Deity of the Igbo People Communicates through a human priest or priestess called the Oracle of the Hills and the Caves*

*Ajofia: "Spirit of the forest" or "Evil forest" Leader of the egwugwus*

*Akueke: "Pride of the Python" Obierika's daughter*

*Akukalia : "One Who is Richly Endowed" Igbo Tribesman*

*Akunna: "Father's wealth" Prominent Igbo man who gives his son as a student to Mr. Brown*

*Amadi: "My Compound is here" Prosperous Igbo farmer*

*Amadiora: Deity of Thunder*

*Amalinze the Cat: Title of Agility and Honor An Umuofian Tribesman*

*Amikwu: "Compound of Curses" Okonkwo's cousin*

*Anasi: "Let Them Say" Wife of Nwaikibie*

*Ani: Earth Goddess Second variant spelled Ala*

*chi :A person's spirit*

*Appendices:*

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*Chika: "God is Supreme" Priestess of Agbala*

*Chukwu: Term for the western missionary's God*

*Efulefu: A foolish man*

*Ege: wrestling technique or the drumming energy found at a wrestling match*

*Egonwanne: "Money of my sibling"*

*Egwugwu: Masked men, the spirits of the Igbo tribes who bring justice and order*

*Ekwe: A wooden drum*

*Ekwensu: Devil or satan*

*eneke-nti-oba: A deaf bird (unhindered)*

*eze-agadi-nwayi: Old woman's teeth*

*Ezeani: An Igbo Chief, Ruler Priest of Earth Goddess*

*Ezinma: "My household is beautiful" Okonkwo's Daughter, also called Ezigbo meaning "the good one"*

*Feast of the New Yam: A Celebration of Life and Rebirth*

*Iba: Malaria*

*Ibe: An extended relative, also the name of Akueke's suitor*

*Idemili: The God of Water The Idemili Title Is a High Title Bestowed Upon Igbo Members*

*Igwelo: "God in the Sky is mindful of us" One of Nwakibie's Sons*

*Ike: power*

*Ikenga: A carving of an Igbo deity*

*Ikemefuna: "My Strength Will Abide" Okonkwo's Adopted Son*

*Ikezue: "I am filled with Strength" An Igbo Leader*

*Ilo: A public gathering place used for dances, playgrounds, and meetings*

*Inyanga: A cocky attitude*

*Appendices:*

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*Imo: The central river in Igboland*

*isa-ifi ceremony: A cleansing ceremony*

*Isiuzo: "Top of the Road" A doorway, or a Nigerian Village*

*Iweka: "Anger is Great" Obierika's father*

*iyi-uwa :A physical item that signifies reincarnation*

*jigida: Decorative beads*

*kotma :Foreign liasons between the Igbo and Europeans*

*Maduka: "The Human being is Supreme" Obierika's Song*

*Mbaino: Nigerian Village and Dialect*

*Mbanta: A Small settlement in Nigeria*

*Mgbafo: Woman born on Afo market day*

*Ndichie: The Igbo Elders*

*Nna ayi : "Our Father", a greeting offered to male leaders*

*Nne: mother*

*Nneka: "Mother is supreme" Okonkwo's first daughter in exile*

*Nno: "welcome"*

*nso-ani: An offense against earth*

*Nwakibie: "Greater than the other person" A renowned tribesman*

*Nwankwo: Child born on Nkwo Day*

*Nwofia: "Begotten in the Wilderness" Okonkwo's son in exile*

*Nwoye: Born on the Oye Market Day Okonkwo's Firstborn Son*

*Nza: small bird*

*Obi: An Igbo Hut*

*Obiageli: "Destined for Prosperity"*

*Obiako: "My Compound Will Never Perish" Friend of Okonkwo*

*Appendices:*

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*Obierika: "My Household is Supreme" Igbo Man*

*Obodoani: A Village Name, ani means land*

*Ochu: A murder*

*Odukwe: A formal/ceremonial greeting Spoken in reference to the spirit of a dead Igbo man*

*Ogbanje: A reincarnated child*

*ogbu-agali-odu: "The one who kills"*

*ogene: A bell-shaped gong*

*Ofoedu: "The ancestors are our guide" The word ofu means divine justice*

*Ogbuefi Ezeugo Ogbuefi: a man who has killed a cow Okonkwo's Friend*

*Ogbuefi Ndulue: "The life is here" A man from a neighboring village*

*Ogbuefi Udo:Peace An Igbo Tribesman*

*Ogbuefi Ugonna: "Pride of his father" Prominent Igbo man who abandons his position in order to become a Christian*

*Ogwugwu: The most deadly Igbo god*

*ogwu :Medicine*

*Okagbue Uyanwa Okagbue: "I have put a stop to evil and all forms of ill omen"  
Uyanwa: a nwa (child) caretaker*

*Okafo: One Born on Afo Market Day Igbo Leader*

*Okika: One of the six Igbo leaders who is imprisoned with Okonkwo*

*Okolo: Okonkwo's ancestor, most likely a great warrior*

*Okoye: Name of a Man Born on Market Day Okonkwo's Neighbor*

*Okudo: A singer who would travel with the warriors in pre-colonial Africa and give them courage through his words*

*Onwuma: "Death may please itself" Ekwefi's dead child*

*Onwumbiko: "Death, I implore you" Ekwefi's dead child*

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*Otakagu: "One who bites like a tiger" One of the egwugwu*

*Osu: Outcasts/low members of society*

*Oye: already have*

*Ozo: Stately, deserving respect*

*Ozoemena: "May it not happen again" Ekwefi's dead child*

*Ozoemena: "May we be spared another sorrow" Ogbuefi Ndulue's wife*

*tufia-a: Repulsed curse*

*udu: Pot used as Instrument*

*Uchendu: "One experienced in life" The eldest member of Okonkwo's family*

*Uli: An ink used to draw on skin*

*Umu: community*

*Umuachi: Farthest Ibo village from Okonkwo's hut*

*Umuofia: Nigerian Village Home to Okonkwo and Igbo*

*Umuike: Empowered community*

*Umunna: (equivalent is umuada) Community of Male Kinsmen (umuada is the community of females)*

*Umuofia kwenu : Umuofia, listen*

*Unoka: "One's home is the ultimate refuge" Okonkwo's Father*

*Uri: A celebratory ceremony and dance*

*Uzowulu: "The road that I built" Mgbafo's husband*

*Yaa: Yes*

**Appendix N ° 2:**

***Chinua Achebe s' Biography:***

Chinua Achebe is a Nigerian novelist and the author of *Things Fall Apart*, a work that in part led to his being called the 'patriarch of the African novel.' Chinua Achebe made a splash with the publication of his first novel, *Things Fall Apart*, in 1958. Renowned as one of the seminal works of African literature, it has since sold more than 20 million copies and been translated into more than 50 languages. Achebe followed with novels such as *No Longer at Ease* (1960), *Arrow of God* (1964) and *Anthills of the Savannah* (1987), and served as a faculty member at renowned universities in the U.S. and Nigeria. Famed writer and educator Chinua Achebe was born Albert Chinualumogu Achebe on November 16, 1930, in the Igbo town of Ogidi in eastern Nigeria. After becoming educated in English at University College (now the University of Ibadan) and a subsequent teaching stint, Achebe joined the Nigerian Broadcasting Corporation in 1961 as director of external broadcasting. He would serve in that role until 1966. In 1958, Achebe published his first novel: *Things Fall Apart*. The groundbreaking novel centers on the clash between native African culture and the influence of white Christian missionaries and the colonial government in Nigeria. An unflinching look at the discord, the book was a startling success and became required reading in many schools across the world. The 1960s proved to be a productive period for Achebe. In 1961, he married Christie Chinwe Okoli, with whom he would go on to have four children, and it was during this decade he wrote the follow-up novels to *Things Fall Apart: No Longer at Ease* (1960) and *Arrow of God* (1964), as well as *A Man of the People* (1966). All address the issue of traditional ways of life coming into conflict with new, often colonial. In 1967, Chinua Achebe and poet Christopher Okigbo co-founded the Citadel Press, intended to serve as an outlet for a new kind of African-oriented children's books. Okigbo was killed shortly afterward in the Nigerian civil war, and two years later, Achebe toured the United States with fellow writers Gabriel Okara and Cyprian Ekwensi to raise awareness of the conflict back home, giving lectures at various universities. Through the 1970s, Achebe served in faculty positions at the University of Massachusetts, the University of Connecticut and the University of Nigeria. During this time, he also served as director of two Nigerian publishing houses, Heinemann Educational Books Ltd. and Nwankwo-Ifejika Ltd. On the writing front, Achebe remained highly productive in the early part of the decade, publishing several collections of short stories and a children's book: *How the Leopard Got His*

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*Claws* (1972). Also released around this time were the poetry collection *Beware, Soul Brother* (1971) and Achebe's first book of essays, *Morning Yet on Creation Day* (1975). In 1975, Achebe delivered a lecture "An Image of Africa: Racism in Conrad's *Heart of Darkness*," in which he asserted that Joseph Conrad's famous novel dehumanizes Africans. When published in essay form, it went on to become a seminal postcolonial African work. The year 1987 brought the release of Achebe's *Anthills of the Savannah*. His first novel in more than 20 years, it was shortlisted for the Booker McConnell Prize. The following year, he published *Hopes and Impediments*. The 1990s began with tragedy: Achebe was in a car accident in Nigeria that left him paralyzed from the waist down and would confine him to a wheelchair for the rest of his life. Soon after, he moved to the United States and taught at Bard College, just north of New York City, where he remained for 15 years. In 2009, Achebe left Bard to join the faculty of Brown University in Providence, Rhode Island, as the David and Marianna Fisher University professor and professor of Africana studies. Chinua Achebe won several awards over the course of his writing career, including the Man Booker International Prize (2007) and the Dorothy and Lillian Gish Prize (2010). Additionally, he received honorary degrees from more than 30 universities around the world. He died on March 21, 2013, at the age of 82, in Boston, Massachusetts.



**Appendix N ° 3:**

***Synopsys of Things Fall Apart:***

*Things Fall Apart* narrates conflict of the culture of Ibo people living in the village of Umuofia in lower Nigeria and the dominating culture of the white men. Before the European invasion, the Ibo life is simple; they earn their lives on agriculture and beliefs in the unknown power of the supernatural are central to their lives. In the village, Okonkwo, is a representative of a good Ibo man who is strongly rooted with his tribal norms and values. He can prove to be both as a good farmer and a great warrior, and later gain titles as a respect from his success. With his success in both roles, as a warrior he is feared by all neighboring clans and as a farmer he is respected as a wealthy man in the Ibo village. However, his exile for seven years after his accidental crime has caused a huge impact on cultural loss of the Ibo. The seven year Okonkwo has been absent form the village is coincidental with the period of the white men settlement in the Ibo village. In the seven years, the Ibo have been assimilated by civilization and new social norms and values of the white men. Not long after the new civilization is presented, the Ibo's culture and tradition become deteriorating. People earn new social prestige and join the new social rank of the white men; they study at the mission school and work in the white administration as court clerks or court messengers, and a lot of Ibo men convert to the new belief of Christianity. After Okonkwo's return to the Ibo land, he finds that his own culture and tradition is going to collapse. Therefore, he and the elders agree to fight for their own culture but is defeated by the stronger force of the white men. At the end of the story, after Okonkwo realizes that the Ibo will not fight for their own culture, he decides to commit suicide as he cannot lives in the society dominated by the new culture.

**Appendix N ° 4:**

**Synopsys of *Arrow of God* :**

*Arrow of God* portrays an Ibo leader as he confronts the British administrators and missionaries in his town. The text, Achebe's third novel, is part of a series of books called *The African Trilogy*. *Arrow of God* won the first ever Jock Campbell/New Statesman prize for African Literature. The novel focuses on Ezeulu, who is the High Priest of Ulu. Ulu is the most important deity in the town of Umuaro, and he brought together six warring villages to create a strong community that shares core values but preserves local village traditions. Because Ezeulu is half deity and half man, he struggles to discern what is human will and what is divine will. This conflict grows more pertinent as new challenges, in the form of British authority and Christian religion, question the hierarchies and beliefs upon which the community was built. Captain T. K. Winterbottom, referred to as "Wintabota" by local groups, is the British administrator in charge of the area. Wintabota's interest in scholarship of Ibo tradition contrasts with other British perspectives, which are embodied by Tony Clarke and John Wright. Clarke is skeptical about the efficacy of "facts" in colonial authority, and Wright dismisses the humanity of local people altogether. As a group, these British men display a range of ideas about how colonizers can, and should, "rule" over Ibo peoples. Within *Arrow of God*, it is the missionaries in Umuaro and Okperi who find the most success in influencing local lives. Within Ezeulu's family, the normal jealousies of one son toward another become more complicated as each son takes on a different relationship to the colonizer. Obika, the hot-tempered but handsome favorite within the village, fights with Wright while he works on a British road-building project. Oduche, who Ezeulu orders to learn British language and religion, kills a sacred python to prove himself as a British convert. While the local villagers grow angry at what they see as Ezeulu's desire to appease and work with the British, he struggles to discipline his children and respect their manhood. Edogo, Ezeulu's eldest son, grows jealous of Nwafo, the youngest, who appears to be next in line to become High Priest of

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Ulu. Edogo joins forces with Nwaka, the man who leads the charge of criticism against his father. Rather than representing the deity, they claim, Ezeulu acts as a man, out of self-interest. Ezeulu is a traditional man, and when the time comes to mark a new harvest, he insists on sticking with the ritual of the sacred yams that determines the arrival of the new year. His adherence to tradition, even when his village falls into famine, again confuses the villagers. Where before they urged Ezeulu to adhere to local customs, now they urge him to make exceptions to them. Obika's tragic death sends Ezeulu, already overburdened by the sickness of his people, to a state of madness. Ultimately, out of a desperate desire to begin the harvest, many people abandon local faith and convert to Christianity. The end of the novel shows the success of Western religion in eroding unity around tradition.

**Appendix N ° 5:**

*Synopsys of No Longer at Ease :*

*No Longer at Ease* is the sequel to *Things Fall Apart*, which is widely considered the most eminent work in modern African literature. The story follows Obi Okonkwo, a member of the Igbo ethnic group, who leaves his home in southeastern Nigeria to follow his dream of going to school in Britain. Thereafter, he works in Nigeria's civil service, a colonial institution, and is forced to reflect on the fraught relationship between the Western world and the many African cultures that it has systematically subjugated. The novel details the course of events that led to Obi accepting a bribe. The work's title is a reference to the poem "The Journey of the Magi" by British modernist writer T.S. Eliot, in which the speaker laments, "We returned to our places, these kingdoms, / But no longer at ease here." *No Longer At Ease* begins with a brief sketch of Obi Okonkwo's trial following his arrest in a sting operation. The story then rewinds to the time before he left for England to attend school. Obi's education is funded by the Igbo constituents of the Umuofia Progressive Union, or UPU. The UPU consists of men who moved out of their rural villages to work in Nigeria's burgeoning urban businesses. They fund Obi's law education with a loan in the hope that he will one day return to Nigeria and help defend the Igbo people against the infinitely power-hungry British colonists. However, once in England, Obi chooses to study English instead of law. He meets his future girlfriend, Clara Okeke, during a school dance. Obi finishes his four years of undergraduate work and earns a degree. Afterward, he moves to Lagos, where he lives with his friend Joseph. He is offered a job working for Lagos' Scholarship Board, which interviews promising students, nominating a select few for university scholarships. On one of Obi's first days working for the Scholarship Board, a man tries to bribe him to nominate his sister for

funding. Angrily, Obi immediately refuses the proposition. Shortly after, the man's sister appears instead. She offers him sex in exchange for a nomination. Again, Obi refuses. While working for the Scholarship Board, Obi falls in love with Clara. She tells him a difficult secret: she is a Nigerian *osu* – a descendant of people who were cast out of their community. Because she is an *osu*, Obi is prohibited by Igbo custom from marrying her. Obi is conflicted because he desires a traditional marriage. Nevertheless, he resolves to marry Clara. His father, though he is a Christian who renounces many of the Igbo's arcane traditions, refuses to give Obi his blessing to marry Clara because of her status as a pariah. Obi's mother, meanwhile, is suffering from the late stages of a terminal illness, and she implores her son not to marry Clara until she dies. She even threatens to commit suicide if she learns that Obi has married. Obi tells Clara about his parents' opinions. Shocked by their ignorance, she decides not to marry Obi but reveals that she is pregnant with their son. Obi helps her get an illegal abortion; though she gives consent, it traumatizes her. During the procedure, she experiences some adverse side effects and turns Obi away during her recovery. Meanwhile, Obi suffers financially. He has failed to keep on top of his bills, which are now astronomical with the addition of the black market abortion fee, his obligations to repay the UPU's loan, and the promise he made to his siblings to pay for their schooling. Obi's mother passes away. His grief affects him so greatly that he is unable to stomach going home for her funeral. He decides to spend the money he would have spent traveling home to help pay for the funeral expenses and help his father pay for some household necessities. When Obi starts feeling better, he looks at his job differently. Disillusioned about the possibility of a more just Nigeria, he starts accepting bribes, interpreting the world as a permanently broken system of financial incentives. At the novel's tragic conclusion, Obi makes an effort to think more optimistically about his role in Nigeria, and accepts what he declares to himself is his final bribe. Unfortunately, the bribe is part of a sting operation orchestrated by the Nigerian government to catch corrupt civil employees. Obi is arrested and imprisoned, where he awaits trial. Achebe's novel exposes this predicament in vivid detail, but its protagonist ultimately falls short of a solution.

**Appendix N ° 6:**

***Alexis Wright s' Biography:***

Alexis Wright was born 25 November 1950, she is an Aboriginal Australian writer best known for winning the Miles Franklin Award for her 2006 novel *Carpentaria* and the 2018 Stella Prize for her "collective memoir" of Leigh Bruce "Tracker" Tilmouth. Alexis Wright is a land rights activist originally from the Waanyi people in the highlands of the southern Gulf of Carpentaria. Wright's father, a white cattleman, died when she was five years old and she grew up in Cloncurry, Queensland, with her mother and grandmother. When the Northern Territory Intervention proposed by the Howard Government in mid-2007 was introduced, Wright delivered a high-profile 10,000-word speech, sponsored by International PEN, in which her identification of an ethos of national fear in Australia came to be portrayed in the national media as a characterisation of the feelings of Indigenous peoples associated with the Intervention. Alexis Wright's first book, the novel *Plains of Promise*, published in 1997, was nominated for several literary awards and has been reprinted several times by University of Queensland Press. Wright is also the author of non-fiction works: *Take Power*, on the history of the land rights movement, was published in 1998, and *Grog War* (Magabala Books) on the introduction of alcohol restrictions in Tennant Creek, published in 1997. Her second novel, *Carpentaria*, took two years to conceive and more than six years to write. It was rejected by every major publisher in Australia before independent publisher Giramondo published it in 2006. Since then it has won the Miles Franklin Award in June 2007 (ahead of a shortlist including Peter Carey's *Theft: A Love Story*), the 2007 Fiction Book award in the Queensland Premier's Literary Awards, the 2007 ALS Gold Medal and the 2007 Vance Palmer Prize for Fiction. Wright was a 2012 attendee of the Byron Bay Writers Festival<sup>1</sup> and Singapore Writers Festival. Wright's most recent book, *Tracker*, her tribute to the central Australian economist Tracker Tilmouth, was

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published by Giramondo in 2017. A biographical work variously characterized as unconventional and complicated,<sup>1</sup> Tracker won the 2018 Stella Prize. In the words of Ben Etherington: "It is a work, epic in scope and size, that will ensure that a legend of Central Australian politics is preserved in myth." She was awarded the 2018 Magarey Medal for Biography for Tracker. Tracker also won the 2018 University of Queensland Non-Fiction Book Award at the Queensland Literary Awards, and was shortlisted for the NSW Premier's Literary Awards, Douglas Stewart Prize for Non-Fiction 2019. Wright was on the program for four events at the 2017 Brisbane Writers Festival in Brisbane, Queensland, Australia. In 2018, Wright conducted another storytelling collaboration, this time with the Gangalidda leader and activist Clarence Walden in Doomadgee, Northern Queensland. Her work with Walden led to two feature documentaries, *Nothing but the Truth*, a radio feature that broadcast on the *Away!* program on ABC Radio National in June 2019, and *Straight from the Heart*, a screen documentary that premiered at World Literature and the Global South in August 2019. Wright is a Distinguished Research Fellow at Western Sydney University. She is currently a member of the Australian Research Council research project "Other Worlds: Forms of World Literature". Building on her success with Tracker, her theme for the project focuses on forms of Aboriginal oral storytelling. In 2017, Wright was named the Boisbouvier Chair in Australian Literature at the University of Melbourne.

**Appendix N ° 7:**

*Synopsys of Carpentaria :*

*Carpentaria* is an Aboriginal Australian epic that shimmers with the rainbow serpent and sings with the oral tradition. The story is set in the fictional coastal town of Desperance by the Gulf of Carpentaria in Northwestern Queensland. Carpentaria is her second novel, an epic set in the Gulf country of north-western Queensland, from where her people come. The novel's portrait of life in the precariously settled coastal town of Desperance centres on the powerful Phantom family, leader of the Westend Pricklebush people, and its battles with old Joseph Midnight's renegade Eastend mob on the one hand, and the white officials of Uptown and the neighbouring Gurfurrit mine on the other. The novel teems with extraordinary characters – Elias Smith, the outcast saviour, the religious zealot Mozzie Fishman, the murderous mayor Stan Bruiser, the moth-ridden Captain Nicoli Finn, the activist and prodigal son Will Phantom, and above all, the queen of the rubbish-dump, Angel Day and her sea-faring husband, Normal Phantom, the fish-embalming king of time – figures that stride like giants across this storm-swept world.



**Appendix N ° 8:**

***Synopsis of Plains of Promise :***

Alexis Wright is an Aborigine author best known for her innovative, award-winning book, *Carpentaria*. *Plains of Promise* is an earlier novel, more traditionally written and more accessible than *Carpentaria*. It tells of Aborigines who lived in an isolated government-sponsored mission in the northern Gulf country in the 1950s. Although damaged by the loss of their homelands, Wright tells of their efforts to hold on to traditions and connections even in hostile conditions. Her story is about disorientation and rootlessness, but her characters are never merely victims. The central figure of the first part of the book is Ivy, a small girl whose mother committed suicide when her daughter was taken away and placed in a dormitory. With no family to support and protect her, Ivy is ridiculed by her peers and sexually abused. Like Petula in Toni Morrison's *The Bluest Eye*, she is a silent waif filled with self-hatred and "feeling the dirtiness of her brownness. Still a child herself when she is abused, Ivy gives up at age 14 to a daughter whom she is never allowed to see. When Ivy is found beaten, she is sent away from the mission, haltingly discovers her identity, and then is left to wander in a society that has no place for her. Ivy's daughter, Mary, was raised in a comfortable urban home, but when her adopted parents die, she starts looking for her own identity. Giving up a good computer job, she joins an Aboriginal rights organization and has a daughter of her own. Eventually she and her daughter return to the community where she was born, a place still filled with resentment and rejection. This is very much a novel of two halves. The first half of the novel concerns itself with the treatment of Ivy in her youth, and let's be fair, it's not very nice. She is tormented by the other Aboriginal tribes who are in charge of the camp, because her people are unknown to them. Similarly, because she is a half-caste, she has caught the eye of the superintendent of the camp, and is being raped. After Mary is born, she snaps, and we get a really good little section between the two main stories about her time in a mental institution. There's this feeling throughout the novel that no one

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really knows what to do with Ivy, and as such, she is bounced back and forth through so many different situations, none of them are any good for her. The second half of the novel, though, is where we really get going. Mary Koopundi has grown up, and the parallels begin to cascade around us. She, too, has a daughter with a man who leaves her pretty quickly, and works for an organisation trying to organise some kind of pan-Aboriginal political action so their voice is recognised by the Australian public, and the government. This insight into the way they work, the blocks they constantly face, and the in-fighting that is such a huge part of the Aboriginal community was, for me, some of the most interesting facets of the novel. And while Mary and Ivy meet, they do so in circumstances that mean they never know.

**Appendix N ° 9:**

*Ahmed Ali's Biography:*

Scholar, poet, teacher, and diplomat, Ahmed Ali, holds an honored place as novelist and chronicler of India's shift from an English colony to a free state. In addition to being a prolific author of poems and world-class novels, translator of the Koran and the ghazals of Ghalib, and critic of poet T. S. Eliot, Ali lived a double life in business and politics. He worked as a public relations director and was a foreign spokesman for Pakistan. While serving in the diplomatic corps, he traveled the world. The son of Ahmad, Kaniz Begum and Syed Shujauddin, a civil servant, Ali was born in Delhi, India, on July 1, 1908. He grew up during the emergence of Indian nationalism and the Muslim League, the impetus behind the creation of a separate state of Pakistan. After his father's death, he passed into the care of conservative relatives who lived under a medieval set of standards. According to their orthodox views, Ali could not read poetry or fiction in Urdu, even the classic fable collection *The Arabian Nights*, which they denounced as immoral. To flee intellectual isolation, Ali read a volume of children's fables—Charles Kingsley's *The Water-Babies: A Fairy Tale for a Land-Baby*(1863)—and began writing his own fiction around the age of eleven. For material, he adapted adventure stories and tales he heard from his aunts and from storytellers. In his teens, he expanded his reading experience to European novelists James Joyce, D. H. Lawrence, and Marcel Proust and the verse of revolutionary English poet T. S. Eliot. During Ali's youth, the era was gloomy with upheaval as India struggled to free itself from British colonialism. At this momentous time in the nation's transformation, from 1925 to 1927, he attended Aligarh Muslim University in southeast Delhi. After transferring to Lucknow University, where he completed a B.A. and M.A. with honors, he thrived in an academic community and enjoyed the atmosphere of the King's Garden and the River Gomti. He was influenced by socialist and communist doctrines and gained the camaraderie of British and Indian professors, who admired his candor. Ali channeled his idealism into political activism.

The rise of the freedom movement that followed the Simon Commission Report on Indian Reforms stressed the nation's need for total change. He recognized that Indians lived a shallow existence that perpetuated failed ideals adopted from their British overlords. He realized that the people's reliance on religion and fatalism worsened slavery, hunger, and other remnants of imperialism. After graduating in 1931, Ali earned his living by lecturing in English at Lucknow, Allahabad, and Agra universities. Choosing Urdu, the language of the Progressive Writers' Movement, he simultaneously began writing short fiction. He collaborated with three friends to publish a first pro-revolution anthology, *Angaray* (Burning Coals), which earned the scorn of conservatives and Islamic fanatics. In addition to ridiculing the authors, his critics threatened them with death by stoning. Three months later, agitators caused the British government to ban the book. In response to censorship, Ali maintained hope for the future through literature. To advance Indian reform, he helped to found the Progressive Writers' League and dedicated himself to a literary life. For the next twelve years, Ali wrote short stories, some of which reached English and American readers in translation. His experiments with symbolism, realism, and introspection helped to direct the modern Urdu short story. He followed the joint fiction collection with his own anthology, *Sholay* (Flames) (1932) and two plays, *Break the Chains* (1932) and the one-act *The Land of Twilight* (1937). In 1936, he co-founded the All-India Progressive Writers Association, the preface to a new era in Urdu literature. The league's internal squabbles over progressivism caused a break with orthodox members. Opposed to stodgy conservative proponents of the working class, he chose a more inclusive, humanistic world view. To reach more readers, Ali abandoned Urdu in favor of English. In 1939, he produced his masterwork, *Twilight in Delhi*, the saga of an upper-class Muslim merchant and his family during and after the 1857 mutiny, India's first war of independence. In an act of personal and ethnic introspection, Ali locked himself in his apartment and composed fiction that exposed his homeland's social problems. He believed that India was trapped in an inescapable low, an historic ebb that was part of a universal cycle of rise and fall, birth and decay. He stressed the powerlessness of human actors caught up in events orchestrated by invisible forces. At the beginning of World War II, Ali carried his novel manuscript to

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London and sold it to Hogarth Press. After editorial clashes over themes the staff considered subversive, the company issued his book in 1940. It found immediate favor with critics Bonamy Dobree, E. M. Forster, and Edwin Muir. When a later edition reached American audiences in 1994, Publishers Weekly called it a fascinating history and cultural record of India. When Ali returned home, he had become a legend. His novel was a popular favorite that All-India Radio broadcast to listeners. Still much in demand, it has become a classic of world literature. He turned to scholarly writing and published *Mr. Eliot's Penny World of Dreams: An Essay in the Interpretation of T. S. Eliot's Poetry* (1941). During World War II, Ali worked for the British Broadcasting Corporation in Delhi as representative and listener research director. He continued writing short stories and issued three Urdu collections: *Hamari Gali* (1944), *Maut se Pahle* (1945), and *Qaid Khana* (1945). In the late 1940s, he headed the English department at Presidency College in Calcutta and was visiting professor for the British Council in Nanking at the National Central University of China. The next year, he resided in Karachi and directed foreign publicity for the government of Pakistan. Ali discovered that his academic and civic work was not conducive to the demands of writing. Retreating to the solitude of the Kulu Valley in the Himalayas, he followed his first novel with *Ocean of Night*, a sequel set between the world wars and depicting the 1947 split of the Indian state into India and Pakistan. Sensitive to the hardships that reform placed on individual citizens, the text focused on India's loss of traditions and the new and uncharted direction that his fellow Indians faced. During a reflective period, Ali worked for twelve years as counselor and deputy ambassador in the diplomatic service and resided in China, England, Morocco, and the United States. In traveling over four continents, he encountered new mindsets and attitudes. He composed *Muslim China* (1949) for the Pakistan Institute of International Affairs and translated *The Flaming Earth: An Anthology of Indonesian Poetry* (1949) and *The Falcon and the Hunted Bird* (1950). These translations introduced the English-speaking world to classic Urdu verse. Family life also competed for Ali's attention. In 1950, he married Bilquees Jehan Rant, mother of their sons Eram, Orooj, and Deed and a daughter, Shehana. In 1960, he began supporting his family by directing public relations for business and industry. On the

side, he collected verse for *Purple Gold Mountain: Poems from China* (1960) and translated and edited *The Bulbul and the Rose: An Anthology of Urdu Poetry* (1960). In 1964, he returned to his second novel and published it. When Ali again scheduled time for intensive writing, he edited *Under the Green Canopy: Selections from Contemporary Creative Writings from Pakistan* (1966). He also produced bilingual Italian-Urdu short fiction entitled *Prima della Morte* (1966) and composed *The Failure of an Intellect* (1968) and *Problems of Style and Technique in Ghalib* (1969). In addition, he translated *Ghalib: Selected Poems* (1969), the ghazals of early 19th-century poet Mirza Asadullah Khan Ghalib of Agra. As India's socio-political obsessions shifted from secular to religious, Ali found an absorbing set of problems to ponder. These challenges formed the plot of a third novel, *Rats and Diplomats*, a fictional canvas stripped of old themes and motifs. He completed it in 1969, but withheld it from publication until 1985. In this second waiting period, Ali worked as deputy director for the United Kingdom Immigrants Advisory Service and chairman of Lomen Fabrics, Ltd., until 1978. He also translated *The Golden Tradition: An Anthology of Urdu Poetry* (1973) and published a critical volume, *The Shadow and the Substance: Principles of Reality, Art and Literature* (1977). Retired from business, he lectured at Michigan State and Karachi University and served Western Kentucky and Southern Illinois universities as Fulbright visiting professor. Still driven to write fiction that illuminated India's growth pangs, Ali pursued his career for internal reasons rather than for royalties. Working twelve-hour days at his home in Karachi, he created stories that expressed his joy in national advances and that taught the new generation about the forces that brought India into the modern age. In 1980, he received Pakistan's Sitara-e-Imtiaz (Star of Distinction), his most treasured award. In his 70s, Ali issued a contemporary bilingual edition of the Koran, which critic Edwin Muir applauded for its pictorial elegance, rhythm, and spiritual power. He continued to produce short stories and verse and published *The Prison-House* (1985) and *Selected Poems* (1988). His collection of antiques, Gandhara art, and Chinese porcelain allowed him moments of relaxation. The University of Karachi presented him an honorary degree in 1993. Ali died on March 19, 1998, in Stockport, England.

**Appendix N ° 10:**

**Synopsys of *Twilight in Delhi* :**

Twilight in Delhi is a historical novel by Pakistani novelist Ahmed Ali, first published in 1940. Set during the 1910s in British-occupied India, it focuses on old Delhi and the Muslim inhabitants of the city. The main character is Mir Nihal, a Muslim man who experiences dramatic changes in his life and the lives of his family during this period. As his son Asghar struggles with problems in his marriage, India undergoes a major upheaval of its own as King George is named the ruler of a newly conquered India, and the glory of Delhi begins to fade. It was published only after the intervention of acclaimed English author E.M. Forster, but today it is considered one of the great early modern Indian novels. Twilight in Delhi begins on a hot summer evening as Mir Nahal comes home to find his wife awake. She wants to talk about the marriages of their two children. Mir insists their son, Asghar, must be married first, but they are interrupted by a snake sneaking into Mir's pigeons' quarters. After Mir chases it off, Asghar arrives home and is chastised by his father for his English fashion. Asghar leaves rather than argue, his thoughts occupied by his would-be wife, Bilqeece, a girl from a lower class. Asghar knows his father will never approve of their marriage. He contacts his older sister, Begam Waheed, to help him make the case to his parents. He tells his sister that he would rather die than live without his beloved. Begam Waheed talks to their mother, Begam Nihal, to ask for her help. Although she is skeptical, Begam Nihal agrees to help because she's worried about her son. When she talks to Mir, he becomes angry because he's worried that this will ruin the family's reputation. Their servant, Dilchain, overhears and tells Begam Jamal, Begam Nihal's sister-in-law. Although she gloats to her sister-in-law over the family's misfortune, she also offers to help arrange the marriage without Mir's blessing. Asghar goes to visit his mistress, Mushtari Bai, along with a friend of his. The friend reveals Asghar's love for Bilqeece, which causes Mushtari to become jealous as she's in love with Asghar herself. After they spend some time together, Asghar goes home and learns that his mother has agreed to help him marry Bilqeece.

Begam Waheed suggests that Asghar return with her to her home in Bhopal to wait out the time before he can marry Bilqeece. After some time, Mir returns home to find his family suffering from heat sickness. The heat is so extreme that several of his beloved pigeons have died. He buys new ones at the market, and one of his servants arrived in a hurry to reveal to him that his mistress, Babban Jan, is dying. He hurries to her home, forgetting to lock the pigeon coop. He returns to find that Babban Jan has passed away just minutes prior. Grieving, he gives her mother some money before leaving. At home, he finds that his pigeons were killed by a stray cat. Despondent, he decides it is time to retire and let Asghar make his own decisions about who he wants to marry. After retirement, he spends time focusing on his old hobby of Alchemy. This is when King George is crowned King of Britain and as such rules over India. Mir and his family go to the parade, but Mir has a flashback to the violent takeover of India by the British. Excusing himself, he walks home and comes across a beggar who he realizes is one of India's former rulers. He gives the man money before walking home, reflecting on the changes in his life. Asghar and Bilqeece get married in an elaborate, days-long ceremony, slightly marred by a member of Asghar's family insulting the bride's family. At the end of the ceremony, Bilqeece's family tearfully says goodbye to her as she leaves to be with Asghar. The marriage has some problems from the start, with the two finding themselves awkward around each other and Bilqeece not feeling at home around her husband's family. She tries to fit in, seeking to please his father, but there's little result. Asghar wonders if there is a true spark between them, but when they talk about getting their own home and Asghar getting a job, things improve. They move out and get their own place, filling it with English items. This causes controversy with their families, but they don't care. Soon they have a daughter named Jehan Ara. Bilqeece's father passes away and she goes into a depression, and this causes more conflict between them. Soon, she comes down with tuberculosis and dies. Asghar is left to be a single father to their daughter. Bilqeece's younger sister Zohra helps him, and he soon becomes infatuated with her. At first it's not mutual, but she eventually returns his feelings. They keep their relationship secret at first, but soon Asghar talks to her parents about marrying her. They agree, but



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Begam Jamal contacts them with details of how Asghar treated Bilqeece during their marriage. Zohra's mother refuses to accept the marriage.

**Appendix N ° 11:**

***United Nations Declaration on the Rights of Indigenous Peoples***

*1. Affirming also that all peoples contribute to the diversity and richness of civilizations and cultures, which constitute the common heritage of humankind, Affirming further that all doctrines, policies and practices based on or advocating superiority of peoples or individuals on the basis of national origin or racial, religious, ethnic or cultural differences are racist, scientifically false, legally invalid, morally condemnable and socially unjust, Reaffirming that indigenous peoples, in the exercise of their rights, should be free from discrimination of any kind, Concerned that indigenous peoples have suffered from historic injustices as a result of, inter alia, their colonization and dispossession of their lands, territories and resources, thus preventing them from exercising, in particular, their right to development in accordance with their own needs and interests, Recognizing the urgent need to respect and promote the inherent rights of indigenous peoples which derive from their political, economic and social structures and from their cultures, spiritual traditions, histories and philosophies, especially their rights to their lands, territories and resources, Recognizing also the urgent need to respect and promote the rights of indigenous peoples affirmed in treaties, agreements and other constructive arrangements with States, Welcoming the fact that indigenous peoples are organizing themselves for political, economic, social and cultural enhancement and in order to bring to an end all forms of discrimination and oppression wherever they occur, Convinced that control by indigenous peoples over developments affecting them and their lands, territories and resources will enable them to maintain and strengthen their institutions, cultures and traditions, and to promote their development in accordance with their aspirations and needs, Recognizing that respect for indigenous knowledge, cultures and traditional practices contributes to sustainable and equitable development and proper management of the environment, Emphasizing the contribution of the demilitarization of the lands and territories of indigenous peoples to peace, economic and social progress and development, understanding and friendly relations among nations and peoples of the world, Recognizing in particular the right of indigenous families and communities to retain shared responsibility for the upbringing, training, education and well-being of their children, consistent with the rights of the child, Considering that the rights affirmed in treaties, agreements and other constructive arrangements between States and indigenous peoples are, in some situations, matters of international concern, interest, responsibility and character,*

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*Considering also that treaties, agreements and other constructive arrangements, and the relationship they represent, are the basis for a strengthened partnership between indigenous peoples and States, Acknowledging that the Charter of the United Nations, the International Covenant on Economic, Social and Cultural Rights<sup>2</sup> and the International Covenant on Civil and Political Rights,<sup>2</sup> as well as the Vienna Declaration and Programme of Action,<sup>3</sup> affirm the fundamental importance of the right to self-determination of all*

*peoples, by virtue of which they freely determine their political status and freely pursue their economic, social and cultural development, Bearing in mind that nothing in this Declaration may be used to deny any peoples their right to self-determination, exercised in conformity with international law, Convinced that the recognition of the rights of indigenous peoples in this Declaration will enhance harmonious and cooperative relations between the State and indigenous peoples, based on principles of justice, democracy, respect for human rights, non-discrimination and good faith, Encouraging States to comply with and effectively implement all their obligations as they apply to indigenous peoples under international instruments, in particular those related to human rights, in consultation and cooperation with the peoples concerned,*

*Emphasizing that the United Nations has an important and continuing role to play in promoting and protecting the rights of indigenous peoples, Believing that this Declaration is a further important step forward for the recognition, promotion and protection of the rights and freedoms of indigenous peoples and in the development of relevant activities of the United Nations system in this field, Recognizing and reaffirming that indigenous individuals are entitled without discrimination to all human rights recognized in international law, and that indigenous peoples possess collective rights which are indispensable for their existence, well-being and integral development as peoples, Recognizing that the situation of indigenous peoples varies from region to region and from country to country and that the significance of national and regional particularities and various historical and cultural backgrounds should be taken into consideration, Solemnly proclaims the following United Nations Declaration on the Rights of Indigenous Peoples as a standard of achievement to be pursued in a spirit of partnership and mutual respect:*

### **Article 1**

*Indigenous peoples have the right to the full enjoyment, as a collective or as individuals, of all human rights and fundamental freedoms as recognized in the Charter of the United Nations, the Universal Declaration of Human Rights and international human rights law.*

### **Article 2**

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*Indigenous peoples and individuals are free and equal to all other peoples and individuals and have the right to be free from any kind of discrimination, in the exercise of their rights, in particular that based on their indigenous origin or identity.*

### **Article 3**

*Indigenous peoples have the right to self-determination. By virtue of that right they freely determine their political status and freely pursue their economic, social and cultural development.*

### **Article 4**

*Indigenous peoples, in exercising their right to self-determination, have the right to autonomy or self-government in matters relating to 4.Resolution 217 A (III). their internal and local affairs, as well as ways and means for financing their autonomous functions.*

### **Article 5**

*Indigenous peoples have the right to maintain and strengthen their distinct political, legal, economic, social and cultural institutions, while retaining their right to participate fully, if they so choose, in the political, economic, social and cultural life of the State.*

### **Article 6**

*Every indigenous individual has the right to a nationality.*

### **Article 7**

- 1. Indigenous individuals have the rights to life, physical and mental integrity, liberty and security of person.*
- 2. Indigenous peoples have the collective right to live in freedom, peace and security as distinct peoples and shall not be subjected to any act of genocide or any other act of violence, including forcibly removing children of the group to another group.*

### **Article 8**

- 1. Indigenous peoples and individuals have the right not to be subjected to forced assimilation or destruction of their culture.*
- 2. States shall provide effective mechanisms for prevention of, and*

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*redress for:*

*(a) Any action which has the aim or effect of depriving them of their integrity as distinct peoples, or of their cultural values or ethnic identities;*

*(b) Any action which has the aim or effect of dispossessing them of their lands, territories or resources;*

*(c) Any form of forced population transfer which has the aim or effect of violating or undermining any of their rights;*

*(d) Any form of forced assimilation or integration;*

*(e) Any form of propaganda designed to promote or incite racial or ethnic discrimination directed against them,*

### **Article 9**

*Indigenous peoples and individuals have the right to belong to an indigenous community or nation, in accordance with the traditions and customs of the community or nation concerned. No discrimination of any kind may arise from the exercise of such a right.*

### **Article 10**

*Indigenous peoples shall not be forcibly removed from their lands or territories. No relocation shall take place without the free, prior and informed consent of the indigenous peoples concerned and after agreement on just and fair compensation and, where possible, with*

*the option of return.*

### **Article 11**

- 1. Indigenous peoples have the right to practise and revitalize their cultural traditions and customs. This includes the right to maintain, protect and develop the past, present and future manifestations of their cultures, such as archaeological and historical sites, artefacts, designs, ceremonies, technologies and visual and performing arts and literature.*

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2. States shall provide redress through effective mechanisms, which may include restitution, developed in conjunction with indigenous peoples, with respect to their cultural, intellectual, religious and spiritual property taken without their free, prior and informed consent

or in violation of their laws, traditions and customs.

### **Article 12**

1. Indigenous peoples have the right to manifest, practise, develop and teach their spiritual and religious traditions, customs and ceremonies; the right to maintain, protect, and have access in privacy to their religious and cultural sites; the right to the use and control

of their ceremonial objects; and the right to the repatriation of their human remains.

2. States shall seek to enable the access and/or repatriation of ceremonial objects and human remains in their possession through fair, transparent and effective mechanisms developed in conjunction with indigenous peoples concerned.

### **Article 13**

1. Indigenous peoples have the right to revitalize, use, develop and transmit to future generations their histories, languages, oral traditions, philosophies, writing systems and literatures, and to designate and retain their own names for communities, places and persons.

2. States shall take effective measures to ensure that this right is protected and also to ensure that indigenous peoples can understand and be understood in political, legal and administrative proceedings, where necessary through the provision of interpretation or by other appropriate means.

### **Article 14**

1. Indigenous peoples have the right to establish and control their educational systems and institutions providing education in their own languages, in a manner appropriate to their cultural methods of teaching and learning.

2. Indigenous individuals, particularly children, have the right to all levels and forms of education of the State without discrimination.

3. States shall, in conjunction with indigenous peoples, take effective measures, in order for indigenous individuals, particularly children, including those living outside

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*their communities, to have access, when possible, to an education in their own culture and provided in their own language.*

### **Article 15**

*1. Indigenous peoples have the right to the dignity and diversity of their cultures, traditions, histories and aspirations which shall be appropriately reflected in education and public information.*

*2. States shall take effective measures, in consultation and cooperation with the indigenous peoples concerned, to combat prejudice and eliminate discrimination and to promote tolerance, understanding and good relations among indigenous peoples and all other segments of society.*

### **Article 16**

*1. Indigenous peoples have the right to establish their own media in their own languages and to have access to all forms of non-indigenous media without discrimination. Media duly reflect indigenous cultural diversity. States, without prejudice to ensuring full freedom of expression, should encourage privately owned media to adequately reflect indigenous cultural diversity.*

### **Article 17**

*1. Indigenous individuals and peoples have the right to enjoy fully all rights established under applicable international and domestic labour law.*

*2. States shall in consultation and cooperation with indigenous peoples take specific measures to protect indigenous children from economic exploitation and from performing any work that is likely to be hazardous or to interfere with the child's education, or to be harmful to the child's health or physical, mental, spiritual, moral or social development, taking into account their special vulnerability and the importance of education for their empowerment.*

*3. Indigenous individuals have the right not to be subjected to any discriminatory conditions of labour and, inter alia, employment or salary.*

### **Article 18**

*Indigenous peoples have the right to participate in decision-making in matters which would affect their rights, through representatives chosen by themselves in accordance with their own procedures, as well as to maintain and develop their own indigenous decision making institutions.*

**Article 19**

*States shall consult and cooperate in good faith with the indigenous peoples concerned through their own representative institutions in order to obtain their free, prior and informed consent before adopting and implementing legislative or administrative measures that may affect them.*

**Article 20**

*1. Indigenous peoples have the right to maintain and develop their political, economic and social systems or institutions, to be secure in the enjoyment of their own means of subsistence and development, and to engage freely in all their traditional and other economic activities.*

*2. Indigenous peoples deprived of their means of subsistence and development are entitled to just and fair redress.*

**Article 21**

*1. Indigenous peoples have the right, without discrimination, to the improvement of their economic and social conditions, including, inter alia, in the areas of education, employment, vocational training and retraining, housing, sanitation, health and social security.*

*2. States shall take effective measures and, where appropriate, special measures to ensure continuing improvement of their economic and social conditions. Particular attention shall be paid to the rights and special needs of indigenous elders, women, youth, children and persons with disabilities.*

**Article 22**

*1. Particular attention shall be paid to the rights and special needs of indigenous elders, women, youth, children and persons with disabilities in the implementation of this Declaration.*

*2. States shall take measures, in conjunction with indigenous peoples, to ensure that indigenous women and children enjoy the full protection and guarantees against all forms of violence and discrimination.*

**Article 23**

*Indigenous peoples have the right to determine and develop priorities and strategies for exercising their right to development. In particular, indigenous peoples have the right to be actively involved in developing and determining health, housing and other*



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*economic and social programmes affecting them and, as far as possible, to administer such programmes through their own institutions.*

### **Article 24**

*1. Indigenous peoples have the right to their traditional medicines and to maintain their health practices, including the conservation of their vital medicinal plants, animals and minerals. Indigenous individuals also have the right to access, without any discrimination, to all social and health services.*

*2. Indigenous individuals have an equal right to the enjoyment of the highest attainable standard of physical and mental health. States shall take the necessary steps with a view to achieving progressively the full realization of this right.*

### **Article 25**

*Indigenous peoples have the right to maintain and strengthen their distinctive spiritual relationship with their traditionally owned or otherwise occupied and used lands, territories, waters and coastal seas and other resources and to uphold their responsibilities to future generations in this regard.*

### **Article 26**

*1. Indigenous peoples have the right to the lands, territories and resources which they have traditionally owned, occupied or otherwise used or acquired.*

*2. Indigenous peoples have the right to own, use, develop and control the lands, territories and resources that they possess by reason of traditional ownership or other traditional occupation or use, as well as those which they have otherwise acquired.*

*3. States shall give legal recognition and protection to these lands, territories and resources. Such recognition shall be conducted with due respect to the customs, traditions and land tenure systems of the indigenous peoples concerned.*

### **Article 27**

*States shall establish and implement, in conjunction with indigenous peoples concerned, a fair, independent, impartial, open and transparent process, giving due recognition to indigenous peoples' laws, traditions, customs and land tenure systems, to recognize and adjudicate the rights of indigenous peoples pertaining to their lands, territories and resources, including those which were traditionally owned or otherwise occupied or used. Indigenous peoples shall have the right to participate in this process.*

**Article 28**

1. *Indigenous peoples have the right to redress, by means that can include restitution or, when this is not possible, just, fair and equitable compensation, for the lands, territories and resources which they have traditionally owned or otherwise occupied or used, and which have been confiscated, taken, occupied, used or damaged without their free, prior and informed consent.*

2. *Unless otherwise freely agreed upon by the peoples concerned, compensation shall take the form of lands, territories and resources equal in quality, size and legal status or of monetary compensation or other appropriate redress.*

**Article 29**

1. *Indigenous peoples have the right to the conservation and protection of the environment and the productive capacity of their lands or territories and resources. States shall establish and implement assistance programmes for indigenous peoples for such conservation and protection, without discrimination.*

2. *States shall take effective measures to ensure that no storage or disposal of hazardous materials shall take place in the lands or territories of indigenous peoples without their free, prior and informed consent.*

3. *States shall also take effective measures to ensure, as needed, that programmes for monitoring, maintaining and restoring the health of indigenous peoples, as developed and implemented by the peoples affected by such materials, are duly implemented.*

**Article 30**

1. *Military activities shall not take place in the lands or territories of indigenous peoples, unless justified by a relevant public interest or otherwise freely agreed with or requested by the indigenous peoples concerned.*

2. *States shall undertake effective consultations with the indigenous peoples concerned, through appropriate procedures and in particular through their representative institutions, prior to using their lands or territories for military activities.*

**Article 31**

1. *Indigenous peoples have the right to maintain, control, protect and develop their cultural heritage, traditional knowledge and traditional cultural expressions, as well as the manifestations of their sciences, technologies and cultures, including human and genetic resources, seeds, medicines, knowledge of the properties of fauna and*

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*flora, oral traditions, literatures, designs, sports and traditional games and visual and performing arts. They also have the right to maintain, control, protect and develop their intellectual property over such cultural heritage, traditional knowledge, and traditional cultural expressions.*

*2. In conjunction with indigenous peoples, States shall take effective measures to recognize and protect the exercise of these rights.*

### **Article 32**

*1. Indigenous peoples have the right to determine and develop priorities and strategies for the development or use of their lands or territories and other resources.*

*2. States shall consult and cooperate in good faith with the indigenous peoples concerned through their own representative institutions in order to obtain their free and informed consent prior to the approval of any project affecting their lands or territories and other resources, particularly in connection with the development, utilization or exploitation of mineral, water or other resources.*

*3. States shall provide effective mechanisms for just and fair redress for any such activities, and appropriate measures shall be taken to mitigate adverse environmental, economic, social, cultural or spiritual impact.*

### **Article 33**

*1. Indigenous peoples have the right to determine their own identity or membership in accordance with their customs and traditions. This does not impair the right of indigenous individuals to obtain citizenship of the States in which they live.*

*2. Indigenous peoples have the right to determine the structures and to select the membership of their institutions in accordance with their own procedures.*

### **Article 34**

*Indigenous peoples have the right to promote, develop and maintain their institutional structures and their distinctive customs, spirituality, traditions, procedures, practices and, in the cases where they exist, juridical systems or customs, in accordance with international human rights standards.*

### **Article 35**

*Indigenous peoples have the right to determine the responsibilities of individuals to their communities.*

**Article 36**

1. *Indigenous peoples, in particular those divided by international borders, have the right to maintain and develop contacts, relations and cooperation, including activities for spiritual, cultural, political, economic and social purposes, with their own members as well as other peoples across borders.*

2. *States, in consultation and cooperation with indigenous peoples, shall take effective measures to facilitate the exercise and ensure the implementation of this right.*

**Article 37**

1. *Indigenous peoples have the right to the recognition, observance and enforcement of treaties, agreements and other constructive arrangements concluded with States or their successors and to have States honour and respect such treaties, agreements and other constructive arrangements.*

2. *Nothing in this Declaration may be interpreted as diminishing or eliminating the rights of indigenous peoples contained in treaties, agreements and other constructive arrangements.*

**Article 38**

*States, in consultation and cooperation with indigenous peoples, shall take the appropriate measures, including legislative measures, to achieve the ends of this Declaration.*

**Article 39**

*Indigenous peoples have the right to have access to financial and technical assistance from States and through international cooperation, for the enjoyment of the rights contained in this Declaration.*

**Article 40**

*Indigenous peoples have the right to access to and prompt decision through just and fair procedures for the resolution of conflicts and disputes with States or other parties, as well as to effective remedies for all infringements of their individual and collective rights. Such a decision shall give due consideration to the customs, traditions, rules and legal systems of the indigenous peoples concerned and international human rights.*

**Article 41**

*The organs and specialized agencies of the United Nations system and other intergovernmental organizations shall contribute to the full realization of the provisions of this Declaration through the mobilization, inter alia, of financial cooperation and technical assistance. Ways and means of ensuring participation of indigenous peoples on issues affecting them shall be established.*

**Article 42**

*The United Nations, its bodies, including the Permanent Forum on Indigenous Issues, and specialized agencies, including at the country level, and States shall promote respect for and full application of the provisions of this Declaration and follow up the effectiveness of this Declaration.*

**Article 43**

*The rights recognized herein constitute the minimum standards for the survival, dignity and well-being of the indigenous peoples of the world.*

**Article 44**

*All the rights and freedoms recognized herein are equally guaranteed to male and female indigenous individuals.*

**Article 45**

*Nothing in this Declaration may be construed as diminishing or extinguishing the rights indigenous peoples have now or may acquire in the future.*

**Article 46**

*1. Nothing in this Declaration may be interpreted as implying for any State, people, group or person any right to engage in any activity or to perform any act contrary to the Charter of the United Nations or construed as authorizing or encouraging any action which would dismember or impair, totally or in part, the territorial integrity or political unity of sovereign and independent States.*

*2. In the exercise of the rights enunciated in the present Declaration, human rights and fundamental freedoms of all shall be respected. The exercise of the rights set forth in this Declaration shall be subject only to such limitations as are determined by law and in accordance with international human rights obligations. Any such limitations shall be non-discriminatory and strictly necessary solely for the purpose of*

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*securing due recognition and respect for the rights and freedoms of others and for meeting the just and most compelling requirements of a democratic society.*

*3. The provisions set forth in this Declaration shall be interpreted in accordance with the principles of justice, democracy, respect for human rights, equality, non-discrimination, good governance and good faith.*

**Source: United Nations (2008)**

***Appendix 12: Abstract in French***

**Résumé :**

La croyance narcissique suprême des occidentaux est un obstacle, d'un côté, entre leur société et leur culture, et de l'autre côté, entre les autres sociétés et les cultures non occidentales. Cela est dû à leur supériorité et à leur arrogance sur les autres sociétés et cultures qui les considèrent inférieures à eux. Pour cette raison, la qualité de l'humanité n'a été décernée par l'occident à personne d'autre que les Occidentaux dont ils ont retiré, illégalement, les sociétés non occidentales de la description de l'humanité. Il n'est donc pas étonnant que le corpus de l'étude soit les travaux de Chinua Achebe, Alexis Wright et Ahmed Ali. Le corpus est lu dans une perspective postcoloniale. De ce fait, il est temps de corriger ce qui peut être corrigé et rattraper ce qui peut être rattrapé. Non pas en oubliant les généralisations, les inexactitudes et les erreurs, mais en inventant un nouvel ordre entre les occidentaux et les non-occidentaux. L'objectif de cette thèse est d'examiner l'essence de ce narcissisme occidental en évoquant de nouvelles perspectives et en écoutant d'autres voix égales. Cela se fait à travers la discussion des récits occidentaux pour mettre fin à cette supériorité occidentale, la déconstruction d'innombrables images négatives collées aux non-occidentaux par les occidentaux et l'abolition des stéréotypes qui ont été largement perpétués par la brutalité et la barbarie occidentales. Cela se reflète dans la recherche d'une image vraie, originale et authentique à travers la critique et le scepticisme sur ce narcissisme occidental, social ou culturel, en arpentant et extrapolant ce qui a été diffusé et redistribué par les Occidentaux, soit ancien ou moderne, pour vérifier la logique de la supériorité et la logique du mépris pour les affaires des non-occidentaux. Par conséquent, la thèse actuelle vise à interroger la logique arrogante occidentale et à invoquer la représentation des non-occidentaux par des occidentaux afin de les sortir de leur barbarie, de leur fierté et de démontrer que ce n'était que par la charia et le prétexte de l'humanité occidentale. Notre thèse tente de renforcer l'argument selon lequel l'infériorité des non-occidentaux est dépeinte par les occidentaux et, pour comprendre cela, l'étude se focalise sur la relation des occidentaux et non-occidentaux. Elle révèle la suprématie occidentale sociale ou culturelle, en annulant la construction hiérarchique de la culture de la société, qui s'accordait le droit d'être supérieur aux autres et n'en était pas satisfait, qualifiant les autres d'être inférieurs. La supériorité occidentale a été établie socialement et culturellement en déplaçant d'autres cultures et sociétés vers le champ de la barbarie et assujettir les autres à leur culture occidentale et coloniser leur esprit. Par conséquent, les résultats de cette thèse représentent un soutien pour transcender ce qui est familier sans fondement, quitter l'arène de ce qui est acceptable sans preuve, ignorer ce qui est dans les styles occidentaux de narration et se débarrasser de cette supériorité occidentale. Et cela ne pourra être fait qu'en écoutant d'autres voix réduites au silence et d'autres points de vue non occidentaux supprimés en transgressant les frontières occidentales du roman et de la narration et en se débarrassant de la polarité occidentale.

Appendix 13: Abstract in Arabic

المخلص:

إن الاعتقاد النرجسي الاستعلائي هو الذي أسس لذلك الحاجز بين المجتمع الغربي والثقافة الغربية وبين المجتمعات والثقافات الغير الغربية . وذلك بسبب استعلائهم واستكبارهم على غيرهم من المجتمعات والثقافات عبر اثبات الدونية لغيرهم. ولهذا السبب، فإن وسام الإنسانية لم يمنح الغرب لغير الغربيين ، والأدهى من ذلك أنهم أخرجوا بغير حق من الوصف بالبشرية. لذلك، فإنه قد حان الوقت لتصحيح ما يمكن تصحيحه واستدراك ما يجب استدراكه. ليس من خلال نسيان التعميمات والغلطات والمغالطات ، ولكن من خلال تصميم نظام جديد بين الغربيين وغير الغربيين. ولقد جاءت هاته الأطروحة لفحص جوهر هذه النرجسية الغربي من خلال إطلاق وجهات نظر جديدة و الاستماع الى أصوات أخرى ندية. ويكون ذلك من خلال مناقشة الروايات الغربية لتحقيق بداية نهاية الاستعلاء الغربي ، فلا عجب إذن أن تكون الدراسة تتعلق بأعمال تشينوا أنشيبي وأليكسيس رايت وأحمد علي. وذلك من خلال تفكيك عدد لا يحصى من الصور السلبية التي أسس لها الغربيون لتثويه سمعة غير الغربيين. و إبطال الصور النمطية التي كرسها الوحشية والهمجية الغربية على نطاق واسع و يتجلى ذلك في البحث عن صورة حقيقية أصلية وأصيلة عن باقي الصور من خلال النقد والتشكيك في الاستعلاء الغربي سواء كان اجتماعيا أو ثقافيا عبر استقصاء واستقراء ما تم تداوله وإعادة تداوله من قبل الغربيين في ساحة العصور القديمة والحديثة للتحقق من منطق الاستعلاء ومنطق الازدراء لشأن غير الغربيين. لذلك تهدف الأطروحة الحالية إلى استجواب المنطق الغربي الاستعلائي واستحضار تمثيل غير الغربيين من طرف الغربيين لانتشالهم من همجيتهم وكبرياتهم وبيان وتبيان أن ذلك لم يكن الا بشرية و ذريعة الإنسانية الغربية. تحاول هذه الأطروحة تعزيز الحجة القائلة بأن دونية غير الغربيين يتم تصويرها من طرف الغربيين و من أجل فهم هذا ، فإن الدراسة تركز على العلاقة بين الغربيين و غير الغربيين ، فالأطروحة التي بين أيدينا تكشف النقاب عن الإستعلاء الغربي سواء كان اجتماعيا أو ثقافيا من خلال إلغاء بناء تسلسل الهرمي لثقافة المجتمع الذي منح لنفسه حق الاستعلاء على غيره ولم يكتف بذلك فوصف غيره بالدونية. فلم يكن ممكنا التأسيس للاستعلاء الغربي اجتماعيا و ثقافيا الا من خلال إزاحة الثقافات والمجتمعات الأخرى إلى حقل البربرية ، وإخضاع الآخرين لثقافتهم الغربية ، واستعمار عقولهم باستعلائهم. لذلك ، فإن نتائج هاته الأطروحة تعتبر دعماً لتجاوز ما هو مألوف بدون تأسيس ، وللخروج من ساحة ما هو مقبول بدون برهان ، وتجاهل ما هو موجود من الأنماط الغربية للرواية والسرد ، والخروج من أطر غربية استعلائية. و لا يكون ذلك الا بالاستماع لأصوات أخرى تم اسكاتها ووجهات نظر غير تلك الغربية تم قمعها من خلال تعدي الحدود الغربية للرواية والسرد والخروج من القطبية الغربية.