History Through the Pages of Literature: A Displacement Theory in the Post-Colonial Era

By

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Declaration

It is hereby declared that

1. The thesis submitted is my/our own original work while completing degree at Brac University.

2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.

3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.

4. I/We have acknowledged all main sources of help.

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Approval

The thesis/project titled "History Through the Pages of Literature: A Displacement Theory in the Post-Colonial Era" submitted by Mehnaz Mehzabeen (17103062) of summer, 2022 has been accepted as satisfactory in partial fulfillment of the requirement for the degree of Bachelor of Arts in English.

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Abstract:

This thesis will focus on Displacement theory in the Post-colonial era. Through this paper I tried to bring forward the struggles and challenges faced by POC in the era after colonization. This includes, displacement in culture, different perspective of displacement, positive scopes for literature due to displacement etc. In my thesis I used "Forest Echoes" a poetry book by Nol Alembong I used this to examine the African American perspective on the theory. Along with that

I used the novel, *Annie John* written by Jamaica Kincaid to capture the coming of age aspects of this theory.

Acknowledgement

I'm grateful to God Almighty for giving me the patience and strength to finish writing this thesis when I felt like I would not be able to do it. I was able to complete this because of her guidance and valuable comments. I would really like to thank my friends and family for being the best support system anyone could ever have and for encouraging me and having faith in me.

Chapter 1

Introduction:

For this thesis, I have used different literature sources to understand the impact of postcolonial displacement on the dynamics of culture, education, behavior, language respectively. Literature from Mambrol, Bahri, Thomas was used to understand what kind of impact did the displacement have on the people, how did they adjust and adapt to their new environment. Literatures from Farrier, Desai, Llanos were studied extensively to understand what worked and what didn't work during the displacement. For example, Naipaul thought the displacement was great for his education which opened him up to a world full of opportunities, while Alembong thought the displacement had bitterly impacted the African civilization and had ruined their heritage and culture. The "insiders" were gravely hurt for an excessively long time by the "intruders'" brutal conduct, despite the fact that the actual relocation was swift. While relocation can result in a number of changes in culture, language, religion, and tradition, not all of them have a negative impact. Through this thesis we will look into literature evidence about how displacements have helped shaped the society we see today, through the stories of Annie John. Alembong's poem and Mambrol Bahri, we will understand how the displacement created changes in the development of the modern society. While some had adapted and survived, some tried their best to hold onto their previous culture and traditions the best they could. I would also be using different literature texts to   relate   the   theories.

Research Questions and Methodology:

Structural Study of Published Literature Articles were reviewed to present the content of this thesis. These articles and journals were gathered from the library and from Google Scholar. These literature sources were reviewed to identify the factors that contributed to the development of the modern society via patterns that could be observed in the literatures and these factors brought about changes in cultural, educational and other aspects of society that we see today. The questions that were answer via this research were as followed:

1. What impact did the displacement had on different writers psychologically?

2. What cultural changes were brought about due to the displacement?

3. How did the authors view the displacement issues?

4. How did the authors adapt to the displacement issues

Chapter 1

Understanding the Psyche of the Post-colonial being

Since the beginning of the 20th Century, colonial rule started to perish for some countries and by the end of that century almost all of Europe had let go of their colonial rule altogether. Even if this might seem like good news in terms of one's freedom and sovereignty, the long period of colonial rule had quite some negative effects on the post-colonial societies. First of all, these self-governing states were all new to looking after themselves in the wake of being oppressed and exploited by the Europeans for nearly 5 centuries. The total economic systems of some countries had been

totally deteriorated to the point that it took them years to be stable again. Various types of diseases were found in old people and children alike, to whom the treatments were either unknown or too expensive for a newly independent nation to bear. One of the most shocking aftermaths of the colonial rule of Europe could be said to be the rise of competition and feeling of superiority over others between a lot of ethnic groups who were previously known to be living harmoniously among themselves. (Bahri, 1996)

Foreign countries had made the colonial societies fear them so much that colonial people were even refused basic human rights. There was little to none freedom of thought and movement for the colonized people all the while their own country was being almost stripped naked of its resources and riches. This extreme amount of torture both physically and mentally had left a long-lasting effect on the psyche of the post-colonial beings and mostly all of it was negative.

Talking about the newly formed governments is fairly easy in context to the local people who were totally devastated and losing their near and dear ones almost on a regular basis. There was no steady way of income and living situations almost too critical even to think about. Along with people being infected with strange and new diseases, the animals were all dying one by one too and it was a time of distraught for everyone.

If one has to talk about the positive effects of post-colonial rule, it can be mentioned that capitalism and urban way of living that the Europeans has introduced in many other parts of the world was an eye-opener and soon after many countries were even able to compete with European nations because of these two factors.

Chapter 2

Post-colonial Displacement Theory

Colonial rule has left its marks on all the post-colonies, however even more than that were the traces of grappling nations who were completely clueless, out of resources and more importantly unable to fend for themselves. Postcolonial Displacement is such a term that is used to express the many courses of actions by which relocation and resettling by huge numbers of people in Asia has contributed to the visualizing, destabilizing and reassessing of regions, states and ethnic groups. It makes a point of letting this generation know about the worldwide, traditional, archival, and also colonial aspects of ethnic correlations deeply rooted among the people present in a country. It views imperialism, the concept of expanding one's land and resources by invading another's land and forcing its people to surrender by force, is also held accountable for the first and foremost reason why people were divided by races and why different races started to dislike each other quite vehemently. (Go, 2018)

This particular literary theory of post-colonialism stands on the single "fundamental claim" that our surroundings and environment cannot be fully neither assessed nor understood until and unless we are willing to explore the history that we have with imperialism and colonialism all throughout - starting from the 15th till the 20th century. All this conflict and forced ruling eventually gave birth to many writers and thinkers who were unhappy with imperialism and did not hesitate to express themselves. Even today people reading those pieces can feel every word and emotion of the writer as displacement is an ongoing process till date and we see many different races cohabiting in one place. It may be relatable to them because of their ancestor's previous trauma or experience but literature indeed have proved itself to be beneficiary in some cases.

Chapter 3

Traces of Postcolonial Displacement Theory on Literature

3.1

Literature Review:

The term "displacement" alone does not have a wide range of meaning; however, it can be perceived as the action that moves a person or a group of people from one place to another which is seen at times to be against their will. This act of putting people away from places familiar to them can cause several effects and traces of that can be seen in their writing as well. The fact that writers back then could sit back and enjoy writing is a bit far-fetched in all honesty, so at times with all the urgency of daily life that they had, writers were seen to be busily jotting down words of their own and expressing themselves too. A common theme in post-colonial literature was the dilemma people were facing regarding their own identity and uniformity with others living around them. It was very hard to tell who was in-sync with their sense of self and place and who wasn't. (Llanos, 2012)

Writers such as Salman Rushdie, Homi Bhabha, Gayatri Chakravorty Spivak, and a great many others, to name just a few, were all looking for answers from nature for how they were feeling, and even now, their sense of self may be immensely applicable to modern day thinkers as well (Thamarana, 2015). It was observed that racial problems, such as conforming to them or making someone an outsider as a result of it, were on the rise, and individuals suffered primarily at the hands of the aftereffects of having their countries decolonized. The process by which a person may stop feeling close to their religion once they have settled into a new environment was one of the other topics that was brought to the forefront. Another topic that was brought up was the idea that

being this different from others may at times exclude a person from participating in group activities. (Nripen, 2022)

For example, in the case of Homi Bhabha - the British has left a profound impact in his life as he was born in 1949 - just after India had gained its independence in 1947. From an early age he had conduct, despite the fact that the actual relocation was swift. While relocation can result in a number of changes in culture, language, religion, and tradition, not all of them have a negative impact. Through this thesis we will look into literature evidence about how displacements have helped shaped the society we see today, through the stories of Annie John. Alembong's poem and Mambrol Bahri, we will understand how the displacement created changes in the development of the modern society. book *Midnight's Children* which primarily focuses on two individuals who were born on the night of 15th August, 1947. It explores life through their experiences and struggles primarily (Joshi, 2020).

Postcolonial literature also explored a lot of political issues too and moreover writers were brave enough to address issues regarding unequal treatment from the government. They also put their attention to matters regarding the developments and improvements of a place through pointing out many different things that were wrong or askew. This hopeful nature of writing is also seen to be happening right now in many different parts of the world and if it is really true that man can learn from the past that it can be said that a lot can be learned from how the colonial rule affected human race and many things can even be corrected now in this date and age. (Childs, 2014)

3.2

"Forest Echoes" and the concept of displacement in postcolonial society

The amazing African poet names Alembong used traditional African ideas and wrote the poem "Forest Echoes" that delves deep into the relationship of a nation state with different impacts of colonial occupation and displacement, and how that connection has shaped present realities. The poem artistically defines the dynamics of location and displacement as historical creations, where the colonizer's ultimate goal and the cultural ethos of the colonized both perpetuate our notion of place. What is place and what is belonging? (Alembong, 2010)

"Forest Echoes" illustrates the social phenomena of location and the true sense of belonging using the traditional African concept of "inside" and "outside." The poem makes the artistic assertion that the "interior" is a location of solitude and intellectual refinement, where the children are taught about the moral, ethics and rules of the world, via the actions of their mother and father. This claim is typical of communalistic cultures. The inside shows magnificence in abundance, fruitfulness, and vitality. Being capable of staying "inside", or having a specific cultural or ethnic connection to an area, allows one to reap the benefits from the inspirational philosophical and historical and natural resources of that specific location. Moreover, it raises one to the position where he can gain wisdom and the clear understanding of his reality and truth since he is best equipped to mentally and physically manage and understand the spatial arrangement. While the "inside" symbolizes one's sense of belonging and purpose, "Outside" brings you the harrowing truth of displacement On the other hand, the "outside" is awash in disorder, suffering, deceit, and dreadful chaos. A sense of emptiness, chaos, and disorder from the outside replaces the compact image of family and therefore society that one sees or feels from the "inside". The "outside" is chaotic, there is no time for one to sit and learn, they have to survive and win against one another as if it were a competition for survival. Both "Inside and Outside" gives you a glimpse of the reality of post-colonial

displacement. According to "Forest Echoes," African spaces were not just any location, but actual places that were energized by the perceived sense belonging for each individuals which is a total contrast to the theory of the West that reduces space as an intangible abstract entity. Stuart Hall's claim that "Cultural identities emerge from someplace, have history" is supported by this idea. In "Forest Echoes," the narrator uses the symbolism of a river that was separating his people from another people. In order to emphasize the veracity of an entity's placement in a particular geographical or intellectual location, it is vital to remember that many African oral communication models use rivers as a symbolic boundary or barrier between human-human societies or between human and spirit worlds. The distinction between the peoples is evident in early stanzas of the poem and is both physical and cerebral. Alembong beautifully paints a picture for the readers, a picture that is brings one to sympathize with people on the "outside", because they were the ones who struggled to survive amidst the chaos and confusion and an unproductive environment. In the poem, he also narrates his people were forced to join with the "outside" people, who clearly were very different from each other and brutal force was used to do so. Even though, the displacement itself was brief, the brutal attempts of the "intruders" were heavy and it resulted in long-term ramifications for the "insiders", it affected them negatively for far too long. The invasion resulted in a barrier, much like the river, but this time the barrier was not between the people of the "inside" and the "outside", it was the invisible barrier between the people who live on the "inside" of pre-colonial era. They no longer had any means to form clear communication with one another, which resulted in conflicts and lack of understanding amongst the people on the "inside". The narrator states The colonized people "...cannot eat their ears in conversion/with one another - they must utilize the drum" when the new colonial regime acknowledges and attempts to restore the peace of pre-colonial geo-cultural areas. The term "eating ears" refers to the whispering tendencies one

can have with another beloved person, it also illustrates how the colonized people could not have respected the existence of the once sacred place anymore, due to the chaos and confusion that was bought forth due to the invasion. In this instance, individuals who were once thought to be sharing a "inside" or "outside" space are so far removed from their original locations that they neither physically fall into place where they once belonged nor ontologically belong there (Ngoe, et al 2017)

3.3

The Inheritance of Loss

Kiran Desai's The Inheritance of Loss paints a picture for us, the readers, and we get to see just how the displacement had impacted India. Her description accurately brings you to the time when a small quaint place was destroyed completely due to invasion, showing how violence ruined the tranquil location, a Himalayan village named Kalimpong in India, and how it aggravated and resulted in a country that was riddled with war and terror for travelers, locals as well as neighboring countries. Peace was always a fragile concept and the war with the British empire had completely ruined it. British officials and wealthy British citizens-built bungalows in Kalimpong to take advantage of the scenic surroundings and tranquility of mind. However, they had to evict the locals in order to achieve it. Because the settlers were strong colonists during the British colonial era, the locals' rage was subdued. Unfortunately, even in the postcolonial age, building homes and bungalows is still popular. The affluent Indians have now relocated there in the hopes of finding peace and wealth. The native population is reduced to a minority in their own country as a result. This uprooting sow the seeds of both violent conflict and a sense of racial tension within the community   (Desai,   2007).

3.4

Annie   **John**

A literature by Blomgren (2018) explores Annie John, the protagonist of Jamaica Kincaid's 1985 novel Annie John, and her quest for a cohesive self and/or a decolonized identity through a subject transformation, Blomgren argues that the protagonist Annie John does not undergo a subject transformation because she is unable to embrace the state of hybridity required for such a transformation, using postcolonial feminism and theorists like Homi K. Bhabha and Stuart Hall. The book Annie John is filled with goodbyes and aspirations. As Annie's body ages and her awareness of circumstance and place grows, her innocence comes to a close and her bond with her mother worsens. There is a setting and a spirit of exploration that will be there. passed over to the subsequent novels and expanded upon as the narrators change and evolve and mature, as well as as individual connections to their native islands change.

As per (Mistron, 1999 pp. xi-xii), Anne was raised in a separate nation, which had its own culture, heritage, and religious practices. The majority of the population of Antigua was raised in African culture, which Anna finds in tension with the colony's and Great Britain's beliefs. Where (Young-Hwa, 2011) argued that the oppression of brown women by both colonizers and colonized is reflected in a culture where there is no platform from which the subaltern subject can speak. And Anne, who is the main advocate for independence from her mother, who upholds colonial law, opposes European philosophy while residing on Antiguan Island. On a contrary, (Murdoch, 2014) argued that the major significance of Annie's mother's trunk was stated in the text as an indication of suppression and unhappiness. Anna and her mother were both conscious of the fact that the

environment and surroundings cannot be properly evaluated or comprehended if and until the community is prepared to look into its history of colonialism and imperialism throughout time. The items kept from Annie's childhood, including her saved clothes and other artifacts from that time, as well as her awards and other possessions that trace and represent her life. The trunk and its contents are placed here as a symbolic representation of Annie herself, and thus of the mother's enclosure, containment, limitation, possession, and direction of her daughter's life and identity; In a remarkable use of narrative deferment, both the person and their role will be assumed later on as representations of Annie's disjointed self and her yearning for consciousness and identity. Ana's incoherent self-evaluation was unable to prevent her from rejecting the post-colonial transition. The situation illustrates the struggles faced by women in colonized societies in maintaining their self-respect, expressing themselves, and claiming their identity. Since Annie John takes place in the 1950s, the time period is still colonial. Through her study of Annie's school, Kincaid puts emphasis on the colonial connection. Since it is administered as a British establishment, English literature, history, and culture are incorporated into most lessons taught there. The girls are forbidden against participating in neighborhood festivities like calypso dancing at the schoolyard and are required to wear traditional British clothing. The manner in which the school encourages the children not to doubt the history and social hierarchy that is being bequeathed to them are highlighted by Annie's observations on the lack of the institution to address the terrible history of slavery and her joy at Columbus' incarceration.

Annie John is a colonial subject who is unable to construct herself while in the presence of the East and the West, the two societies in which she has previously resided and which are pulling her in opposite directions. She arrives at the conclusion that the effect of colonialism and patriarchy

on Annie John's mother is one of the factors that contributed to Annie John's inability to undergo this transition. She draws this judgment based on the evidence presented. After further investigation, Blomgren discovers that postcolonial feminism is unable to assist Annie John's mother in evading the shackles of colonialism and patriarchy. According to the premise of the essay, the principal character Annie John is unable to establish any subject formation because she is unable to exist in a position of hybridity between her own culture and that of her colonizer. This prevents her from being in a position to form any subjects (Blomgren 2018). According to the claims made in the article titled "Obvious and Ordinary: desire between girls in Jamaica Kincaid Annie John" by Keja Valen, the book uses the process of a character maturing into a young lady as a means of negotiating the character's coming to awareness of colonialism and also as a means of displaying the power relationships between those who have been colonized and those who have done the colonizing. Valens focuses on Annie John's separation from her mother as a separation that is not problematic in and of itself, but rather problematic in the sense that it requires Annie John to begin conforming to colonial expectations of femininity. This is the troublesome aspect of the separation, according to Valens. In contrast to Murdoch and Natov, Valens makes the conscious decision not to concentrate on the mother as a driving force in connection to the difficulties discussed in the book. Furthermore, Valens rejects the concept of the preoedipal/oedipal complex. Valens contends that Annie John's desire for other women is a symptom of anti-colonial struggle against the heteronormative traditions brought about by colonialism, and not an attempt to replace the bond she has lost with her mother or to search for her own identity as a result of the split between them. Valens contends that Annie John works hard to subvert the heteronormativity that colonialism engendered by entwining the desires of women to have relationships with other women rather than conforming to the British model of marriage

between a man and a woman. Murdoch's interpretation of the split is racial and says that Annie John experiences despair at the heteronormative idea of domestication. Natov's interpretation of the split is that Annie John realizes that women are sexual rivals and understands the concept of maternal castration. Natov's interpretation of the split is that Annie John understands the concept of   maternal   castration.

Chapter 4

Consequences of Postcolonial displacement

During the era of European colonialism, especially British colonialism, displacement thrived. The colonial system had significantly accelerated the displacement problem. The dislocation, which at the time was known as a kind of slavery due to its nature of using brutal force and displacing people without their consent for purposes that were beneficial for only one of the party, had a significant impact on both the Caribbean and African people. Captured from various nations, colonial Africans had been forced to work for and live in Caribbean Islands, North America, and South America as slaves or "employees" for plantations and other businesses, they were paid the bare minimum, or nothing at all. They were also subjected to several inhuman conditions during their stay in the foreign country. They could do nothing but to obey because their consent had never mattered to begin with. As a result, the Africans in the Caribbean Islands had been transformed into the new local Caribbeans. The Caribbean people had also been through some serious transformations as they had gone through a vigorous psychological and physical displacement; they eventually adopted their invaders' language, religion, literature, and legal system. Africans experienced cultural as well as homeland displacement during the significant intercontinental migration. The entire existence, history, heritage and culture of the Africans were

attacked as their language, religious sentiments, culture, literature and traditional aspects were destroyed by the brutal force of the colonials. They had used colonial weapons like language, religion, literature, and autonomous authority and this colonial power had expelled every significance and power of African subjectivity. This colonial system resulted in the birth of the hybrid African subject, while they were African by through and blood, there appearances were clearly British. This was the brutal power of cultural displacement, where people had not only lost their identity, but they also took up the identity that was forced onto them. These two-way displacements had been the reason of the creation of a hybrid person, one who had different culture yet looked like another culture. Strong evidence of the cultural dispersion was provided by government, literature, and education (Robinson, 2013).

Indians were more mentally dislocated than they were physically. A substantial change in how Indian humans perceive themselves and their place in the world was brought about by British conquerors who built towns, funded education at institutions, and established administrative centers or offices. Through education, which was used to replace Christian religion and morals, the British invaders created a world of so-called white dominating cultural civilization for the original colonial Indians. The conquerors created a psychological chasm or exile by doing this. A hybrid colonial human being with primitive mentality and modern body was produced as a result of this psychological dislocation. Postcolonial like authors, are drawn to the colonizer because they were previously colonized. Postcolonial people still absorb Western culture, ethics, education, language, and lifestyle because they have the sense that they should be more like the Westerners, it is an impulse that convinces them of the notion, that if they had to develop and get better, they had to adapt and become more similar to the traditions, rules and culture of the Western people (Redcliff, 2016). These, it would appear, are what cause dislocation in postcolonial civilizations,

both physically and psychologically. Because they are driven by the desire to be Westerners, postcolonial individuals ignore their own culture. As a result, they separate themselves from the community's culture more and more. The glamour of the power and influence of the colonizers blind these people and they slowly lose their identities in hopes for a better lifestyle and great other opportunities in life. They reject their own reality and in the long run, lose identity as they build their homes in foreign lands and adapt to their culture and traditions. This is how most people are displaced from their places, they run after the glamour of power and never return to the place they once called home (Cheyfitz, 2006). However, not all can be that bad, surely there must be a silver lining to all of this? In his autobiographical novel "The enigma of arrival", Naipaul talks about the opportunities, support and resources he gained when he was displaced from India to the Caribbeans. Naipaul is very vocal about his appreciation for the displacement or "shift", as he calls it, and he always credits his success to the displacement. He does not blame the British Empire for the forced displacement of his forefather's family from India to Trinidad. He thinks that moving opened him up to a world or opportunities and resources, he was exposed to the English culture, including schooling. He feels the shift had given him the opportunity to interact with the imperial prestige and adapt the best possible qualities needed for a successful life which helped him to become very well-known in the realm of postcolonial literature as a prestigious Caribbean English novelist. But he has not forgotten his roots completely, he moves from India to Trinidad, always finding ways to improving himself both physically and culturally, but he also moves to England when he loses the sense of belonging. In actuality, his relocation was heavily influenced by British colonization (Hughes, 1997).

Chapter 5

Refugee's status during forced displacement

The CSP75 (Coordination Sans Papiers 75/Paris) wrote in "Who Says What" that each and every word is a concealment and designation's alternative between exiled person, migrant, asylum-seeker, refugee, immigrant, sans papier, dismissed plaintiffs, illegal immigrant and foreigner is always imbued with political and ideological content. For example, the word "migrant" is used to avoid categorizing people based on their motives for migration, but it also serves to discredit the claims of those who are fleeing their home country in search of safety. The term "migrant" may have either favorable or negative connotations, depending on the demographic. While "migrant" is usually used in conjunction with "illegal," indicating a negative relationship, in far-right political discourse, it is used with alternatives like "refugees" and "sans-papiers" in activist circles with positive connotations. Furthermore, CSP75 emphasizes the selective character of the term "refugee," which distinguishes between "good" and "bad" migrants, in addition to the restricted alternatives to "migrant" and "refugee" and the language consistency of the mass media and large national news sources. A reform of the definition of a refugee is urgently needed to incorporate the economic and ecological forces driving people into migration, according to activists and academics who have exposed the historical roots and political and ideological consequences of the figure of the refugee (el-Hinnawi 1985, Akoka 2013). Of course, the term "refugee" has a strong history than the Geneva Convention of 1951, however this event marked a turning point in European history by making it a legal designation for those who are facing political persecution and trying to secure the right to asylum for political dissidents from the Eastern Bloc. Akoka describes a change in the definition of the word in France in the late 1980s from a permeable to a

codified one, when only those with evidence of personal persecution were eligible to apply for asylum. The percentage of successful refugee status appeals in France fell from 80% in the middle of the 1980s to 20% at the end of the decade due to the economic crisis, the demise of the welfare state, which required the implementation of a managerial and judicial approach to economic hardship, and the shift in the source of asylum seekers from predominantly white European countries to decolonized countries. This altered perspective on immigration and asylum as well as the sharp increase in the number of appeals that were unsuccessful ultimately cast a very unfavorable light on the refugee crisis. In large part, refugees evolved into the new "bad," "fake," or "irregular" migrants who took advantage of diminishing governmental assistance. British Prime Minister Tony Blair (2005) explained that the UK's asylum laws needed to be stricter in order to preserve "hardworking taxpayers who ought to know that others are complying with the rules" and to assist "those who sincerely need asylum and who use the appropriate channels; [...] those rightful migrants who create such a significant contribution to our economic system." Lately, under the supervision of the UK Home Office, the "Syrian Vulnerable Person Resettlement Programme" founded hierarchies of resettlement entitlements based not on a general right to protection but rather on dubious distinctions between "deserving" and "undeserving" vulnerable persons.

 To be fair, the label "refugee" is an imperialist formulation applied negatively to describe a person who has been compelled to cross borders after losing the security of his or her own nation. Transnational mobility is the deviation to this notion of international migratory politics, which holds that being sedentary, entrenched within, and tied to the nation state is the standard (Nussbaum 2007). According to Johns (2004), lawyers and the language of international law frame migration as a problem that has to be solved, and as a "madness" that needs to be rationally controlled. In this way, migration is pathologized in order to show the state as the solution: "The

refugee's misery is compensated for as a transitory failure of obligatory nationhood to complete itself".

As a result, using the term "refugee" has many unintended and occasionally negative consequences. Despite the fact that its borders are more dangerous than ever, it casts Europe in the role of the hospitable host. Given that the terms "host" and "guest" are frequently used symbolically to describe the connection between languages in translation, it begs the question of whether new "guest" writers would be acceptable inside the already-existing structures of English language and literature. A postcolonial criticism of refugee literature seeks to identify variation in the corpus in terms of forms, content, and positionalities, as well as to remark on the repetition or subversion of dominant political categories by authors, poets, and artists. Are refugee authors, for example, only afforded brief exposure when fenced off in a distinct subcategory? Do they live up to expectations or do they instead emphasize and even go beyond their political and ethical boundaries? The use of the term "refugee" by the critic does not imply supportive evidence for them. Instead, it is a challenge to analyze the category and consider precisely the sorts of actions and positions that it permits authors and artists to take. It's possible that the literary concept of "refugee" serves a number of different and perhaps incompatible goals, such as servicing the market, treating psychological and moral scars, articulating political opposition, and revitalizing English literature. Postcolonial critics can identify these changes through careful reading and analyze the general fear that underlies refugee literature.

For example, the magazine Modern Poetry in Translation published a special issue on poetry by refugees in 2016 that included writers from the countries Iran, India, South Korea, Ethiopia, Libya, Ethiopia, Iraq, and Syria. The affair is a tribute to the formal and linguistic diversity of refugee composing and demonstrates the various attitudes toward the category, ranging from rejection in

Abdalla Nuri's poem "The Great Flight," which begins with "Our name is the first wound," to curing in Nasrin Parvaz's reflections on creating a space for the voiceless, and to marketability when the line "The poets were still writing, often on sodden scraps of paper rescued from the flooding" is used out of the leading text (Modern Poetry in Translation 2016). The term itself highlights the heroic aspects of the refugee experience and is intended to inspire respect, sorrow, and even regret in readers who would not have had to put up with such appalling conditions but are a part of the system that developed and supported them.

Therefore, using the term "refugee" does not automatically imply support; rather, it may encourage a critical examination of how it differs from other forms of writing about migration, such as travel writing or exilic, migrant, and diasporic writing, and particularly from the mahjar (exilic) literary legacy in Arabic. The "figure of the migrant" (Gallien 2017) and writing about mobility would be dehistoricized if a clear critical demarcation between cosmopolitan, exilic, and refugee literatures was not made. While refugee writing is more amenable to extraterritorial interpretations since it distinguishes destinations of departure as well as sites of transit and arrival, exilic literature, for example, emphasizes existential loss with a focus on nostalgic and fictitious return to places of origin (Burt, 2010). In that way, it is more involved compared to the exile's literature in extinction of literary borders and national linguistic.

The core conceptual approaches that can be used to analyze exile and diasporic literatures, such as borderless lives, in-betweenness, post-nationalist geographies, and hybrid identities, according to critics, are inadequate for addressing the conflicts and violence inherent in refugee lives and movements (Farrier 2011). The refugee situation is described by David Farrier as an outright "scandal for postcolonial studies", which has depended on diaspora theory, deracinated and route-oriented experiences, hybrid identities, and peripheral spaces as spots of agency in discourses

about action. David Farrier refers to refugees as the "new subalterns" who initiate a step beyond postcolonial discourse.

Farrier cites Homi Bhabha's idea of the "in-between," which he describes as a space where creative activity and resistance take place and where starts homeliness in an otherwise unwelcoming environment (Farrier 2011). The horrific interstellar experiences of refugees do not fit into this framework. Arjun Appadurai (1996) elaborates on the fluid circulation, yet for migrants, boundaries are places of peril and even death. Refugees detest national frames because they represent exclusion, nationalism, and xenophobia, but they also crave for them because they seek sanctuary. As Simon Gikandi (2010) observes, the desire of refugees to integrate and adapt into the country indicates that their migration narratives undermine the anti-nationalist position and emphasis on rootlessness of postcolonial studies. Given that Palestinian literature expresses a need to re-member and return to the Palestinian country in opposition to Israeli colonization and deportation, (Massad 2000; Hassan 2001; Gregory 2004; Bernard 2010; Ball 2012; Bernard 2013, Ball and Williams 2014; Moore 2017) this circumstance recollects the issue surrounding the field's tardy attention to Palestinian literature. Additionally, the emphasis on borders no longer accounts for their expansion and the multiplicity of surveillance techniques (Mezzadra and Neilson 2013), such as extraterritorial borders like Turkey or Libya that serve as buffer zones between Europe and the Middle East or Africa, as well as intra-territorial borders with security screenings based on ethnic profiling. According to Tazzioli (2017), border techniques prevent migrants from moving by stopping them, making them bounce back, and compelling them to take more hazardous routes. Similar to this new complexity of borders, the plight of those who are subjected to forced relocation puts the idea of a postcolonial identity built on complexity and hybridity at jeopardy. For refugees, identification entails being reduced to a degrading, rigid, and judicial category (Angoustures,

Revonian, and Maroudlan 2017), according to Sara Ahmed's (2000) depiction of the "stranger" as someone "we already know" rather than someone we recognize. Additionally, as Chloe Howe Haralambous (2017) has highlighted, refugees, particularly women, are highly conscious of the stereotypes that are used about them and may take advantage of them. For instance, single women have a higher chance of receiving asylum because they may appeal to national and international organizations' desire to help "damsels in distress."

In addition, postcolonial analysis can be used to examine how stereotypes are purposefully recovered by refugees, as in the instance of the refugee woman recounted by Haralambous. Bhabha (1994) referred to this as the subversive force of mimicry and hybridity in colonial contexts. Hence, to emphasize the significance of a postcolonial theoretical intervention in the conversation, I refer back to Young's (2003) description of the field as a project that is changing the game rather than a collection of established principles:

[Post colonialism] includes observing how things appear differently depending on where you are located—in Baghdad or Benin as opposed to Berlin or Boston—and comprehending why. […] The term "post colonialism" refers to a political theory and mode of activism that challenges this inequality and hence carries on the anti-colonial struggles of the past in a completely new manner. […] Post colonialism prioritizes intervention, attempting to impose its alternative knowledges upon both Western and non-Western power structures.

Postcolonial criticism rejects the manner that epistemic conflict trivializes the voices and texts of refugees and warns against what Said (2000) exposed as the aestheticization of enforced migration: "to think of the exile informing this literature as beneficially humanistic is to banalize mutilations, the losses it incurs on those who suffer them, and the muteness with which it responds to any attempt to understand it as 'good for us'".

Chapter 6

Postcolonialism's message

The entanglements and interconnections between real and imagined elements of life and creation are discussed in postcolonial theory, including how real-world circumstances influence imaginations and how representations affect both human and non-human surroundings. Therefore, refugee literature and art that reframe subaltern voices and bodies are suitable subjects for postcolonial research. For instance, the "Anti-Atlas of Borders" (2013) project created a workshop called "Fictions de la frontière" (Border fictions), where literature and the arts are utilized to put the body in the foreground and thereby resist the conventional, official, and disembodied imaginary of the province about refugees. In order to challenge what Marco Jacquemet (2009) refers to as the bureaucratic "entextualisation" of refuge and refugee, postcolonial theory could be utilized to discover literary and creative breaches in default representations.

We would be invited to investigate in at least two different directions by a postcolonial philosophy of refugee poetics. The first examines how authors and artists have responded in opposition to official discourse and mass media. For example, a number of anthologies have been released that compile literary works, both fictional and non-fictional, written by poets and authors who are not necessarily themselves refugees but who respond to the "crisis" that the media portrays. Bienvenue! (2015) is a collection of writings and illustrations on the subject of exile and refuge that was published in France by Éditions du Seuil, with all proceeds going to the UNHRC organization. It is clear that the term "refugee literature" encompasses not only works written by refugees but also those written by former refugees who have become residents or citizens as well

as those who have not been subject to forcible eviction. These people steadily abandon their identities in the hopes of a better living and tremendous other prospects in life due to the glamour of the colonists' power and influence, which has blinded them. As people construct their homes in distant countries and adopt their culture and customs, they reject their own reality and ultimately lose their identity. The majority of individuals lose their jobs because they leave their homes to pursue the allure of power and never return.. This inclusive definition makes readers more conscious of and attentive to the politics of representation by including creative heterogeneity and discord in the category. For example, the novel An Unsafe Haven by Nada Awar Jarrar (2016) who is a cosmopolitan immigrant, looks into the social injustices brought on by the entry of numerous Syrian refugees into Lebanon rather than pretending to write in the position of refugees. The Madman of Freedom Square by Hassan Blasim ([2009] 2013] does not explicitly address asylum seeking, but rather portrays the issue from the perspective of those who remain in Iraq. These off-the-beaten-path methods are integral to the corpus and give a more detailed understanding of the "refugee issue."

Finally, the genre of literature about refugees covers a variety of forms, voices, genres, and discourses, emphasizing the complexity and diversity of its techniques, ranging from those that lean on pity (Helff 2009) to experiments in dissensual poetics. Additionally, only by upholding an inclusive definition of the genre that we boost literature's capacity to develop communities of common ground and resistance to the state's exclusionary logic that distinguishes between citizens and non-citizens as well as between wanted and unwanted migrants (Bosniar 2006; Dauvergne 2009). To think of the exile informing this literature as beneficially humanistic is to banalize mutilations, the losses it incurs on those who suffer them, and the muteness with which it responds

to any attempt to understand it as "good for us," according to Said (2000). Postcolonial criticism rejects the way that epistemic conflict trivializes the voices and texts of refugees.

Chapter 7

Conclusion

In the 1940s, Europe was greatly impacted by World War II. Despite Germany's capitulation and their victory over the Germans, the Europeans lost many of their colonial states as a result of the war's prolonged duration and their governments' shifting priorities from the colonies to the war in the hopes of making some gains. Many new nations were able to separate and become independent from 1945 until the 1960s because some had nothing left to contribute to Europe and some used the war as a pretext to win their freedom by waging war on Europe. The United States of America's adamant opposition to further embracing the ideas of imperialism was another significant factor in the unexpected birth of so many sovereign nations. The foundation of literary theory of post-colonialism is the single "basic assertion" that unless and until we are prepared to examine our past with imperialism and colonialism throughout, from the 15th to the 20th century, we cannot completely analyze or understand our surrounds and environment. Numerous authors and intellectuals who were against imperialism and did not hold back in expressing their displeasure were ultimately born as a result of all this fighting and imposed rule. Even now, readers reading those writings may feel every word and the author's feelings since racial mixing and displacement are still continuous processes. The term "refugee" has a lot of unexpected and occasionally harmful effects. Europe is portrayed as the friendly host, despite the reality that its borders are riskier than ever. It raises the question of whether new "guest" writers would be acceptable inside the current structures of English language and literature given that the terms "host" and "guest" are commonly

employed symbolically to describe the link between languages in translation. A postcolonial critique of refugee literature looks for variety in the corpus in terms of forms, content, and positionalities and makes observations on how writers, poets, and artists repeat or subvert established political categories. Literature has definitely shown itself to be helpful in some circumstances, however it may be related to them because of the pain or experience their ancestors have previously gone through. Many political concerns were also covered in postcolonial literature, and writers were also bold enough to speak out against issues of unfair government treatment. They also focused on issues pertaining to the advancements and enhancements of a location by highlighting several errors or anomalies. If it is true that man can learn from the past, then it can be said that a lot can be learned from how colonial rule affected the human race and many things can even be corrected now in this day and age. This hopeful nature of writing is also seen to be happening right now in many different parts of the world. The impact of postcolonial displacements can be observed through the destruction of one's culture and the creature of hybrid culture, it can't be felt through the pages of literature, when poets like Alembong describes his nation losing their own sense of autonomy. Alembong skillfully creates for the readers a picture that makes one empathize with those on the "outside," who were the ones who battled to exist in the middle of the turmoil, disorder, and unproductive atmosphere. In the poem, he also describes how terrible force was used to coerce his people into joining the "outside" people, who were obviously quite different from one another. Even if the actual displacement was quick, the "intruders'" cruel actions were severe and had long-lasting effects on the "insiders," severely affecting them for an excessively long time. While displacement can bring forth many changes in culture, language, religion and tradition, not all of them ends up reflecting badly. Authors like Naipaul claims that his family's displacement opened him to a world of opportunities which made

it possible for being successful author and for him to have the ability to live his best possible life. Naipaul discusses the advantages, resources, and help he received after moving from India to the Caribbean. Naipaul consistently attributes his achievement to the displacement and is extremely outspoken about how much he appreciates the "shift" or displacement. The forcible relocation of his forefather's family from India to Trinidad is not something he holds the British Empire responsible for. He believes that relocation introduced him to a world of resources and possibilities, as well as the English culture, including education. He believes the change allowed him to engage with imperial dignity and acquire the greatest traits necessary for a fulfilling existence (Hughes, 1997).

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Appendix A.

An Example of an Appendix

Appendices should be used for supplemental information that does not form part of the main research. Remember that figures and tables in appendices should not be listed in the List of Figures or List of Tables. Refer to the Thesis Template Instructions for more information.