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ON THE VERGE OF BELONGING: A BHABHAIAN READING OF
AUDREY MAGEE'S *THE COLONY*

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2025

DECLARATION

I declare that this thesis has been written in accordance with academic and ethical principles at Manisa Celal Bayar University, Institute of Graduate Studies, Department of Social Sciences. I have included all references to the literature used in the thesis. It is entirely my own work. I have cited every quotation. I have not used any artificial intelligence or programs in violation of academic and ethical principles in the writing of this thesis.

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ÖZET

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Bu tez, Audrey Magee'nin *Koloni* isimli romanında görüldüğü gibi, İrlanda edebiyatındaki İrlanda-İngiltere ilişkisini, İrlandalılığı ve kimlik çatışmasını tanımlamayı amaçlamaktadır. İrlanda, tarihi boyunca İngiltere ile sürekli bir çatışma halinde olmuştur. İngiltere uzun süre İrlanda halkına egemen olmaya çalışmıştır. İngiltere'nin İrlanda'yı sömürgeleştirmesi, İrlanda halkı arasında ayaklanmalara yol açmış ve bağımsızlık mücadelesini ateşlemiştir. Dolayısıyla, İrlandalılar üzerindeki İngiliz etkisi ve kimlik çatışması, İrlanda edebiyatında önemli temalar haline gelmiştir. İrlanda edebiyatının modern bir örneği olan Audrey Magee'nin *Koloni* adlı eseri, izole İrlanda halkının bile İngiliz sömürgeciliğinden nasıl etkilenebileceğini ve bunun hayatlarını ne kadar etkilediğini göstermektedir. Bu çalışma, Homi Bhabha'nın melezlik, üçüncü mekân ve taklit gibi postkolonyal kavramlarını analitik yöntem olarak kullanmaktadır. Postkolonyal bir düşünür olarak Bhabha'nın kavramları, İrlandalılık ve İngilizliğin ne olduğu sorusuna cevap bulmamıza yardımcı olmaktadır. Romanlardaki kimlik çatışması ve İrlandalı karakterler üzerindeki İngiliz etkisi, Homi Bhabha'nın postkolonyal kavramları aracılığıyla incelenmektedir. Bu tez, araştırmacıların İrlanda edebiyatındaki kimlik çatışması üzerine yeni bir bakış açısı sunmayı ve postkolonyal bakış açıları aracılığıyla İngiltere ile İrlanda arasındaki ilişkiye farklı bir yorum getirmeyi amaçlamaktadır.

Anahtar Kelimeler: İrlanda, İngiltere, postkolonyalizm, *The Colony*.

2025, 70 Sayfa

ABSTRACT

M.A. Thesis

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This dissertation aims to define the Ireland-England conflict, Irishness, and identity conflict in Irish literature, as seen in Audrey Magee's *The Colony*. Ireland has been in a state of constant conflict with England throughout its history. England long sought to dominate the Irish people. England's colonization of Ireland led to uprisings among the Irish people and ignited their struggle for independence. Consequently, English influence on the Irish and identity conflict became important themes in Irish literature. Audrey Magee's *The Colony*, a modern example of Irish literature, demonstrates how even the isolated Irish people of Ireland could be affected by English colonialism and how much it affected their lives. This study uses Homi Bhabha's postcolonial concepts of hybridity, third space, and mimicry as analytical methods. As a postcolonial thinker, Bhabha's concepts help us answer the question of what constitutes Irishness and Englishness. Identity conflict in the novels and the British influence on Irish characters are examined through Homi Bhabha's postcolonial concepts. This dissertation aims to offer researchers a new perspective on identity conflict in Irish literature and to offer a different interpretation of the relationship between England and Ireland through postcolonial perspectives.

Keywords: Ireland, England, postcolonialism, *The Colony*.

2025, 70 pages

PREFACE AND ACKNOWLEDGEMENTS

This thesis examines the Ireland-England conflict, Irishness, and identity conflict in Irish literature, as seen in Audrey Magee's novel *The Colony*. The thesis explains colonialism and postcolonialism and examines Ireland's ongoing historical relationship with England. The thesis topic explores Homi Bhabha's postcolonial concepts of hybridity, third space, and imitation. The analysis section examines the dimensions of identity conflict in Audrey Magee's *The Colony* through these concepts.

Completing this thesis would have been impossible for me without the support and encouragement of many people. I am grateful to Assoc. Prof. Dr. Emre akar for his support regarding my thesis topic and for his guidance throughout the writing process. I would also like to thank my family for their generous support throughout the thesis preparation process.

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INTRODUCTION

Colonialism refers to the exploitation of one state by another state for its own interests. Beginning in the late 15th century, European expansionist policies imposed political, social, and cultural pressures on colonized countries. During this period, the local identities, cultures, and languages of the colonized countries were forced to change and transform. The colonial process, which continued until the 20th century, ended with the colonized countries regaining their independence. However, the end of the colonial process did not mean that all identities and cultures returned to their former local forms. As a result of centuries of change, hybrid identities and hybrid cultures influenced by both cultures emerged in the post-colonial period. Subsequently, the theory of postcolonialism emerged, examining the social, political, and economic impacts of colonialism. Postcolonial theory focuses on identity, culture, and power relations. The shifting and interaction of cultural identities are the themes emphasized by postcolonial theory.

Homi K. Bhabha, one of the most prominent representatives of postcolonialism, examines the dynamics of postcolonialism and analyzes the changing identities resulting from cultural conflict. Bhabha argues that hybrid identities, incorporating influences from both cultures, emerge and highlight the formation of ambiguous, third spaces where different cultures and languages intertwine. Furthermore, in his work *The Location of Culture*, Bhabha, along with postcolonial theory, recognizes that individuals in colonized countries imitate the colonial state in order to gain acceptance or to resist the colonial state, which is seen as a symbol of power (Bhabha, *The Location* 95). Accordingly, the colonized state, unwilling to appear powerless in the face of the colonial power, adopts the habit of behaving like one of them. All these postcolonial concepts are just some of the fundamental concepts Homi Bhabha introduced to postcolonial theory and frequently used in novel studies. Bhabha's concepts of hybridity, third space, and mimicry allow for a detailed analysis of postcolonial identities and cultural interactions.

Ireland experienced colonialism more than once in different time periods. "Ireland is the only Western European country to have experienced both early and late colonialism" (Deane 5). Accordingly, Ireland struggled to maintain its own identity

and culture under British colonial rule for centuries. The landing of Anglo-Norman forces in Ireland in 1169 was the first step in centuries of English invasion and exploitation in centuries. This led to profound transformations in the political, social, and cultural structure of the region and paved the way for English colonialism in the following centuries. This is why the Norman invasion is seen as the beginning of English exploitation. The Irish state experienced numerous social, political, and economic impacts of this situation throughout the colonial period. The British ruled over Irish lands and exploited them for their own benefit. The Irish were treated as guests in these lands of their own nationality. Furthermore, the cultural and linguistic pressures on the Irish were also intense. The British consistently perceived the Irish as a language far removed from civilization, and backward and instead argued that the Irish should learn English. This was the language of civilization and progress; Irish was the language of poverty and backwardness. Moreover, the religious divide between the two countries caused constant conflict throughout the colonial period. Protestants were the majority in England, and Ireland was largely Catholic. This led to systematic Protestant discrimination against Catholics, and sectarian wars between the two countries continued even after the colonization ended and Ireland gained its independence. Audrey Magee's novel, *The Colony*, chosen for this study, covers the period between June and September 1979. During this period, numerous citizens in Ireland and England were massacred simply for being Protestant or Catholic. While the novel depicts an Irish island in a remote part of Europe, it also touches upon the political issues of the time.

The lives of the islanders are transformed by the arrival of two strangers, one English and the other French. Mr. Lloyd, an English painter, arrives and seeks solitude and tranquility on this remote island, where he paints in peace. He forms a close bond with James, a fellow islander, discovers James's talent, and they begin painting together. Mr. Lloyd makes a positive impact on James, and they nurture each other artistically. However, over time, the relationship between the two becomes much more than a mere apprenticeship. In a sense, Mr. Lloyd represents the English colonial power, while James, the islander, becomes the colonized Irishman. This duality creates similarities between the characters, and hybrid identities emerge. The novel also features a French linguist, JP, whose goal is to prevent the Irish language from disappearing or dying out. "The Irish language is dying, but not yet," he says (Magee

200). To keep the language alive, he converses with a family living on the island, transforming their conversations into a thesis. JP wants the islanders to speak only Irish. However, the arrival of an English painter angers him because the islanders use English to communicate with him. Finding this inappropriate, JP clashes constantly with the English painter, Mr. Lloyd. In this context, the novel's characters offer a rich perspective on the effects of postcolonialism. In this study, Homi Bhabha's concepts of hybridity, third space, and mimicry are suitable for examination through Audrey Magee's novel, *The Colony*. Considering these readings, this study aims to analyze postcolonial theorist Homi Bhabha's concepts of hybridity, third space, and mimicry through the characters of James, Mr. Lloyd, and JP in Audrey Magee's novel *The Colony*. Therefore, this thesis will examine Bhabha's postcolonial concepts by focusing on the postcolonial era of Ireland and England.

The first chapter will explain the history of Ireland and the process of colonization by recounting key historical events from the history of the country. The historical development of the country will be examined in detail to connect it to the novel used in the analysis. The second chapter will discuss the definition of postcolonial theory, its key representatives, and their contributions. The remainder of the section will also examine important details about postcolonialism and literature, exploring how and why postcolonial theory emerged in literature. Furthermore, this section will examine postcolonial theorist Homi Bhabha and his postcolonial theories. These theories will be discussed in detail to lay the groundwork for an analysis of the novel. The final chapter will provide a detailed analysis of the novel itself, examining the characters and the island in *The Colony* through Homi Bhabha's postcolonial concepts.

CHAPTER I ROOTS OF COLONIALISM AND POSTCOLONIALISM

Although colonialism is often thought to have begun with Europe's overseas expansion from the fifteenth century onwards, its ideological and structural origins date back to earlier imperial formations, particularly the Roman Empire. Rome's colonial perspective encompassed not only military dominance but also administrative control, cultural exploitation, and economic dominance. As Anthony Pagden points out, "Roman imperialism relied on the idea that conquered peoples could be 'civilized' through Roman law, language, and governance" (Pagden 15). In colonization, the powerful colonizing state was always portrayed as being in a worse situation than the colonized country and therefore should be helped. Within this dichotomy, the colonizer was always powerful and rational, while the colonized society was always characterized as weak and barbaric. The colonizer presented itself as a force bringing civilization to the people in order to prevent this barbarity. This discourse of civilization later took root among colonial ideas in Europe.

While Roman colonial practices differed from modern colonialism in terms of geography and technology, the fundamental logic behind colonialism remained the same. Conquered territories were used to serve the interests of the imperial center, ultimately leading to the assimilation of the exploited population. Assimilation of peoples led to a cultural change, and the people were influenced by the colonial society. For example, indigenous peoples were often forced to abandon their native languages and speak the language of the colonizer. Modern European colonialism began in the late fifteenth century, during the period known as the Age of Discovery. European powers such as Spain, Portugal, Britain, France, and the Netherlands established colonies in Africa, Asia, and the Caribbean. The beginning of overseas trade, the discovery of new continents and lands, and the adoption of the capitalist system marked the beginning of European colonialism.

With the beginning of geographical exploration in the late 15th century, countries tried to seize overseas territories. This initiative gained momentum, especially in the 16th and 17th centuries, when great powers such as England and France established colonies. Lands in Africa, North America, and the Caribbean were divided among powerful states. European states dominated and colonized feeble states, and as a result, they gained political, social, and economic control over them. Colonialism means a powerful country crossing its borders and taking control of

another country. In this sense, the political, social, and cultural identity of that country would be exploited. European states that adopted colonialism turned into imperialist powers due to their expansion policies. These states tried to keep control of the countries they saw as inferior to them in order to expand their territories. Raw materials were used from colonized lands improved the economies of European states and paved the way for industrialization. They wanted to make a profit by using raw materials from colonized countries. They occupied the countries under the guise of bringing civilization to them. The colonizers became richer while the colonized became poorer (Young, *Postcolonialism* 20).

As a result of colonialism, European states tried to impose their own languages and cultures on the local society. Western states tried to impose their own languages and cultures on colonial countries. The ethnicity of local societies and their own culture changed. In addition, under the influence of colonization, new borders were drawn, and European states strengthened their power; thus, colonized societies continued to be oppressed. However, after the two world wars, many countries that were colonized began to gain their independence. As the British Empire entered the process of decolonization and former British colonies began to become independent states, the Commonwealth of Nations was established, bringing together many countries that were formerly part of the British Empire. The once-powerful imperialist state lost its power, while states that gained their independence became stronger (Young, *Postcolonialism* 38-39).

In the 19th and 20th centuries, the British Empire became one of the world's largest colonial empires, earning the title of the empire on which the sun never sets. However, especially with the outbreak of World War II, nationalist views rose, and colonial states began to struggle for independence one by one. In countries such as India, Ghana, Kenya, and Ireland, uprisings against political oppression took place, with nationalist leaders taking the lead. Colonial societies tried to regain their identities, cultures, and languages. Because they lived under domination for a long time, it was difficult to completely return to their essence. Stuart Hall discussed the issue of postcolonialism in his essay titled "Cultural Identity and Diaspora" (1990), and he indicated that, "[c]ultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation" (225). With colonialism, the consciousness of national identity in the memory of the colonial

society changed. Imperialist states tended to change the unique characteristics of the colonized countries and make them resemble themselves. For this reason, even though colonial countries gained their independence, they continued to experience identity problems and alienation from their own cultures.

Postcolonialism focuses on the impact of what happens after colonization. As stated in the introduction part, the definition of postcolonialism is “all the culture affected by the imperial process from the moment of colonization to the present day” (Ashcroft et. al., *The Empire* 2). Therefore, postcolonialism means that a significant identity conflict occurs in the country after colonization. It means that it loses its own identity and values. Postcolonialism includes not only a historical period but also the post-colonial experiences of many colonial countries, their impact on their language and culture, and the processes of re-creating an identity.

Postcolonial literature follows the influence and process of imperialist states on colonized countries. Postcolonial literature describes examples of language, culture, and national identity awareness changing with colonialism. Postcolonial literature is the reflection of the change that occurred as a result of colonialism in literature through novels. Based on the work of Bill Ashcroft, Gareth Griffiths and Helen Tiffin, “[p]ost-colonial literatures are a result of this interaction between imperial culture and the complex of indigenous cultural practices” (Ashcroft et. al., *The Postcolonial* 1). This is often seen in countries that gained independence after colonial rule and focuses on the change and transformation of the social identity of these countries. Postcolonial literature is open to reading and critical thinking about emerging issues such as coming to terms with the colonial past, identity confusion, and cultural conflicts. Postcolonial theories were developed because of the emergence of postcolonial influence in literature and its processing in novels.

1.1. Ireland’s Colonial Past

Ireland belonged to the Celts, the ancestors of the Irish. The Celts began arriving in Ireland in 500 BC. They ushered in the Iron Age in Europe, which dates from approximately 800–50 BC. Their location on the periphery of Europe allowed them to live in greater isolation, allowing them to maintain their culture. The Celts in Ireland were depicted as highly sophisticated, having developed iron plows with increased strength due to the influence of the Iron Age. They also built massive stone

castles to defend Ireland against any attack. There was also a north-south divide in Ireland at that time, with two separate kingdoms, north and south. “Before the Viking incursions there were two outstanding overkings: O’Neill, dominating the north and the eastern midlands, and Eoganacht of Munster, dominating the southern part of Ireland” (Boyce 27). The Celts hold a significant place in Irish history because they laid the foundations for Ireland’s social, cultural, and legal structure. The Celts had a very important place in the development of Irish Gaelic culture with their language, culture and mythology. With the increasing dominance of the Roman Empire in Europe, the Celtic culture weakened. Ireland is an island country located on the coast of the Atlantic Ocean. Due to its geographical location, its coastline is valuable to many different invaders (Gibney 16-17).

The Vikings, who were Scandinavian pirates and merchant tribes, first discovered Ireland around 800. The Vikings began raiding monasteries in Ireland in the late 8th century and lasted for nearly two centuries. The Vikings plundered valuable relics and artifacts from three of the monasteries. During the Viking invasion, tensions between the northern and southern kingdoms in Ireland persisted, leading to the country’s inability to unite against Viking attacks, some Irish even sided with the invaders. “Before the Norman invasion the focus of political life in Ireland was a struggle for the kingship of Ireland, with rival provincial kings fighting for the title” (Boyce 27). The Vikings founded Dublin, Ireland’s first city. They then began settling in several towns near Dublin. The Vikings who settled here eventually converted to Christianity. The Viking invasion of Ireland paved the way for urbanization, but it also laid the groundwork for the Norman invasion and subsequent colonization of England. The Vikings, who tried to establish dominance, could not capture the entire island of Ireland and, over time, lost their influence in the region (Ranelagh 32). After the Vikings, the island was discovered by the Normans. The Norman invasion, which began in the 12th century, gave rise to the subsequent exploitation of Britain. The impact of the Norman invasion limited Ireland’s cultural richness like language, and tradition (Ranelagh 392).

The island of Ireland was a neighbor of Britain. In such a situation, Britain which began to expand its territory, gradually took over the country from the shores of neighboring Ireland. This concept of exploitation damaged Ireland’s cultural heritage. Although Britain began to establish colonies in distant parts of the world, such as India, Pakistan, and the Caribbean, especially with the beginning of

geographical discoveries, Ireland was Britain's one of the first colonial state. In *Letter from Frederick Engels to Karl Marx* in 1856 Marx stated that "Ireland may be regarded as the earliest English colony" (337). When the process of colonization is considered, as emphasized by Edward Said in his book, "[o]rientalism as a Western style for dominating, restructuring, and having authority over the Orient" (10). An orientalist perspective such as Western states exploiting Eastern states comes to mind, but this is not the case for Ireland. The country has a very important place in the colonization period and should not be ignored. Britain's exploitation of Ireland lasted for centuries and seriously damaged and changed the country's history, culture and language.

The English crown had a significant presence in Ireland since the Anglo-Normans claimed the country in 1169. "The invaders regarded themselves as Englishmen, not Normans" (Ranelagh 43) In this year, the Anglo-Normans first set foot in Wexford, Ireland. At this time, Ireland was a fragmented political structure with multiple local kingdoms and internal conflicts. The exile of King Diarmait Mac Murchada of Leinster in 1166 led him to seek help from the Anglo-Normans. The Anglo-Normans launched their first invasion in 1169 and quickly captured important cities such as Wexford, Waterford and Dublin. The political structure of Ireland had to change radically. With the Anglo-Normans being successful, Henry II, later in 1171, became the first English monarch to set foot on Irish soil. Thus, the first step was taken for the 800-year-long English influence in Ireland. In the following centuries, the English presence expanded its territory on the island. The English, particularly during the reign of the Tudor family, accelerated the process of colonization. Henry VIII declared himself King of Ireland in 1541, which pitted the Irish lords against the King of England. The policy of 'surrender and re-grant' with the Irish lords ensured their surrender. With this surrender, England provided the homes of Irish Catholic landowners to English Protestant settlers (Gibney 34-35).

"Plantation had originally been attempted in the midlands in the 1550s" (Gibney 50). The English launched a systematic colonization campaign with this plantation. Massive devastation ensued, destroying Irish villages and towns. "7,000 were killed in fighting, but the subsequent famines may have pushed the total death toll from the rebellion to in excess of 48,000: almost 10 percent of the projected population of Ireland at this time" (51). The surviving Irish were forced to flee their homes. The Irish, displaced from their homeland, were forced to emigrate to America.

Consequently, the English and Scots began settling in these areas. They altered the landscape of the region and began making numerous changes. One of the most significant changes was the names on maps, street and town signs. The government mapping agency redesigned maps of Ireland and anglicized town and village names. Irish place names disappeared.

With this cultural intervention, they not only displaced the Irish from their lands but also attempted to expel the Irish language from the region. This was not just about using English names; they also attempted to eradicate the Irish people's sense of belonging to their region. They facilitated a linguistic and cultural rupture. Even if the displaced Irish returned to their former settlement's years later, they would not find their own culture and language there. With these actions, the British also attempted to erase Ireland's own cultural memory. In addition, the English built towns consisting of protestant English and aimed to spread Protestantism in Ireland. In this way, they planned to make Catholics a minority and Protestants a majority. The aim of this was to suppress the Catholic native population and make them adopt England's religious reform. This situation caused the Irish people's lands and religion to be destroyed and fragmented by the English in the name of colonization (Kearns 2).

In the 18th century, the Penal Law, which had strict regulations for the Catholic Irish, was enacted. These laws were prepared to put pressure on Catholicism. Many rights of Catholics in Ireland were taken away due to Protestant dominance. According to this law, Catholic Irish people could not buy land, attend Catholic schools, take lessons from Catholic teachers, vote, or speak Gaelic. Land ownership for Catholics decreased from 22% to 5%, and they could only lease it for a maximum of 31 years. In addition, the first member of the family to convert from Catholicism to Protestantism could own all the family's property. This situation caused great destruction in Irish families. "The Penal Laws reflected Protestant fears and affected Irish mentality, creating a tension of resentment born of enforced deference as well as necessitating the elaborate concealments and stratagems of Catholic political activity" (Foster 207). Many Irish people who could not withstand the pressure were forced to emigrate. In Ireland, where Catholics were the majority, the English wanted to increase the Protestant population with these laws. With these strict repressions, they aimed to destroy the Irish cultural identity. With the Penal Law, the Irish began to give up their freedom and became exploited by the oppressive British (Gibney 127-129).

In 1801, with the Act of Union, Ireland joined the United Kingdom. Ireland, which was completely under British rule, lost its parliament, and the administration was completely under the control of England. The British took over the administration of the country in order to cope with the uprisings of the Irish and to prevent the rebellions. English was made the official language of Ireland, and Irish was put on the back burner. The British, who aimed to spread Protestantism in Ireland, took away many rights from Catholics. Although the Act of Union suppressed the rebellions for a short time, this situation strengthened the nationalists even more. The Irish opposed the union with England, and nationalist views began to come to the fore in the country. The Irish decided to start the struggle for independence (Howe 37-38).

In 1845, Ireland's potato crop was devastated by an unknown disease. Potato was a very important and valuable crop in Ireland, especially for poor families. Over the years, the Irish population had added potatoes to their diet because of their easy accessibility and affordability. However, a fungus that started in Mexico and affected potatoes soon spread to North America and destroyed the entire potato crop. Thus, the Irish, whose main source of food was potatoes, experienced a great famine. Millions of people went into great hunger. The Irish, who were suffering from this situation, tried to reach the British authorities and ask for help. They wrote petition letters stating that the only product they could get was moldy potatoes and that they were suffering from famine. However, the British ignored this situation, and the Irish were subject to starvation and eventually death. As a result, many Irish were forced to emigrate to America. They had to abandon their lands and the lives they had and tried to start a new life. Irish Americans later fought for their country's independence and supported the campaign for Ireland's freedom from England. In 1848, the potato crop blight reappeared and lasted for almost four years, leaving the Irish in a desperate situation, suffering significant financial and emotional hardship. Reluctantly, in February 1849, the government made available a small grant of £50,000 to assist the poorest districts in Ireland (Kinealy, *History of the Irish Famine* 40). The impact of the famine was felt on the Irish coast long after 1852. Even as good harvests returned, the Irish population continued to decline rapidly. In 1841, the Irish population exceeded eight million; by 1901, it numbered just over four million, nearly half of whom either perished in the famine or emigrated to America (Kinealy, *A Death-Dealing* 73-74).

Although the potato famine was caused by a natural disease, its effects could have been prevented, but the English did not solve the problem and allowed the Irish to die. As Irish nationalist writer John Mitchel wrote in his book *The Last Conquest of Ireland*, “[t]he Almighty, indeed, sent the potato blight, but the English created the famine” (219). The English, who had a large empire, turned a blind eye to this great devastation. The British stood by and did not help the Irish as they suffered from hunger and poverty. “The well-fed laborer who sits down to his dinner in England never thinks that he is devouring whole families in Ireland” (133). The Great Famine, which has a very tragic place in Irish history, is the most important evidence of how cruel the relationship between Ireland and England could be. As a result, Irish families were severely damaged, and a significant pain was embedded in the country’s history. British influence effectively changed the country’s culture, religion, and language. The country’s language was decimated, its colorful cultural identity was distorted, and religious preferences were sought to be changed.

During the Famine, Ireland was governed directly from Westminster. The 1801 Act of Union dissolved Ireland’s own parliament in Dublin, granting the country representation in the British Parliament. This act sought to create a political union by establishing the United Kingdom of Great Britain and Ireland, but the Irish, who had experienced the worst effects of the Famine, opposed the union. Following the union, nationalist ideas began to emerge, particularly among young Irish people (*History of the Irish Famine* 86). By 1841, Ireland accounted for almost one-third of the population of the United Kingdom. The economy of Ireland was also different from that of the rest of the United Kingdom and in the decades following the Act of Union, as industrialization advanced Britain, the differences became more marked.

Ireland, which was dependent on England with the Act of Union. With this Union, Ireland became one of the states within the United Kingdom, forming the United Kingdom of England, Scotland, Wales, and finally Ireland. However, this status was only a sham; in the eyes of the English rulers, Ireland was distinct from Scotland and Wales. While there was no pressure on Scotland and Wales, the English always sought to suppress the Irish. Ireland was always seen as a place to be controlled by the English. Therefore, the English established their own police force in Ireland before establishing one in their own country. This police force, which the English could not

establish in Ireland, demonstrates that the English always aimed to keep the Irish under control (Howe 37). This action alone demonstrates that Ireland was in a different position from the other countries of the United Kingdom. The English always viewed the Irish as incompetent and inefficient. They viewed the Irish as inadequate and in need of control. Because of these prejudices, the English sought to interfere in Ireland's local administration. In this way, the British prevented Ireland from gaining autonomy; it was almost a direct act of colonization.

Ireland tried to regain its Irish parliament with the Home Rule movement. According to this movement, Ireland would be able to manage domestic issues such as education, agriculture, health, and the local economy through its parliament, in addition to issues such as foreign policy and defense. Ireland, which brought this law to light many times, was not successful in any of them. The British rejected the Home Rule bill every time. Finally, the Irish Protestants living in the north wanted to continue uniting with England and opposed the Irish parliament. This situation meant that there was internal turmoil within the Irish state. Although the Home Rule law proposed in 1916 was accepted, it was not implemented due to the outbreak of the First World War (Gibney 215-216).

Later, Irish nationalists revolted against the colonial English with the Easter uprising, which has great importance in Irish history, and demanded their independence. Nationalism not only opposed British rule but also shaped the Irish Republic. On April 24, 1916, the Irish declared that their country would be an independent state. As Irish poet William Butler Yeats stated in his famous poem *Easter, 1916*, "[a]ll changed, changed utterly: A terrible beauty is born" (179). The Easter uprising was a very effective rebellion in the Irish struggle for independence. The 1916 Easter Rising brought radical nationalism into the mainstream. In 1918, the separatist Sinn Féin party won the election by a landslide. The War of Independence occurred in 1919, and the country was once again divided. After two years of Independence, the independent Irish state was established. "On 10 October 1922, during the civil war, the Catholic hierarchy in Ireland declared in a joint pastoral that the Irish Free State was the legitimate government" (Ranelagh 143). Most of Ireland became independent, while Northern Ireland remained under the control of the United Kingdom (Gibney 253).

While the struggle for independence and the subsequent establishment of the Irish Free State was a triumph, Northern Ireland's incorporation into the United Kingdom did not end the country's turmoil. The post-independence period was particularly difficult for the minority Catholics who continued to live in Northern Ireland. These Catholics also wanted Northern Ireland to join the Irish Free State. Tensions rose between Catholics and Protestants in Ireland, particularly from the 1960s onward. The nationalist groups that played an important role in the Easter Rising united, and The Irish Republican Army was established. The IRA, a paramilitary unit, fought for the independence of Ireland. "Their stock in trade was ambush and assassination—a far cry from the set-piece fighting of the Easter Rising, and a pragmatic solution to the fact that their enemy was far more formidable than they were" (Gibney 258). This structure, which opposed British rule, remained active for many years. The IRA played a major role in the tensions between Catholics and Protestants that began in the 1960s. In 1969, the British Army was sent to Northern Ireland.

The Catholic minority in Northern Ireland was subjected to severe discrimination. Then, bombings and armed conflicts between the two countries that lasted for many years began. During this time, the Provisional IRA (PIRA), a much harsher and more radical group of the IRA, emerged. "Between the late 1960s and the mid-1990s Northern Ireland became the principal venue for the conflict fought between British state forces and both republican and loyalist paramilitaries that became known as "the Troubles" (297). Large bombings and conflicts caused the deaths of many Catholics and Protestants. "One of the darkest periods of the Troubles, with indiscriminate sectarian killing 'in which the loyalists and the IRA vied with each other, the latter refusing to admit its attacks or seeking refuge behind fictitious cover names, the former glorying openly and proudly in the carnage" (Ferriter 610). Approximately 3,600 people lost their lives, and more than 50,000 were injured between 1969 and 1998. This became a psychological and emotional trauma for both sides, and these traumas were transmitted across generations. Finally, in 1998, the IRA declared a ceasefire with the Good Friday Agreement. The IRA officially declared disarmament in 2005 (Gibney 296).

1.2. Clash of Irishness and Britishness

Being English and being Irish are often referred to as two extremes of a balance. The centuries-long war of dominance between England and Ireland has deeply affected both cultures. Although both countries have been greatly influenced by each other in cultural and social terms, they have many stereotypical differences. Due to the long duration of the colonial process, religious, political, and social differences between the two sides have become even more pronounced. Being English and being Irish can often be considered as a binary opposition, opposing each other. Irishness was defined through the other. The new Irish identity had to be rooted in rural areas and patriarchal beliefs. The Irish were perceived as Catholic and held patriarchal beliefs. The English are generally described as rational and cold, while the Irish are seen as more emotional and enjoyable. The English have a dominating mentality, while the Irish have more liberal characters. Typically, the Irish live in rural environments and are known for their protection of nature and the environment, whereas the English have adopted urban life. The English, especially during the colonization process, claimed that they were civilized, and the Irish were barbarians, and that they would modernize them with colonization due to their idea of bringing civilization.

Over time, these stereotypes have caused us to create certain stereotypes about the English and the Irish. Literature has helped to establish these stereotypes in our minds. One of the earliest and most literary examples of this is seen in the words of the Irish character Macmorris in Shakespeare's play *Henry V*, "Of my nation? What ish my nation? Ish a villain, and a bastard, and a knave, and a rascal. What ish my nation? Who talks of my nation?" (*Henry V*, Act 3, Scene 2. 36-37). For example, the Irish character Macmorris in Shakespeare's *Henry V* is presented as a lower-class to the English because he is Irish. The character speaks English with a thick Irish accent, and here it is emphasized that he is different from the English. The Irish, who are always typified as ignorant and uncivilized, are also depicted as difficult to understand in Shakespeare's play due to their Irish accent. In fact, with this line, the Irish character emphasizes that Ireland, which is under the rule of England, is ostracized. The character, who questions his national identity, draws attention to the fact that Ireland is oppressed. As in Shakespeare's *Henry V*, the perspective towards Irish characters in English literature was generally similar. Irish characters in English literature could not

move beyond certain stereotypes, which led to the Irish themselves explaining and expressing themselves.

In *The Oxford History of Ireland*, R.F. Foster explains as such,

Not only is the country integrated into a larger picture; an alteration is traced in the nature of the divisions within Ireland, social, political, national, and eventually religious. Equally striking is the realism of Irish political leaders, faced with the inexorable shift of emphasis in English intervention 'from acquiring lordship over men to colonizing land'. The word 'colonial' impinges at an early stage; the language itself, in naming people and things, reflects it. At the same time Irish forms, practices, and power-structures continue beneath colonial impositions, and sometimes turn those impositions to native advantage. (5)

At this point, Foster drew attention to the connection between Ireland and England. The latter not only maintained control over Irish lands but also sought to assimilate the country by altering its culture, language, and identity, ultimately alienating it. Social, political, religious, and cultural divisions led to deep polarization between the two sides.

The post-World War II period was particularly difficult for Ireland. The Irish economy suffered severely after the Civil War and World War II. Among the Irish, the idea of moving to Britain began to be seen as a path to salvation. Young Irish adults believed that moving to Britain would save their lives. The number of Irish who emigrated to Britain after World War II, making them Britain's largest immigrant population. By emigrating, Irish people dreamed of starting a new life. They sought new job opportunities, a new environment, and the opportunity to meet new people.

In the 1940s and 1950s, modern urban life in Britain, through media such as newspapers, radio, and cinemas, became quite alluring to the rural Irish. This wave of migration damaged the Irish family structure and caused them to leave their families behind and move away from them in their quest for a better life. Feelings of responsibility towards their families, particularly young Irish people, sparked a wave of migration to Britain. However, the fact that the ships used to cross from Ireland to the British Isles were previously used for livestock reveals the discrimination felt

between the English and the Irish people even before they set foot on the island. Moreover, the degrading treatment the Irish faced when they first arrived in Britain demonstrates from the very first moment that the Irish and the English will never be seen as equals on this island (Hindley 196).

The Irish people who left their rural lives in Ireland arrived in this country hoping for a modern urban culture and diverse job opportunities but instead encountered a gray England. Forced to abandon the greenery of Ireland, this new landscape intensified their longing for the past. After emigrating, they lived primarily in areas with a high concentration of industries and service sectors after the war. Due to housing shortages, they were forced to live in overcrowded, poorly maintained boarding houses or rented rooms.

“No blacks, no Irish” or “No Irish need apply” signs were apparently not uncommon sights in the 1950s (Delaney 123). Being white didn’t protect them from discrimination; they were different from other immigrants, but discrimination wasn’t just about skin color. To preserve their identity and the values of their people, the immigrant Irish created dance halls and cultural spaces where they could socialize. Irish pubs became places for gathering information. They enjoyed a relaxed atmosphere, listening to traditional Irish music, and these meeting places also helped Irish people find jobs more easily (Delaney 123).

Centuries of occupation, prohibitions, and efforts to destroy culture and language all led to the extinction of the Irish language. By the 1800s, English had ceased to be the language of the invader and was seen as the gateway to a new and modern world. Learning English became essential for trade, access to better education, and the opportunity to emigrate to America and achieve prosperity. With the Great Famine, the plight of the Irish-speaking rural population worsened, and they sought a solution. They found this solution in learning English. They realized that English opened important doors for the Irish (Hindley 207-208).

The external pressure exerted by colonial power, the language, was severe, but it alone was not enough to kill the language; the consequences of this pressure also led to its loss. Irish remained strong for a long time, especially in rural areas, and Irish continued to be spoken. However, with the modernization of cities and the development of trade, the importance of English was recognized. The Irish, in

particular, wanted their children to learn English for their future. While Irish, spoken in rural areas, was seen as the language of regression and anti-modernity, English began to be seen as the language of modernization, globalization, and progress. The introduction of English in state schools further supported this trend. The Great Famine of 1845-1849 caused great devastation in the rural areas where the language was strongest, and Irish people began to leave the countryside. To do this, they learned English and began making plans to migrate to the cities or America. “This was the generation of the ‘vanishing Irish’, as hundreds of thousands of young people who entered adulthood were to spend time living abroad, ranging from a couple of months to the rest of their lives” (Delaney 13).

A perception of English as essential began to develop. The number of Irish speakers began to decline rapidly. In 1893, the Gaelic League demanded the resumption of Irish language use, and interest in Irish identity increased during this period (Hindley 42). The Irish Free State made Irish the official language and made it compulsory in schools. However, due to the government’s misguided policies, a negative perception of the Irish gradually developed (66). Even if parents spoke Irish among themselves, children spoke English among friends in social settings. Even though Irish was considered the primary language in state institutions and schools, the younger generation used English in social settings. The language was not passed on to the next generation. Despite numerous factors, including government support, social respect, and the establishment of a native language, Irish-speaking declined in society (41).

Many of those who emigrated migrated to areas where English was already spoken. Those who returned, not wanting the next generation to experience similar humiliation, encouraged their children to learn English. While English opened some opportunities in this sense, Irish was remembered by society as the language of past hardships and difficulties. It became impossible to find a job or earn a living knowing only Irish, so learning English became almost a necessity rather than a choice. Moreover, the rise of modernization and the influences of the modern world paved the way for the spread of English. For example, the arrival of television in households still speaking Irish changed their perspective on English, and families were inevitably exposed to English constantly, facilitating the learning of English. Irish was once only necessary for those who knew Irish, but over time, this requirement disappeared, and

although the language was considered culturally valuable, Irish became less preferred for everyday use. The number of English speakers increased due to its practical, conversational language and new opportunities. The economic and social impacts of English became more prevalent, leading to the decline of Irish influence.



CHAPTER II POSTCOLONIAL THEORY

Postcolonial theory is a critical approach that incorporates numerous philosophical, sociological, psychological, and literary theories. Postcolonial theory focuses on the contemporary impact of imperialism and colonialism. It emphasizes the conflict between the colonized and the colonizers. It also examines the oppression and exploitation of the colonized by European countries against those they perceive as weaker. Furthermore, it examines key themes such as migration, race, oppression, resistance, and identity. Postcolonial theorists also study the impact of colonial processes on identities. In their work, they often draw on their own experiences to incorporate new terminology into postcolonial theory. In postcolonial literature, literary works typically focus on the process of colonization or the challenges experienced in its aftermath. Characters transform the face of the responsibilities and changes brought about by the postcolonial world, resulting in the fragmentation of their local identities. Postcolonial writers, on the other hand, similarly examine the character changes of individuals who survive the colonization process, often based on their own experiences.

According to Ashcroft, Griffiths, and Tiffin, “[p]ost-colonialism is a continuing process of resistance and reconstruction. This does not imply that post-colonial practices are seamless and homogeneous but indicates the impossibility of dealing with any part of the colonial process without considering its antecedents and consequences” (Ashcroft et. al., *The Postcolonial* 2). Moreover, “[o]nce colonized peoples had cause to reflect on and express the tension which ensued from this problematic and contested but eventually vibrant and powerful mixture of imperial language and local experience, postcolonial 'theory' came into being” (10). With the emergence of postcolonial theory, people in colonized societies began to tell their own stories of the hardships and experiences. Those who came from the colonized population began to write from their own perspective, a perspective that Western writers did not consider important. This theory is not just a theory, but an effect of the traumas and cultural change processes brought about by the historical process.

While postcolonial theory studies the cultural and ideological problems of colonial rule, it is also important to examine the political and economic dimensions of

colonialism. Marx's analysis of imperialism and his reflections on Ireland colonized by England are a prime example of this. His analysis of 19th-century Ireland is crucial to understanding the politics of the period. In his analysis, Marx explains his perspective on colonialism in Ireland. A German philosopher and founder of socialism, Marx was influenced by the political spirit of the time in Ireland and subsequently expressed his views on colonialism and Ireland. In 1867, a Fenian group advocating Irish independence attempted to escape from prison, leading to the death of a police officer. This fueled anti-Irish sentiment in England. The working class in England, in particular, reacted strongly to this situation in Ireland. Marx raised the Irish question because he did not want the working class to be hostile towards Ireland and to divide it (Marx and Engels 136).

According to Marx, the colonization of Ireland should be examined in several periods, and he believed that Irish exploitation served a different purpose in each period. For him, "it is a question of life and death" (Marx and Engels 149). The aim of English exploitation was to destroy the Irish people and replace them with. This abuse was land exploitation. They attempted to control the Irish politically, economically, and militarily by establishing dominance over the country's lands. The Irish were made to feel like strangers in their own land. The gradual seizure of lands once theirs by the English caused the Irish to long for the past. Dissatisfied with the conditions of the time, the Irish became obsessed with notation.

In the second period after the Great Famine, Marx argued for economic and cultural exploitation. For Marx, the English government exploited the Irish's minerals, agricultural products, and natural resources for economic exploitation. The English exploited Ireland's resources for the English, and the Irish, who possessed the raw materials, were unable to adequately feed themselves on their own land. Marx saw a parallel between the physical depletion of the soil and the depletion of the Irish's food and health. As observed by Marx, the English physical exploitation of the Irish land led to the physical exploitation of the Irish people. Due to its diminishing nutritional value, the land became inadequate for agriculture, and as a result, people were unable to consume sufficient and necessary food. Marx mentioned that this was not simply a matter of national independence, but rather had numerous political, economic, social, and even ecological causes. He stated that colonialism had many causes, varying depending on the situation, country, and time (Marx and Engels 144).

“All oppositional politics thus moves under the sign of irony, knowing themselves ineluctably parasitic on their antagonists” (Marx and Engels 28). For Terry Eagleton, irony is the war of intervention experienced by colonized people. Accordingly, while the colonized people use their existing identity, they simultaneously know that this identity was created by the exploiting state and plan to eliminate it; therefore, this struggle is deeply ironic. As highlighted by Eagleton, if you want to eliminate the colonial identity, you must first accept this identity and fight for it, only then can you achieve your struggle. Furthermore, for Eagleton, the liberation struggle of the colonized country is also a reflection of the policies of the exploiting country, and this is ironic (Eagleton et. al., 40).

Major contributors to postcolonial theory are Edward Said, Gayatri Spivak, Frantz Fanon, and Homi Bhabha. Edward Said’s book *Orientalism* is considered one of the cornerstones of postcolonial theory. In this book, Said examines the balance of power between the East and the West. As stated by Said, “[t]he result is usually to polarize the distinction, Oriental becomes more Oriental, the Westerner more Western, and limits the human encounter between different cultures, traditions, and societies (42). Moreover, as follows “[o]rientalism can be discussed and analyzed as the corporate institution for dealing with the Orient—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”(10). Said focuses on how the West represents the East. He examines the West’s perspective and behavior toward the East. He also focuses on how an imperialist culture creates the East. Said argues that the West reduces the East to a limited set of judgments and highlights the West’s exploitation of the East.

All of the subjugated peoples had it in common that they were considered to be naturally subservient to a superior, advanced, developed, and morally mature Europe, whose role in the non-European world was to rule, instruct, legislate, develop, and at the proper times, to discipline, war against, and occasionally exterminate non-Europeans. (76)

According to Said, for the colonialist, or Western, state, the East emerged from the imagination of Western power. Under the influence of powerful imperial powers, the illusion of the East in the West’s eyes is accepted as the true image of the East. The

West always claims that its own country is rational, modern, and powerful, while the East is backward, rural, and even exotic. In this sense, the West constantly attempts to alienate and separate the East. Consequently, Eastern countries also become caught up in this illusion and begin to question themselves. These countries begin to see themselves through Western eyes and cannot form their own identity because they, too, feel alienated.

Gayatri Spivak focuses on the colonized and oppressed society that she calls the subaltern and tries to give voice to this society in her works. Her work, "Can the Subaltern Speak?", which has a significant impact on postcolonial studies, has a very important place in postcolonial theory. According to Spivak, "[t]he clearest available example of such epistemic violence is the remotely orchestrated, far-flung, and heterogeneous project to constitute the colonial subject as Other" (Spivak 35). The colonial society labels individuals within the colonized society as "other." Indigenous people are always seen as subhuman, beastly, or barbaric by the exploiting state. The colonial state uses epistemic violence to fuel this perception. It states that the culture, history, and language of the colonized state are false and primitive. By opening schools, teaching their own history, and banning local culture, they seek to erase the values of the colonized country. In this way, the colonial state plans to undermine this culture not only through physical violence but also through epistemic violence. Spivak, unlike the other theorists such as Said and Fanon, also focuses on unrepresented women. Arguing that women are doubly marginalized, Spivak writes in her essay, "[t]he subaltern cannot speak. There is no virtue in global laundry lists with 'woman' as a pious item. Representation has not withered away" (283). For Spivak, the colonized society cannot speak, and even if it does, the colonizing state does not listen. According to her, colonized women are marginalized and not represented.

Frantz Fanon, on the other hand, pioneered the in-depth study of the liberation process by examining the psychological and cultural dimensions of postcolonial theory. As pointed by Fanon, the exploiter and the exploited were opposites, binary oppositions. He states that white people are rich and black people are hungry, and he highlighted the differences between colonizers and colonized. For Fanon, colonialism is much more than mere territorial occupation. He asserts that the colonizing country destroys and reconstructs the language, culture, and values of the colonized country, humiliating its past. In *Wretched of The World*, Fanon claims that "[c]olonialism forces

the colonized to constantly ask the question: 'Who am I in reality?'" (Fanon 30). In this sense, an individual in an exploited society experiences identity confusion. Having lost their language, culture, and values, they seek to remember who they are. Following him, "[c]olonialism is not satisfied with snaring the people in its net or of draining the colonized brain of any form or substance. With a kind of perverted logic, it turns its attention to the past of the colonized people and distorts it, disfigures it, and destroys it. This effort to demean history prior to colonization today takes on a dialectical significance" (238). As stated by Fanon,

We realize that nothing was left to chance and that the final aim of colonization was to convince the indigenous population it would save them from darkness. The result was to hammer into the heads of the indigenous population that if the colonist were to leave, they would regress into barbarism, degradation, and bestiality. (238)

Fanon studied the effects and consequences of the colonization process from a psychological perspective, focusing on its impact on the mental health of the oppressed population.

In cultural exploitation, the English attempted to impose their own culture on the Irish by transforming their language, religion, values, education system, and lifestyle. The English viewed the Irish language, religion, and lifestyle as flawed and wrong. Consequently, the idea that they had to adopt English values to be accepted in society was imposed. This cultural exploitation had a mental, rather than physical, impact. As a result of this exploitation, the Irish were unable to preserve their language and culture in its pure form over time, leading to, in Homi Bhabha's words, the mixing or hybridization of cultures.

"For Bhabha, the relationship between colonizer and colonized is more complex, nuanced, and politically ambiguous than either *Orientalism* or *The Wretched of the Earth* recognizes because both identity and agency in the colonial context are deeply inflected by the operations of the unconscious" (*The Location* 457). Fanon and Said argue that the West, the colonizer, is powerful, oppressive, and dominant, while the East, the colonized state, is weak, passive, and exotic. The relationship between the two is quite clear, and there is constant conflict between them. In contrast, Homi Bhabha rejects the idea that such a sharp difference exists between the colonizer and

the colonized. For Bhabha, this dual relationship does not merely represent a power struggle. For Bhabha, identities are fluid, and character change is uncertain. Furthermore, the colonized society may emulate the colonizing society and desire to be like it. They may do this on an unconscious level to resist the colonizer, or they may use this imitation as a means of gaining acceptance in their current situation.

To sum up, Said and Fanon, while largely addressing colonial relations through binary oppositions, particularly focus on unequal power relations. Fanon concentrates on the psychological devastation of colonial domination on the individual and examines the psychology of the colonized in postcolonial theory. He addresses alienation and identity splitting from a psychological perspective. Said, on the other hand, argues that the East, according to Westerners, does not even have a self-structure because it is a whole social entity, all identical, and collectively radically different from the West. Bhabha points out that colonial authority was never absolute. Claiming that identities are not fixed, he states that they are a process in flux. Spivak, meanwhile, questions whether marginalized groups and women are truly represented within these theoretical frameworks. Here, she underscores that the voices of these groups are suppressed and silenced. In this sense, postcolonial theorists examine the effects of colonization from different perspectives by focusing on issues such as representation, voice, identity, and self.

2.1 Postcolonialism and Literature

Choosing literature to express the experiences of colonized people is a common form of resistance, but using the language of the colonizing state is a controversial issue. Some argue that writing in one's own language is more appropriate, while others believe that using the language of the colonizer is a different form of resistance. In this sense, language plays a significant role in postcolonial studies. The language a writer should choose to write about the impact of postcolonialism is highly controversial. The language a writer uses to describe their colonial experiences must convey their experiences completely. The writer's unique vocabulary and nuances can be lost in translation, leading to an inaccurate or incomplete depiction of the postcolonial experience. The writer cannot reflect the spirit of their own language in their work. In this sense, translated texts can be problematic in conveying postcolonial influences. On the other hand, rejecting colonial languages and writing in one's own language is

an act of resistance. Language is the carrier of culture, and it can also be considered that writing in the mother tongue is necessary to escape colonial oppression.

“A major feature of post-colonial literature is the concern with place and displacement. It is here that the special post-colonial crisis of identity comes into being the concern with the development or recovery of an effective identifying relationship between self and place” (Ashcroft et. al., *The Empire* 8). Here, the relationship between identity and space in postcolonial society is mentioned. The concept of displacement is particularly prominent here. The colonial state’s displacement of people in the lands it colonizes, rendering them homeless, is a frequent theme in postcolonial reading. In this sense, the colonized society’s inability to feel a sense of belonging to these lands and the identity conflict they experience are a consequence of this. The colonized people cannot feel free, and their language, identity, and culture are denigrated by the colonial state. In postcolonial literature, these themes constitute the main themes of the novels. In this literary genre, alienation from oneself and one’s culture and identity crisis are paramount. Novels frequently employ themes such as characters’ inability to establish a sense of belonging or their attempts to emulate or imitate the colonizing state.

There is a strong relationship between postcolonialism and literature. English literature was used as a display of power in colonial societies. Throughout history, significant works of English literature portray the countries colonized by the English as weak and defenseless. English writers changed the perception of the English colonial states. Literature was transformed into a tool for establishing a hierarchy for the English. It was no coincidence that in literary works, the English were chosen to represent the powerful and powerful colonial states, while the character was chosen to be weak and useless. In literary works, England was always portrayed as the center of power and authority. It was always described as the center of modernity and innovation. On the other hand, the colonial states were always uncivilized, barbaric, and backward societies that rejected modernity. Therefore, the colonizing society created the perception that the colonized society needed to be controlled, facilitating their domination (Ashcroft et. al., *The Empire* 3).

In doing so, they used language, and it plays a crucial role. They attempted to teach their own language by using the educational system of the colonized society,

planning to suppress the colonized society's own language. It attempts to promote the perception that all other languages are inferior. It attempts to devalue the culture of the colonial society through language. However, this situation fuels the feeling of being other for those living in the colonial state. People struggle to adapt to this new language and environment, experiencing alienation.

They are not allowed to use their own language, but they cannot fully embrace the language of the colonial state that attempts to dominate them. They experience a profound sense of in-betweenness. They struggle to find a new language that can express this feeling of in-betweenness. Because English is insufficient to express the implications of the postcolonial experience, English is limited to these experiences. Therefore, when describing their experiences, they incorporate their own language and their own words into English. They directly incorporate their words into English without translating them. "We need to distinguish between what is proposed as a standard code, English and the linguistic code, english, which has been transformed and subverted into several distinctive varieties throughout the world" (Ashcroft et. al., *The Empire* 8). English, written with a capital letter, is sought to be accepted as the general norm by the imperial state. This language was imposed by the British education system and particularly reflects the power, and oppression of the colonial state. On the other hand, english, encompasses other English-speaking languages used in post-colonial states. In this sense, english is a new form, blended with words from different languages, reflecting the diversity within society.

The first, the abrogation or denial of the privilege of 'English' involves a rejection of the metropolitan power over the means of communication. The second, the appropriation and reconstitution of the language of the center, the process of capturing and remolding the language to new usages marks a separation from the site of colonial privilege. (Ashcroft et. al., *The Empire* 37)

In this way, english spread globally, and the structures used by the colonial states also changed. Postcolonial literature, in particular, emerged from the differences between English and english. Postcolonial writers often wrote their novels using the evolving and changing English used by the colonial state because they often wrote about their

own experiences. This means that these novels constitute, in a sense, an act of cultural resistance.

Ireland, which remained under British colonial rule for centuries, was subjected to similar intervention in its culture and language. Irish English isn't just a different pronunciation; the Irish, as colonized, brought their experiences to the language, transforming it and creating a new one. By incorporating words and grammatical rules from Irish, they created a different English. For example, they transformed the concrete example in the language's structure from the Standard English expression "she has just spilled the milk" to the Irish English expression "she is after spilling the milk," in a sense making English more like their native language (Cambria 29). Using the logic and structure of their native language, they reshaped the pure and inaccessible English of the English people.

Indigenous people were colonized in their own lands, and this situation caused them to constantly recall their past and compare post-colonial and pre-colonial societies. Therefore, the emergence of hybridity after postcolonialism is normal, even inevitable. The new hybrid identities that emerged from the mixing of the colonizer and the colonized state bore traces of both societies. They possessed characteristics from both societies but could never feel they belonged to a single society. The transplanted 'English' culture was profoundly affected by its new environment, even to the point of transformation. Not Gaelic and yet not wholly English, it had to discover either what it was or what it could become (Howe 31). In this sense, in the ambiguous third spaces where cultures intertwine, identities are quite likely to blend. As a result, individuals transform and may inherit characteristics from two different cultures and languages.

2.2. Bhabha's Postcolonial Concepts

Homi Bhabha is an Indian critical theorist, specializing in postcolonialism, identity, cultural conflicts, and migration. He examines the relationship between the colonizer and the colonized through postcolonial concepts such as the third space, hybridity, and mimicry. Following Bhabha, the relationship between the colonized and the colonizer causes cultural conflict. As a result of this conflict, hybridity emerges and both societies are affected by each other. "The 'beyond' is neither a new horizon,

nor a leaving behind of the past” (Bhabha, *The Location* 23). In his discourse, the colonialist always attempts to construct an “other,” but always creates an “ambiguous” space by constructing hybrid ambiguities. As a result, hybrid identities mimic the colonizer who tries to alienate them. They try to act like one of their own. While this behavior is perceived by some as an act of resistance, it can also be seen as a rapprochement with the exploiting state.

Hybridity has a kind of corrupting effect. It enables different cultures to coexist within the same culture. English, French, and Spanish were influenced by the languages of the countries they colonized. For example, the British were unable to prevent the people of the countries they colonized from adding words from their own languages to English over time. This corrupted the purity of English and transformed it into a hybrid language. Thus, with the post-colonial era, the colonial society also contributed to the construction of a new and intertwined language.

In the words of Homi Bhabha, “[p]ostcoloniality, for its part, is a salutary reminder of the persistent ‘neo-colonial’ relations within the ‘new’ world order and the multinational division of labor. Such a perspective enables the authentication of histories of exploitation and the evolution of strategies of resistance” (*The Location* 42). In this sense, Bhabha’s statement clarifies the functions of postcolonial critique. According to Bhabha, land exploitation may have ended, but economic, social, and cultural exploitation continues. Arguing that injustices persist in the modernizing world, Bhabha asserts that colonial societies continue to exploit their subjects in various forms. In response, the colonized people resist this oppression not with physical violence, as they did in their independence struggles, but with different forms of resistance. The concepts of hybrid identities and mimicry that Bhabha mentions are examples of these. Thus, Bhabha’s concepts of hybridity, third space, and mimicry are important tools for understanding postcolonial theory.

2.3. Hybridity

Hybridity, in the postcolonial sense, can be defined as the merging of different cultures or traditions. In the postcolonial world, hybrid identities were inevitable in postcolonial societies; people who embody characteristics from both the indigenous and the colonizing societies were characterized as having a hybrid identity. In this

sense, not only physical exploitation but also cultural exploitation takes place in colonial societies.

From the perspective of Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, editors of the book *The Post-colonial Studies Reader* a very important resource for postcolonial studies,

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influence continue to produce complex cultural palimpsests with the post-colonized world. (Ashcroft et. al., *The Postcolonial* 183)

In this quote, hybridity is not only formed by oppression but also influenced by historical migrations and cultural encounters. This allows identities to become multilayered and transform. Similarly, Bhabha argues that identities are not fixed. Hybrid characters can emerge as a result of cultural, social, and political interaction in oppressed states. The assimilated population is suppressed by the occupying forces. The occupied society moves away from its own values and culture and begins to resemble the culture that colonized them. In the concept of hybridity, cross-cultural exchange is seen between the colonized and the colonizer. Invaders also feed off the society they colonize, and some similarities may emerge over time. With this exchange, the culture, language, and social structure of both societies lose their originality. Thus, an identity change occurs, and a cultural interaction comes into play.

Stuart Hall provides a critical perspective on cultural identity in *Cultural Identity and Diaspora*. As he states,

Cultural identity is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities

come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. (Hall 225)

Hall argues that identity is not fixed but constantly evolving and transforming. According to him, identities are shaped through a dynamic process that reflects both the past and the present. They are not static essences but are constructed and reconstructed in response to shifting historical and political contexts. From a postcolonial perspective, cultural identity is inherently unstable; it is subject to continuous change and negotiation, making identity formation an ongoing and fluid process.

As Bhabha emphasizes, “[c]ultural hybridities that emerge in moments of historical transformation” (*The Location* 25), with postcolonialism, cultural conflict and identity crisis mutually affected both societies. Bhabha’s theory underlines that identities are not absolute and can be changed. For him, identities are in flux. By the account of Stuart Hall “[d]iaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference” (235). As a result of this interaction of postcolonial societies, hybrid identities emerge. Hybrid identities that undergo cultural transformation do not have a fixed identity. Hybrids experience an identity conflict between two sides and feel stuck in the middle.

Hybridity in particular shows the connections between the racial categories of the past and contemporary cultural discourse: it may be used in different ways, given different inflections and apparently discrete references, but it always reiterates and reinforces the dynamics of the same conflictual economy whose tensions and divisions it re-enacts in its own antithetical structure. (Young, *Colonial* 25)

Hybridity has no fixed or singular definition and cannot be expressed with certainty. It is constantly changing and evolving because it is shaped by the interaction of two different cultures and societies. While it carries cultural and sociological traits inherited from the past, it continues to develop and transform in the present.

Pure culture cannot exist; it becomes a hybrid. Our identities are not fixed; Bhabha offers us a new perspective, showing that culture is a dynamic, changing

process. With his book *The Location of Culture*, he became one of the first names that come to mind when it comes to cultural hybridity. According to Bhabha, culture is neither fully inside nor fully outside but stuck in between. “Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects” (215). In the postcolonial world, culture neither belongs entirely to the colonial society nor to the colonized society but lies in the common ground where the two meet. Bhabha believes that culture confronts differences and exists in the intermediate spaces. This is not only a physical space for him, but also a mental, symbolic space.

“The colonial hybrid is the articulation of the ambivalent space where the rite of power is enacted on the site of desire, making its objects at once disciplinary and disseminator” (216). Bhabha specifically utilizes Afro-American artist René Green’s work “Stairwell” in his book to describe this shared space. Bhabha likens the stairwell to this hybrid space, an in-betweenness, because the stairwell belongs neither to the upper floor nor to the lower floor; it is positioned between two floors. “The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower” (Bhabha, *The Location* 37). In this sense, Bhabha cites this work to concretely illustrate in-betweenness and cultural hybridity. In this hybrid environment, two cultures cannot destroy each other; they interact with each other.

2.4. Third Space

Societies intertwine and form the third space. This is a hybrid area where different cultures and identities come together. This is in-betweenness and carries traces from two different cultures. As Bhabha mentions in his book *The Location of Culture*, the concept of Third Space, “The transformational value of change lies in the rearticulation, or translation, of elements that are neither the One nor the Other but something else besides, which contests the terms and territories of both” (51). In this area, two cultural structures overlap, creating a new and hybrid coexistence. According to him, third space creates a new formation by affecting both societies, and this space emphasizes that identities are in a state of change and transformation. According to the theory of third space, “The intervention of the Third Space of enunciation, which makes the structure of meaning and reference an ambivalent process, destroys this mirror of representation in which cultural knowledge is customarily revealed as an

integrated, open, expanding code” (Bhabha, *The Location* 37). Homi Bhabha’s theory of the third space is based on confusion and intertwining. Both cultures clash in this space. Here, neither the colonizer nor the colonized prevails; instead, it is a space containing the characteristics of both sides where the cultures collide and intermingle. Moreover, in this space, as in hybridity, there is no fixity but constant change and transformation. Identities are constantly evolving and changing.

“These ‘in-between’ spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself (*The Location* 34). The colonizer attempts to civilize the colonized, but in doing so, they attempt to make the local population more like themselves. No matter how hard they try, imitation cannot be perfect. Those who imitate the colonial power are ridiculed for not being sufficiently like the colonial power. This leads to division and ultimately develops into a resistance movement that undermines colonial authority. The colonial state essentially creates a hybrid identity within the third space that resembles the local identity itself, but then, believing this identity to be insufficiently similar, they ridicule it. Thus, the colonial power initiates a resistance movement with its own hands.

By challenging authority and imitating the characteristics of the colonial power, the colonized demonstrate through their actions that they do not submit to authority. This demonstrates that resistance can always occur without conflict or war. Bhabha argues that the modern nation-state structure is also problematic and contradicts the claim that the nation is homogeneous. By speaking foreign languages and incorporating their own experiences into the language, diasporic people disrupt the homogeneous structure of the nation and integrate into society. Languages and cultures collide. Intercultural conflict arises in this third space. Experiences such as transnational migration, diaspora, and colonialism hinder the diversity and uniformity of culture. This underscores the fact that culture is in constant flux. In this realm, boundaries dissolve, and uncertainty prevails. In this sense, the third realm is a region where two cultures sometimes confront each other and sometimes intertwine.

2.5. Mimicry

Bhabha coined another concept to explain the state of hybridity: mimicry, meaning that the colonized society adopts the characteristics of the colonizer. This adoption is seen as an uprising or rebellion of the colonized. They abandon the identity of their own culture and adopt a new identity, and in doing so, they imitate the characteristics of the colonizer, becoming their equals in a sense. Consequently, the colonial society comes to the same level as the group it deems inferior, and the superiority of the colonial society weakens. This can be interpreted as the rebellion of the colonized society. For Bhabha, “[c]olonial mimicry is 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” (*The Location* 105). Mimicry causes an ambivalence that disturbs both the colonizer and the colonized. While the colonizer feels uncomfortable when the society they exploit begins to resemble themselves, the colonized society is forced to relinquish its identity and culture. In his article “Of Mimicry and Man: The Ambivalence of Colonial Discourse”, Bhabha emphasizes that,

Mimicry emerges as the representation of a difference that is itself a process of disavowal. Mimicry is, thus, the sign of a double articulation; a complex strategy of reform, regulation, and discipline, which "appropriates" the Other as it visualizes power. Mimicry is also the sign of the inappropriate, however, a difference or recalcitrance which coheres the dominant strategic function of colonial power, intensifies surveillance, and poses an imminent threat to both "normalized" knowledges and disciplinary powers. (126)

For Bhabha, mimicry is not just simple copying. In postcolonial situations, the colonized people imitate the colonizers, but this imitation also shows resistance. This makes the colonizers feel threatened. The colonized try to act like the colonizers to fit in, but they never become exactly the same. This difference is seen by the colonizers as a kind of rebellion.

To be accepted, one must resemble the colonizer, but no matter what, the colonial power cannot fully accept one. This state of incompleteness represents an

insurmountable difference; the colonial society always remains barbaric, different, and exotic in the eyes of the colonial power. The colonial society continues to view its colony as an incomplete entity in need of development. This is because if the colonizer and the colonized were considered the same, this would undermine the colonizer's authority. Because the colonialist does not want his authority to be compromised, he perceives this as a threat. For example, a hybrid identity is a character that has shed its indigenous identity and has become Anglicized but is never accepted as such. The existence of these identities demonstrates the colonial power's incompleteness, and therefore, the colonial power always perceives them as a threat. Imitation is always produced within a limited area and thrives within a constantly demarcated region. This is because the colonial state always seeks to keep this under control. "The great tradition of European humanism seems capable only of ironizing itself" (*The Location* 175). The person imitating attempts to emulate the colonial power while simultaneously adding their own interpretation of it, often distorting it. This initial desire for similarity gradually gives way to a recognition of the difference between the colonial state and the colonized state. This means that hybrid identities increase their awareness of the differences between the two sides over time.

As Bhabha points out in his article "Of Mimicry and Man: The Ambivalence of Colonial Discourse" the distribution of Bibles to the indigenous population of Bengal, a British colony, is a striking example of mimicry. Although Bibles are a Western-important item, they are highly sought after in Bengal, and the indigenous population quickly devours the Bibles distributed by the British. The British are astonished by this influence, but the indigenous population uses the Bible merely as a paper bag. They take an object that holds both cultural and religious significance for the Western world and transform it into an ordinary object in their daily lives. In this way, the indigenous people damaged an asset that the British valued culturally and religiously, thereby damaging their own values. The colonial power may not actually be as strong as it believes. It seeks to create a similarity through the colonial society, but over time, it begins to fear this similarity and enters a struggle with the new, imitative society it has created.

The concepts of hybridity, third space, and mimicry used by Bhabha in his postcolonial theory are frequently used in analyzing literary texts describing the effects

of the postcolonial period. Bhabha's concepts can be examined through issues such as cultural interaction and identity crisis brought about by the postcolonial period. Postcolonial literature allows the effects of this period to be examined through literary texts. In particular, novelists who reflect the impact of the postcolonial period in their works are, as Bhabha states, "political survivors become the best historical witnesses" (*The Location* 29). By reflecting the postcolonial world in their own experiences, they draw attention to cultural interaction, language exploitation, and identity crisis.



CHAPTER III THE ANALYSIS OF *THE COLONY*

Audrey Magee's novel *The Colony* describes the daily life of an island off the west coast of Ireland. The story begins with an English painter coming to the island, and then with the arrival of a French linguist, the lives of the locals on the island initiate to change. The novel describes how the cultural identity on the island changes and transforms when two foreigners set foot on the island. The main themes in the novel are cultural identity and language issues. British rule radically changed Ireland's cultural identity, language, and religion. The attempt to impose the English language affected the national feelings of the Irish. Due to years of British pressure on Ireland, English was adopted by the Irish. As a result, the use of Irish decreased, and local people started to use English. *The Colony* focuses on the loss of the Irish language.

In a postcolonial world, even on a solitary island, the arrival of two strangers deeply affects the local people on the island. The islanders who are loyal to their traditions, endeavor to preserve their culture and language. Rejecting modernity, islanders still receive news from the rest of the world via radio. The life of the islanders, who have a traditionalist attitude, changes when two strangers come to the island. British painter Mr. Llyod demonstrates from the road that he is unsuitable for the island and traditional life. Mr. Lloyd says, "[i] have come to paint the cliffs. That's all" (Magee 29) and settled in a house on the island. Here he becomes close to an island family.

The eldest member of this family is Bean Uí Fhloinn, who only speaks Irish and cannot understand English. Bean Uí Fhloinn, who has a traditional character, spends his days smoking a pipe and listening to the news on the radio. The radio news in the novel reminds us that, beyond the daily life on the island, there is a great internal conflict on mainland and that there is a significant conflict between Catholics and Protestants. Bean Uí Fhloinn's daughter, Bean Uí Néill, is Mairéad's mother and James' grandmother. She lost her husband, child, and son-in-law while fishing at sea. Bean Uí Néill, who is quite effective in daily life, speaks Irish but can understand a little English. Mairéad, one of the main characters, is a woman who has lost her husband. Mairéad, who is in mourning, begins to break away from her traditions with

the arrival of foreigners on the island and gradually supports modernity. Although Mairead speaks Irish with her relatives, she can understand and speak English. Mairead has a son named James. He is the youngest male member of the family and is asked to be a fisherman like his father and grandfather. As the only surviving male in the family, he has a huge responsibility, making him one of the important characters at the center of the story. However, the arrival of a stranger to the island affects James' character, and James is stuck between traditional life and modernity.

With Mr. Lloyd's arrival, many things change on the island. First of all, the islanders don't like a stranger coming to their island. This island, home to only 92 people and 12 families, is depicted as quite isolated, on the edge of Europe (Magee 24). Because he's English, the islanders keep their distance from Mr. Lloyd, not wanting him to come among them. They even take a stand against Michael, the materialist who brought him to their island. The islanders want Mr. Lloyd not to paint them, and the islanders don't want to be portrayed through the eyes of a stranger. Despite the reactions, Mr. Lloyd finds a place for himself on the island and begins using the house of Michael's brother, who lives in America, as a studio. During his stay, James and his family provided basic food and drink, receiving money from Michael to cover these needs. While everyone is wary of Mr. Lloyd, James wants to get to know this painter from England. James, who begins regularly bringing meals to his room, notices Lloyd's paintings, and they begin to talk about them.

Over time, a friendship develops between James and Mr. Lloyd. James shares his thoughts on Mr. Lloyd's bird drawings and the effect of light on the sea, prompting him to notice flaws in his drawings. Mr. Lloyd, who had previously purchased a book on birds in England, finds it difficult to use on this island off the coast of Ireland. He struggles to identify the birds and, as a result, seeks help from James, a resident of the island who is more knowledgeable about the birds. With this help, James asks the artist for drawing paper and paints. James begins painting with Mr. Lloyd, becoming his assistant. Mr. Lloyd teaches him some painting techniques. James meets Mr. Lloyd and begins working as his assistant. Mr. Lloyd is deeply impressed by James's work and proposes a joint exhibition. James, unwilling to become a fisherman, accepts the offer and begins to develop his painting skills.

Meanwhile, a French linguist named JP arrives on the island. JP, who is conducting a research thesis on the loss of the Irish language, returns to the island this summer and, as he did last summer, aims to converse with the family. While the eldest speaks only Irish, the youngest, James, speaks both Irish and English. Making a sociological observation about this language difference between generations, JP spends his days on the island with Bean Uí Fhloinn, the oldest member of the family. JP tape-records his conversations with her and uses these recordings as sources for his thesis in the evenings. According to JP, the linguist, for the accuracy of his research, the family should not converse with an English-speaking stranger from outside the island. Consequently, JP always perceives Mr. Lloyd as a threat to the island and, in particular, to the integrity of his thesis. This leads to constant clashes between Mr. Lloyd and JP. He refuses to acknowledge the family's closeness to Mr. Lloyd and believes he is disrupting the family's traditional structure. Living in separate houses that share a courtyard, Mr. Lloyd and JP cannot even share a common courtyard, and they often fight. One arrives on the island seeking to paint in silence, while the other aims to write a thesis about the loss of Ireland by conversing with the islanders. Both attempts to exert pressure on the islanders and somehow provoke their transformation. In a sense, two foreign characters, one English and one French, act as colonial powers, attempting to dominate and impose their will on the islanders of Ireland.

English painter Mr. Lloyd and French linguist Jean Pierre represents colonial powers on a remote island off the coast of Ireland. While Frenchman JP states that he doesn't want the country's language to disappear and wants to preserve it, he attempts to control the lives and wishes of the islanders to ensure the continuity and validity of his thesis. For example, he states that it's wrong for Mairead's son James to speak English and believes that James should live isolated on the island for the rest of his life to maintain the use of the Irish language. James, on the other hand, wants to do much more than fish and catch rabbits on the island; he wants to go to England and become a famous painter. However, JP constantly tries to dissuade James from this idea with his ideas and words, always reminding him that James's place is on the island. Meanwhile, Mr. Lloyd wants to improve his art and stay in a quiet place, but he finds it troubling that almost everyone there speaks Irish. He expects English to be spoken in his presence. He believes that the Irish language has long been lost, that it is a thing of the past. Mr. Lloyd associates Irish with rural areas, wilderness, and poverty, while

claiming that English is used in education, healthcare, and progress. Therefore, he believes that the islanders should also know English and attempts to impose this idea on the islanders. In his conversations with James, he realizes that James is also open to innovation and that he does not embrace Irish but rather prefers to speak English. In his discussions with JP, Mr. Lloyd reminds him that some islanders, like James, prefer English. ““Languages die,” said Lloyd, “because the speakers give up on them”” (66). This demonstrates that Irish is perceptually associated with rural areas and backwardness, while English is associated with civilization and wealth. Similarly, throughout history, the people of Ireland have been forced to abandon their attachment to their culture and choose English as the language of progress and civilization. Because English always opened new doors for finding jobs and making a living, this situation has caused the Irish language to fall into the background. Similarly, in the novel, James chooses English over his native Irish to become a painter in England and escape island life.

Mr. Lloyd believes that Irish should disappear. For him, English is a common good. As an Englishman, he readily states that Ireland was colonized, and “[l]anguage is a casualty of colonization,” he said. India. Sri Lanka. The French in Algeria” (Magee 153). In this sense, he and JP can never find common ground. Mr. Lloyd is a character opposed to the thesis JP has been striving for months, and this leads to constant arguments between the two. “You’ve always hated the language,” said Masson. “Been threatened by it. Your people treated this language brutally. Savagely. Lloyd crossed his arms and stretched out his legs. Yes, of course, I forgot. The French adored the languages of Algeria, nurtured and nourished the languages of the Berbers and Arabs” (154). JP emphasizes that the English exploited Ireland for centuries, sabotaged the Irish language, and attempted to impose English. Mr. Lloyd, lacking any defense, then points out that another colonial power, France, also made similar attempts. JP was born to an Algerian mother and a French father. JP, who experienced the effects of colonization firsthand, does not want the Irish to disappear, but rejects his mother’s language, Arabic, and instead adopts the language of the colonial power as his mother tongue. Therefore, JP, who possesses a controversial character, does not defend his own country in his arguments with Mr. Lloyd, but rather represents a colonial power like Mr. Lloyd. “Like Algeria, Ireland becomes a “colony” rather than a region of the state exactly where the extension of the British state finds its limit in the deep

recalcitrance of Irish economic and cultural practices to “modern” institutions and subject formation” (Lloyd 382). Like Algeria, Ireland has historically been a colonized and exploited country. Algeria was colonized by the French, while Ireland was colonized by the British. This means that both countries face similar problems. Rather than recognizing this country as part of its own state, the colonial power merely turns it into a territory it exploits and oppresses. Colonized countries tend to embrace their own cultures and languages to foster resilience. Consequently, faced with resistance, the colonial power imposes economic, social, and political impositions.

Not only is the Irish language a mystery, but the two are also unable to share the island. Despite being both foreign and temporary to the island, they embrace it, and both characters strive to establish significant dominance over it. Mr. Lloyd and JP move into Michael’s brother’s house, which is opposite each other and opens onto a shared garden. This shared garden creates significant problems between the two, and both characters are constantly irritated by each other. For example, JP expresses his disturbance like this:

You’ll be there, next door, making noise, and, worse than that, speaking English, an arrogance that I now have to incorporate into my work because your presence influences the outcome, the findings, undermining everything I have done, and I resent that, Lloyd, resent your arrogance, your intrusion, your dominance, your upending of the years that I have spent chronicling the demise of this language. (Magee 75)

The two characters, compounded by centuries of cultural hatred, can’t stand each other. Even the slightest sound or light from the house across from them disturbs them. Even knowing that the other person is in the apartment across from them makes them uncomfortable, as if their space has been violated.

Even a tiny garden turns into a big fight between the two. “A Frenchman and an Englishman squabbling over our turf. They’ve been squabbling over our turf for centuries, said Francis” (72). The islanders, who are disturbed by this bickering between the two, think that this island belongs only to the islanders and that these two foreigners have succumbed to a simple ego battle. They state that the two continue to

quarrel. “Battle of the ego said Francis. France versus England” (69). Although the centuries-long colonization processes have ended, their effects and certain perceptions on characters continue.

Irish is stronger than you think, said Micheál. It is weaker than you believe, Micheál. [...] It’s theirs to kill, said Lloyd. Not yours. Masson shook his head. You can’t speak on this. You have spent centuries trying to annihilate this language, this culture. [...] France is no better, said Lloyd. Look at Algeria. At Cameroon. At the Pacific Islands. (Magee 80)

The issue of language plays a crucial role in this novel. While some Irish people believe that learning English alongside Irish is not a problem, linguist JP argues that Irish people should only speak their own language to preserve the Irish language. He believes this is a necessary practice to preserve Irish culture and history. However, Irish people like Michael and James can easily abandon Irish. Michael brings foreigners to the island every month to earn more money and earns money from them. He knows he needs to learn English, but he doesn’t realize or care that this is also changing the island's native language. James also expresses his desire not to drown while fishing like his father and grandfather, and dreams of something different. To realize these dreams, he needs to know English. He knows that Irish won’t be of any use to him if he goes to England to gain acceptance. Therefore, he asks to be called James instead of Seamus.

Irish author Audrey Magee addresses the disappearance of the Irish language and the conflict between Irish and English stemming from colonial practices. She chooses to write her novel in English. Just as James attempted to imitate Mr. Lloyd by adopting his illustrative techniques, Magee also chose to write in English. While Magee draws on her own experiences and uses English, the national language, in her novel, she also incorporates idioms from Irish, the islanders’ native language. When examined through Bhabha’s concept of mimicry, Magee’s choice to write in English, focusing on the loss of Irish, can be interpreted as an act of resistance or rebellion by imitating English. According to Bhabha’s concept of imitation, the colonized society attempts to rise to the same level as the colonizer by adopting its characteristics. However, the colonizer is dissatisfied with this situation, believing it undermines their authority and

makes them a laughingstock, and therefore sees imitation as a victory for the colonized society. Accordingly, Magee uses English, perceived as the colonizer's standard language, in her novel to draw attention to her own experiences, her own culture, and the problems of her country.

Audrey Magee, a modern Irish writer, has highlighted the problems of postcolonial society. While the novel depicts the island's daily routine through simple dialogue, it is particularly striking that the Irish and British lives are being divided between Catholics and Protestants, often civilians. Furthermore, the fact that these sections are written with a rather objective and unemotional tone further deepens the gravity of the situation. Throughout the novel, readers who read about the islanders' struggles are forced to confront the realities of the news headlines and content heard on the radio, detached from the novel's simple narrative. In this sense, the radio news segments are designed to shake the reader. The daily news reports of the deaths of countless people, amidst the monotony of daily life on the island, suggest that 1979, the year the novel takes place, was marked by sectarian warfare. The fact that the Irish, who lived under British colonial rule for years, were divided into Protestant and Catholic groups even after gaining independence, and that their sectarian differences led to such a conflict, is clearly conveyed. Magee's frank portrayal of the atrocities experienced during these years is quite striking. Her novel aims to remind us of the atrocities that occurred by shedding light on Ireland's recent history.

3.1. Hybrid Identities: Mr. Lloyd, JP and James

Mr. Lloyd arrives on the island with difficulty aboard the Currach, feeling queasy. Believing the Currach could sink, Mr. Lloyd, as a painter, paints himself drowning and struggling in the ocean, fearing he might sink. Francis, Mairead's late husband's brother, mocks Mr. Lloyd, reminding him that he's unsuitable for this place, for this weather. Mr. Lloyd feels insecure, especially as he anticipates the attitude of the people he'll soon meet. From the moment he boards the Currach, he's portrayed as unsuitable and awkward. For example, seasickness, vomiting, and seagulls eating his vomit, suggest that Mr. Lloyd isn't the right person for this island. The island is far more natural and wilder than the one the artist lived in, demonstrating Mr. Lloyd's vulnerability in such an environment. He chooses this island for the tranquility and peace of mind he needs to paint, but from the very beginning, the island reveals just

how difficult and harsh the conditions are. The islanders begin to stare at Mr. Lloyd the moment he first sets foot on the island, and this makes the painter feel alienated. Especially when he takes refuge in Mairead and her family's home, the fact that everyone speaks only Irish further fuels his insecurity. After he left the room, "[o]bnoxious is the only word for him, said Bean Uí Néill" (Magee 26). To insult and humiliate Mr. Lloyd, the islanders call him "sassenach", which means English in Irish but carries a derogatory meaning.

Mr. Lloyd establishes a studio on the island and begins painting there. "Self-portrait: becoming an island man self-portrait: going native" (Magee 13). Coming specifically to the island to paint the cliffs, the painter frequently climbs to the island's higher elevations to examine the hills and attempt to capture what he sees on canvas. While painting the cliffs, he also begins sketching different bird species. He believes a bird book he brought from England will guide him, but it doesn't contain the birds he's looking for. Here, he encounters various and lesser-known bird species unique to Ireland. The resources he brought from England to assist him didn't include these birds, so he had to consult the islanders. As an islander, James was quite knowledgeable about these birds and agreed to assist Mr. Lloyd. James admired Mr. Lloyd's works but claimed that the light reflected off the sea in his works wasn't reflected at the right angle. He also noticed that some bird species' heads and eyes were drawn too large.

As an islander, James was much better at noticing the small details of the island's idyllic life. Therefore, as a city painter, Mr. Lloyd used James's knowledge to improve his own art. For example, he took James along, provided him with drawing paper and brushes, and benefited from his knowledge of the island. This demonstrates that even a painter steeped in art, when viewed from a postcolonial perspective, was attempting to exploit a needy Irishman, much like a colonial Englishman. Mr. Lloyd uses James to obtain information that is important to him. He makes him feel close to him, and James begins painting with him and begins to dream of getting off the island. However, Mr. Lloyd only seeks to improve his own art. He draws on James's ideas and island experience, even stealing his ideas and incorporating them into his own art. In this sense, Mr. Lloyd, like an English colonizer, uses and benefits from the colonized James.

Despite Mr. Lloyd's feelings, the islanders also harbor a distrust for the painter. They absolutely do not want him to paint them, which leads to numerous confrontations between the islanders and the painter. The islanders repeatedly express their unwillingness to be portrayed by an Englishman. James is the first character to offer his assistance. James, the youngest male in the family, begins to prioritize modernity over traditional living after learning painting from Mr. Lloyd. After Mr. Lloyd proposes to James to hold a joint exhibition, James dreams of leaving the island and living as a painter in England. With Mr. Lloyd's arrival, James transforms his identity, becoming a hybrid character. At the beginning of the story, James hunts rabbits to provide for his family's daily needs and maintain his ties to the island's traditions.

However, after he begins painting, he no longer hunts as often and instead picks up a brush and palette; this is a key detail in James's character transformation. He constantly corrects his name from Seamus to James, anglicizing it. This is particularly evident in his constant clashes with JP. He states that he doesn't want James to leave his family because he is the last male member of the family. However, JP's reason for refusing James' departure lies elsewhere. According to JP, James should not leave the island; he should keep his Irish language alive and certainly not learn English. JP wants James to continue living on the island and ensure future generations speak Irish. This creates a rift between James and JP. He constantly addresses James as Seamus, and James constantly corrects him. This causes James to see JP as an obstacle to his dreams and feel closer to Mr. Lloyd. With Mr. Lloyd's help and encouragement, he dreams of becoming a great painter. As Bakhtin points out in his book called *The Dialogic Imagination: Four Essays*,

The hybrid character is not only double-voiced and double-accented... but is also double-languaged; for in it there are not only (and not even so much) two individual consciousnesses, two voices, two accents, as there are [doublings of] socio-linguistic, consciousnesses, two epochs... that come together and consciously fight it out on the territory of the utterance. (Bakhtin 360)

James is a perfect fit for Bhabha's hybrid character. He is the islander who understands and speaks English best, making him a hybrid character. At the beginning of the novel,

James is merely a fisherman, later becoming a painter, and this identity shift also influences his character development. Through this transformation, James dreams of becoming a famous painter in England alongside Mr. Lloyd. James sees art as a tool for transforming his character. The smell of paint makes him feel better than the fish he catches. “I like this smell, your smell, Mr. Lloyd, the smell of an artist, of an Englishman” (Magee 124). His artistic identity allows him to break free from tradition and embrace modernity, innovation, and his dreams. Therefore, James embraces art to pursue his dreams.

While the islanders spoke Irish among themselves, Mr. Lloyd spoke English. This was changing the island’s language structure. Meanwhile, a second foreigner arrived on the island: JP. Unwilling to see the Irish language disappear, he began a thesis on the subject. In his thesis, JP interviewed the inhabitants of this remote island, particularly Mairead and her family, to demonstrate how much the Irish language had been forgotten over the generations and to work to prevent its complete disappearance. In this sense, JP believes that for the continuity of the Irish language, he doesn’t want people speaking other languages to come to the island. He believes that foreigners should also learn Irish. Because, in his opinion, every foreigner arriving changes the island’s linguistic structure and poses a threat to his thesis. JP believes that Irish should continue to be spoken. “The language is not as dead as the English may want it to be” (153). He states that an Englishman might be happy to see the Irish language disappear, and that Mr. Lloyd feels the same way about this island’s language. While Mr. Lloyd claims that Irish has long been forgotten, JP argues that the language can still be kept alive. He argues that the Irish, who lived under British colonial rule for years, should prefer their own language and not use English.

JP, a French citizen, chose to study languages lost to colonization due to the traumas he experienced in his childhood. He has an Algerian mother and a French father. His father was a French soldier who occupied Algeria during the war. There, he meets JP’s mother, and after the war, they return to France together. JP’s mother struggles to live in a country whose language and culture she doesn’t know. Similarly, JP’s father struggles to convince his Algerian wife to accept him into her family. Over time, the two grow apart, and their cultural differences negatively impact their relationship. After JP’s birth, his Algerian mother tries to teach him her culture. For

example, she takes him to a private Arabic language course after school. JP notices that the children here have very dark skin tones and feels out of place. The teacher, knowing that JP's father was a French soldier, treats him poorly compared to the other children. This alienates JP from Algerian culture and Arabic.

Later, JP's father discovers that his mother has secretly taken their son to Arabic courses and is violent towards his mother. He wants JP to learn only French, attend French schools, and eat French food. After this incident, his mother gave up Arabic language classes. Instead of wearing long skirts like her husband's, she started wearing short skirts, just as her husband had requested, and cooked French cuisine. However, JP's mother continued to feel lonely, longing for her own culture and values. This left JP feeling torn between the cultures of her mother and father. "What it was like to be half French, half Algerian, half something, half nothing, a boy in no-man's land" (Magee 239). On one side, he longed to be French, and on the other, he longed to be Algerian. But ultimately, he knew he was neither. This situation stemmed from JP's childhood traumas and the embarrassment he felt at not being able to preserve his mother's culture. He wanted to repay his debt to his mother. He didn't want the Irish language to be lost to colonization and strived to preserve it. For him, "[t]hat Irish is an ancient and beautiful language worthy of our support" (66). This is why he chose to pursue his thesis in this field.

For Bhabha, "[t]he boundary is Janus-faced and the problem of outside/inside must always itself be a process of hybridity, incorporating new 'people' in relation to the body politic, generating other sites of meaning" (*Nation* 15). JP has been influenced by his mother and father's cultures and has become a hybrid character. However, like James, he did not actually adopt his mother's language and culture as a child. He felt he belonged there due to the bullying he faced at school, where he was supposed to learn Arabic, and as a result, he adopted his father's language, French. By adopting the language of the colonizing French, he turned his back on his mother's culture. Therefore, what James actually did was not very different from choosing English for the sake of his dreams. JP could learn Arabic and keep his mother's culture and language alive, but he chose the language of the colonizer, the powerful. Here, the author, Magee, emphasizes that while JP wants to save the Irish language, he doesn't learn his own mother's language, Arabic, and that this is hypocritical. "Why aren't you

in Algeria unpicking the damage caused by the French? Why come here giving out to the English for all their awfulness when you have done exactly the same.” (Magee 154) JP always, while trying to draw attention to the relationship between Ireland and England, Mr. Lloyd points out that France, another colonizing nation, also occupied countries like Algeria. However, JP has no answer to this; all he can think of is his mother, who he thinks will be happy.

3.2. The Irish Island as Third Space

In the novel *The Colony*, the deserted island off the west coast of Ireland appears as a third space, a new place where identities shift and people from different cultures come together. This theory is expressed as a moment when individuals or identities interact and transform one another. As asserted by Bhabha, “[t]hird space, though unrepresentable in itself, which constitutes the discursive conditions of enunciation that ensure that the meaning and symbols of culture have no primordial unity or fixity; that even the same signs can be appropriated, translated, rehistoricized, and read anew” (*The Location* 95). Accordingly, the purity of cultures is not valid, and all, languages, and identities can interact and undergo transformation. The moment when this transformation occurs is called the third space. It doesn’t have to be a physical space; it can also be an imaginary void. In this sense, the island, the most important character in *The Colony*, is our third space; it has both a physical and metaphorical meaning.

The island is a remote and quiet area in the middle of the Atlantic Ocean, at the very tip of Europe. It has very few inhabitants, and the islanders generally subsist by fishing and hunting. Rejecting modernity, the islanders live without electricity or natural gas and survive by selling or using the animals they hunt for food. The island’s only source of news is the radio in their homes, which they use to listen to news of the civil war on the mainland and keep up with current events. The islanders live a very simple and everyday life, with simple routines. They can handle the household chores while listening to the radio. For example, they make tea for breakfast and discuss the traumas of the civil war. The objectively narrated radio news in the novel is accompanied by the islanders’ housewives, who evaluate these news stories within the

novel. These women become emotional when they hear about these inhumane acts of violence. Mairead thinks of her own son, James, when she hears that young people have died there.

The island symbolizes completely different things for each character. For Mr. Lloyd, the island is a quiet place he reached on his journey to refine his art. “I want a studio on the cliffs, he said. Anything at all - just a place to work in silence. It would be better if I was away from the village, said Lloyd. I need to be on my own, said Lloyd” (Magee 85). Here, Mr. Lloyd chooses a remote island in Ireland to get away from everyone and focus on his art, away from all distractions. His arrival, however, disrupts the island’s formerly pure and isolated character. Related to Homi Bhabha’s the third space, “[i]t is in the emergence of the interstices – the overlap and displacement of domains of difference – that the intersubjective and collective experiences of nationness, community interest, or cultural value are negotiated” (*The Location* 34). As expressed above, for Bhabha, the third space is the shared space where colonizer and colonized intertwine. In this sense, from the moment Mr. Lloyd first sets foot on the island, his presence transforms the island from its isolated and pure nature into interstices, the third space. Demonstrating the contrast between Mr. Lloyd’s perspective and behavior in this way, Audrey Magee, who is the author of the novel, points out the importance of Mr. Lloyd considering Homi Bhabha’s concept of the third space. Within this theoretical context, Mr. Lloyd’s arrival impairs the island and sparks conflict between the colonized and the colonizer.

On the contrary, for JP, the island is a bastion of Irish, a place where he believes should be preserved like a museum in order to protect the Irish language; for this reason, the image of the island points out a sacred and precious place in his mind. “This island should be protected from English speakers” (Magee 121). From his standpoint, the setting becomes a linguistic third space with the arrival of Mr. Lloyd. That’s why he puts forward the idea that “We need to protect Irish-speaking areas, invest in jobs and keep the Irish speakers in the west” (122). Given this, the island’s population, especially the young ones, will stay on the island like James and reject modernity while holding on to their traditions. As JP stated in his thesis, “[i]rish became a second-class language, stirring a quiet linguistic civil war that, like the religious divide, lives on in modern Ireland” (113). JP’s entire goal is to restore this second-class language to its

everyday spoken form. Here, Magee essentially conveys his own thoughts to the reader through JP; by doing this Magee's intention in the novel is based on the protection of the Irish language from external potential risks. In other words, this novel, through the lens of Audrey Magee, is an attempt to revitalize the Irish language.

Bean Uí Fhloinn, who is the great-grandmother of James, is a figure opposed to the concept of third space; in her mind not only does modernity harm the culture, but it also leads to the disappearance of Irish traditional life. Even though she is unable to read and write, Bean Uí Fhloinn follows the outside world via radio. Through this approach, she holds a pivotal character in JP's thesis. JP emphasizes Bean Uí Fhloinn in his mind;

Bean Uí Fhloinn, defiant in your presence, in your speech, refusing to modernise, to adapt to this English invasion, refusing to pepper your language with this other language, to make yourself seem more relevant, for you understand your relevance, to the language, to the island, to me, old woman as totem, reminding us of what is being lost, of how life used to be. (Magee 96)

The existence of Bean Uí Fhloinn, a character so deeply rooted in the Irish language that it contradicts Bhabha's concept of a third space, is crucial for the island and the Irish language. "National identity is the cultural outcome of a discourse of the nation" (O'Mahoney and Delanty 2). Bean Uí Fhloinn is the merely character on the island who remains profoundly related to the Irish language, culture, and identity, thus she never experienced linguistic decay. Along with this, her language has never been corrupted, and in this sense, it is significant for both the Irish language and the island. While maintaining her own culture and language, Bean Uí Fhloinn continues to knit and smoke her pipe. She absolutely refuses to eat the artificial sweets and cakes Michael brings on his currach and even discriminates against the other islanders who queue for these sweets.

Regarding James, however, the island is a place he longs to escape, a place he doesn't want to stay in for the rest of his life. James declares that he doesn't want to drown while fishing like his father and grandfather, and he searches for ways to escape. With Mr. Lloyd's arrival, he believes the island is approaching salvation. When Mr.

Lloyd comes, it gives rise to James to transform into a hybrid character. Using Mr. Lloyd's art studio and feeling of closeness to him can be considered James' first step into the third space. Homi Bhabha employs the third space as "[t]he 'liminal' space, 'in-between' the designations of identity, becomes the process of symbolic interaction" (*The Location* 37). Hence, the art studio transforms a third space for James. He envisions traveling with Mr. Lloyd to London, where he and Mr. Lloyd will hold a joint exhibition. "To absorb the smells of oil and paint that will soon be my smells, the Irish island boy in London, no longer smelling of salted water, dead fish and rotting rabbit blood" (Magee 283). These new smells are regarded the beginning of a new life for him. However, when Mr. Lloyd abandons him, he is once again confined to the island, returning to a life he doesn't want to live. Through the lens of Homi Bhabha, the writer Magee portrays Bean Uí Fhloinn as a character opposed to the concept of third space, while she presents James as a character who fully embraces this space. Magee's perception of James and Bean Uí Fhloinn creates opposition in the novel; James represents modernity, and his great grandmother signifies traditionalism.

For Mairead and the other women who live on the island, experience the same daily routine and continuity. These daily routines include cooking and washing dishes. At the same time, these women see the island as a protective haven from events on the mainland. Because in 1979, in the year when the novel takes place, many Protestants and Catholics had been killed in the sectarian wars in Ireland and England. For this reason, the women felt safe on the remote Irish island, far from this brutality. As it is indicated, when the colonizer and the colonized come together, this situation creates an environment of uncertainty. In line with him, this ambiguous space leads to the overlapping of the two sides. Bhabha's concept can be seen in *The Colony*, for instance, Mairead, unlike the other women, wanted to escape from the island with her husband before his death by drowning. She longed to abandon the island and live a different life, deserting her rural life for the modern world. However, with the news of her husband's death, she, like James and the others, became essentially confined to the island. At the end of the novel, Mr. Lloyd and JP, two strangers who arrived on the island, leave; while James, Mairead, and the other islanders continue to live on the island. In this sense, the island appears as a space where diverse cultures come together, as depicted in Bhabha's third space theory. "The young widow island woman as they have never seen me, my skin, my body, shimmering with energy, with

vibrancy, a vitality that will be whisked away from here, carried off to live in London, in Paris, in New York” (265). Besides, when Mairead poses nude for Mr. Lloyd’s painting of the islanders, she enters a cultural third space. Transformed by this interaction into a hybrid character, she may not be able to leave the island. Since she poses nude in Mr. Lloyd’s art studio, her artistic existence can reach global dimensions. Additionally, she believes that, like her husband Liam, Mairead will one day die, but her artistic existence will endure through this painting. This closeness to Mr. Lloyd leads Mairead to enter a cultural third space. Here, Magee objectifies Mairead, who embraces the traditional female role, and re-presents her differently. This transformation causes Mairead to become a hybrid character. Furthermore, Mairead, through this painting, seeks a kind of eternity by re-creating her own self, which also signifies a change in the eyes of the colonizer, Mr. Lloyd.

Mairead, being one of the young women on the island, is admired by many men as JP and Mr. Lloyd. On the one hand, she has a secret affair with JP, a Frenchman who comes to the island for a few summers to write his thesis; on the other hand, she undresses and poses nude for a painting of the islanders by Mr. Lloyd, an English painter who comes to the island. Mr. Lloyd, who is the painter, and deeply affected by Gauguin, the French Painter. The reason he mentions Gauguin is that the famous painter’s life resembles his own life. When Gauguin is bored with life, he goes to Tahiti, which is occupied by French people. Here, Gauguin paints indigenous people within different styles as mythologically or erotically. However, in Magee’s *The Colony*, Mr. Lloyd is the one who comes to the colonized island as the representative of the colonizer country. In the novel, Mr. Lloyd depicts situations like a description of paintings. For sure, the reader has no chance to see his paintings, whether they are good or not, yet, thanks to Mr. Lloyd’s descriptions, the reader can read the information about the paintings. Just like another colonizer representative, his idol Gauguin, more than once, Mr. Lloyd paints the indigenous people, especially the women, of the island in the themes of mysticism and eroticism. One of them is the portrait of Mairead, whose name resembles the Virgin Mary. Here, in this painting, she is half-naked in the center of the painting. The description of this painting is “island series: woman with feathers, after Gauguin” (Magee 205). Here, it can be seen that Lloyd, the representative of the colonizer side, depicts Mairead in terms of a sex object. After this, he starts questioning both his own ideas with Gauguin’s in the context of

colonialism, “[b]ut not in the French colony of Tahiti where Gauguin painted. Closer to home. Closer to all of us here this evening. The questions he poses are about Ireland. About us. About the British relationship with Ireland. The former British colony of Ireland” (272). By looking at this, Mr. Lloyd is aware that he is the colonizer. Like Gauguin, he comes to this remote island and creates a representation of the islanders. Even though the islanders specifically express their unwillingness to be represented by an Englishman, Mr. Lloyd, like any colonizing power, ignores the colonized people and exploits the locals for his own art.

Mairead is the only character whose sexuality is explicit throughout the novel. Her secret affair with JP and subsequent undressing for Mr. Lloyd’s painting sparks a backlash from the traditional islanders. Francis, the brother of Mairead’s deceased husband Liam, is particularly opposed to Mairead undressing for an Englishman because he, too, is in love with her. At the end of the novel, when Francis learns of the painting, a major argument erupts. Francis is furious to learn that Mairead has undressed for an Englishman. “Liam’s wife is not taking her clothes off for an Englishman. She laughed. She can fuck a Frenchman but not take her clothes off for an Englishman. Is that it, Francis? You’re a slut, Mairead. An English-speaking slut” (301). Here, Francis claims that Mairead undressing for an Englishwoman is even more wrong than her being with a Frenchman. This means that, in the eyes of the Irish, even two foreigners—one English and one French—are different from one another. Author Audrey Magee demonstrates here that while an islander’s relationship with a Frenchman may be tolerated, any intimacy with an Englishman is unacceptable. This is because the colonizer, Mr. Lloyd, positions the colonized, Mairead, naked, at the center of the painting. This centralizes the representation of women from the colonizer’s perspective, which, when examined from a postcolonial perspective, allows the female body to be viewed, like a piece of land, as a space to be explored and exploited. This is the fundamental reason for Francis’s anger at Mairead. This means that the Irish, who lived under English colonial rule for many years, are objectified in the presence of an English painter. The female body is objectified, and the shared space where this entire debate unfolds is, as Bhabha points out, designated as the third space. Bhabha defined that, “[t]he nonsynchronous temporality of global and national cultures opens up a cultural space – a third space – where the negotiation of incommensurable differences creates a tension peculiar to borderline existences”

(*The Location* 392). In this sense, Mairead's transformation into a hybrid character and her interaction with Mr. Lloyd and JP, who represent colonial powers, lead her into the third space. Furthermore, Mairead, a widowed islander, breaks the specific patterns assigned to her and undresses for Mr. Lloyd's painting in search of artistic immortality. This can be interpreted as Mairead reestablishing her identity as an islander. As a result of this interaction, she enters the constantly transforming third space Bhabha describes, which lacks specific patterns and boundaries.

The solitary island on the west coast of Ireland in the novel *The Colony* appears as a third space, a new place where identities change and people from different cultures come together. At the end of the novel, can be seen in the depiction of the island prepared by Mr. Lloyd, the islanders and the two foreigners who have just arrived on the island are positioned in certain places within the composition of the painting, and he "give each islander a symbolic object" (Magee 253). Mr. Lloyd, who transferred his experiences during his time on the island to his painting, this painting is a part of cultural interaction. In this sense, in the novel, this painting represents the third space. At the end of the novel, Mr. Lloyd, applying the idea he received from James, depicts the island in a variety of compositions, including all the islanders, former islanders, and the painter's Irish myths. Mr. Lloyd, who openly stole James's idea of depicting each islander with an object, rather patronizingly states that this was not stealing, but merely borrowing ideas. "That's what artists do, James. Take from each other, learn from each other" (254). This suggests that this painting was created through the interaction between Mr. Lloyd and James. From the perspective of Mr. Lloyd, who incorporates his experiences from his time on the island into his paintings, this piece is part of a cultural interaction. In this sense, this painting represents the third space in the novel.

The islanders listen to one of the darkest periods in Irish history on the radio. There's a stark contrast between the violence of the outside world and the islanders' daily lives. Compared to the violent news they hear on the radio, the problems facing the island seem trivial. It lists events that occurred in Ireland and England between June and September 1979. These reports are presented in a rather unemotional and objective manner, containing only names, ages, and details such as their Protestantism or Catholicism, or their party affiliation. Police officers, soldiers, IRA members, and

citizens killed simply for being Catholic or Protestant are listed matter-of-factly. Meanwhile, the reader continues to read about the continuity and routines of island life. One of the most significant of these events was the Lord Mountbatten Attack. Lord Mountbatten was a cousin of Queen Elizabeth II and a retired naval officer. He was assassinated by a bomb planted by the IRA on his own boat. He also killed one of his two grandchildren and a student working on the boat (Magee 244). These two young men were of a similar age to James. Therefore, this radio report had even greater significance for James's family. At the time of this news, James had decided to go to England with Mr. Lloyd to exhibit. Mairead and the other family members were deeply concerned about James's visit. They believed that, as an Irishman, England would be dangerous for James.

3.3. Mimicry Through James

Mimicry can be examined through his relationship with the English painter Mr. Lloyd, who had arrived on the island. Upon Lloyd's arrival, James discovered his talent for painting and began painting alongside him. He began practicing his art using his techniques and objects. James, who lived a traditional life, gradually became influenced by Mr. Lloyd and began to adopt the cultural characteristics of the colonist. He aspired to emulate Mr. Lloyd and be on his level. Drawing on his experiences of island life, James began to use different perspectives in his paintings. By combining Mr. Lloyd's technical knowledge with his own, he brought new and different interpretations to his works. Mr. Lloyd congratulated him on his paintings. He particularly appreciated the idea of each woman holding a different object to represent her in his painting of his mother, grandmother, and great-grandmother. In fact, Mr. Lloyd was so impressed by this idea that he later incorporated it into his own large painting, depicting all the islanders with a single object. Thus, James fostered resistance and rebellion through the concept of imitation.

Mimicry is seen numerous times throughout the novel, primarily through James and Mr. Lloyd. To reiterate Homi Bhabha's point, it means that the colonized indigene imitates the colonizer, trying to emulate him but ultimately failing to be exactly the same. Mr. Lloyd is also compared to other painters in the novel. "Isn't every cliff painter trying to emulate Monet? I am not trying to emulate anybody. Least of all Monet" (Magee 67). After he reveals that he came specifically to paint cliffs, JP

suggests that his work might bear a resemblance to Monet's. However, Mr. Lloyd strongly disagrees, stating that he finds Monet's work quite boring. The English painter claims that he has never imitated anyone in his art and that his work is entirely original. In contrast, later in the novel, he takes James' idea and uses it for his own painting. Here, James confronts Mr. Lloyd about stealing his painting idea, but Mr. Lloyd states that it wasn't plagiarism; they were merely influenced by each other. "To me, it's a version of what has gone before. An amalgamation. James laughed. Magpie art, Mr Lloyd. And yours will be better, James. I suppose we'll find that out when I get to London. I suppose we will, James" (277). James compares Mr. Lloyd's art to magpie art. This leads to a conflict between the two. From a postcolonial perspective, Magee demonstrates that the powerful colonizing state, England, can exploit the raw materials and needs of the local population for its own benefit. "He's a magpie, James. He's an Englishman and an artist" (258). James' great-grandmother, Fhloinn, compares Mr. Lloyd to a magpie. Because the magpie is known for carrying vibrant, shiny objects to its nest, Magee compares Mr. Lloyd's similar practice of stealing James's best ideas and using them for his own art. Thus, like a magpie, Mr. Lloyd copy the thoughts of the exploited and oppressed, just as an English colonizer would, and uses them for his own good.

As stated by Homi Bhabha, "[m]imicry does not merely destroy narcissistic authority through the repetitious slippage of difference and desire. It is the process of the fixation of the colonial as a form of cross-classificatory, discriminatory knowledge in the defiles of an interdictory discourse" (*The Location* 181). Hence, while the colonized attempt to undermine the colonizer's power through mimicry, the colonizer never feels close to the natives. For the colonizer, the natives are always far removed from civilization, similar to the colonizer but never equal. In this sense, a similar relationship exists between James and Mr. Lloyd in the novel. "Mr. Lloyd, you're not understanding the light at all, you have it sitting on the top of the sea, but it doesn't do that, does it? No, it buries underneath, diving between the waves as a bird might, lighting the water from below as well as above. I'll show you how to do it, Mr. Lloyd. If you let me. If you let me use your paints" (Magee 123). James tries to correct Mr. Lloyd's mistakes in his painting by using his brushes and painting utensils. James claims, as an islander, he has greater knowledge and experience of the island than Mr. Lloyd and therefore possesses a much better observational ability. Here, with this

gesture, James attempts to copy Mr. Lloyd, the colonizer's representative, and imitates his characteristics. James, who initially knew nothing about painting and had never even held a brush, gradually realized Mr. Lloyd's mistakes and believed he could do better. From a postcolonial perspective, this situation in the novel can be explained by Bhabha's concept of mimicry. For Bhabha, "the Janus-faced ambivalence of language itself is in the construction of the Janus-faced discourse of the nation" (*Nation* 14). In this regard, the ambiguity of culture and language can be explained through mimicry. To achieve civilization, James abandons his own culture and language, choosing the language of the colonizer, England. He attempts to emulate Mr. Lloyd, an Englishman, by imitating him. As Bhabha states, this imitation is "[a]lmost the same, but not quite" (*The Location* 173). No matter how hard he tries, James can never be the same as Mr. Lloyd. Their experiences, perspectives on life, and backgrounds are vastly different, and this difference is reflected in their art, demonstrating that the two will never be the same.

Mr. Lloyd proposed to open an exhibition in England with James. However, from his perspective, James' paintings are better than his because they offer a different perspective. Mr. Lloyd says James "the apprentice better than his master" (Magee 281). Nevertheless, Mr. Lloyd's decision to use James' idea to create a new, larger painting causes a rift between the two. Mr. Lloyd points out that this is perfectly normal and that by using James's idea, he has created a much different and greater art. Mr. Lloyd's decision to steal James' idea and create a new, larger painting creates a rift between the two. Being a colonialist, Mr. Lloyd does not want the society he exploits to surpass or leave him behind. Recognizing James' talent, Mr. Lloyd later refuses to allow James to participate in the exhibition, further straining their relationship. From a postcolonial perspective, Audrey Magee attempts to portray James and Mr. Lloyd through the master-slave dichotomy. Mr. Lloyd, as an Englishman, represents the master, or colonizer, while James, as an islander, represents the slave and the colonized society. This suggests that while the relationship between the two is initially good, they later become rivals. Over time, Mr. Lloyd recognizes James' success and doesn't want it to overshadow his own. He initially appears to be trying to protect James, using the deaths of the Irish in England as an excuse, but later refuses to exhibit James' paintings, suggesting that his true motivation is to see James achieve artistic success and not surpass him.

As they leave the island, Mr. Lloyd states he will take James' works to the exhibition. But in the end, "[h]e looked around the emptied room, at the canvas frame scattered in fragments across the floor, at the six paintings for the exhibition in London, bound in cardboard and white string, waiting still by the door, as he had left them, as Lloyd had left them" (Magee 304). James finds his paintings unopened in Mr. Lloyd's file in his room. In this respect, Mr. Lloyd is disturbed by James' imitation and resemblance to him. As Bhabha emphasizes, "[t]he menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (*The Location* 129). Consequently, as explored in the novel, the concept of imitation in the postcolonial context involves both similarity and threat. In a sense, James, an Irishman, emulates Mr. Lloyd, an Englishman, develops an interest in painting through him, and believes that one day he will become a painter like him and gain a respected identity in England. In this way, resembling Mr. Lloyd is like a key to escaping the island. On the other hand, this similarity can also be perceived as a threat by the colonial power.

As seen in the novel, Mr. Lloyd initially proposes a joint exhibition but eventually abandons the idea. James's success bothers him, and he doesn't want James, a talented new artist, to be the center of attention at their upcoming exhibition in England. He begins to see James as a threat to his own art. Consequently, he tries to dissuade James from performing in England. He tells him he'll open the exhibition later and that he needs to go to England first. He also tries to belittle James by saying he needs to study art first. All of this reveals his discomfort with this similarity as an Englishman. "An island boy with fish. No longer an artist, an apprentice. No longer holding brushes but fish. I am a boy with fish. An island boy. Hunter. Gatherer. Provider. But not artist. He doesn't see me as an artist. Does not want me to be seen as an artist. For there is only one artist. And it is not you, James Gillan" (Magee 284). Early in the novel, Mr. Lloyd paints James with rabbits in his hands. Later, as he learns to paint, he changes this image, starting with a brush in one hand and a paint in the other. However, seeing that he is good at painting, Mr. Lloyd portrays James as an islander again in his final painting. He paints a fish in each hand of James and demands that he be depicted solely as an island fisherman. This shift in the depiction of James in the paintings is the most obvious indicator of Mr. Lloyd's sense of loss of authority and the sense of threat he feels. At the end of the novel, after Mr. Lloyd has boarded

the currach alone, James goes to Mr. Lloyd's studio and finds the paintings he had been preparing for the exhibition for months. Mr. Lloyd had not taken his paintings with him for the exhibition. Here, as Bhabha points out above, mimicry can pose a threat from the colonizer's perspective. Consequently, Mr. Lloyd doesn't want James to be a more successful painter than him. He draws on James's cultural heritage and uses this knowledge to improve his art, but ultimately fears seeing James as his equal. He wants to obstruct him and belittles him by stating that the island is the right place for James. In this way, Magee, demonstrates resistance to colonial power through the concept of mimicry. *The Colony* is a novel that examines the relationship between England and Ireland through different characters and different dimensions. As indicated by Bhabha above, the novel was written to pose a threat to the colonizer.



CONCLUSION

This thesis aims to examine the colonizer-colonized relationship through the Irish and English characters in Audrey Magee's novel *The Colony*, and Bhabha's postcolonial concepts such as hybridity, third space, and mimicry. The relationship between Mr. Lloyd, a reflection of colonial English society, and James, a reflection of colonized Irish society, is not simply a master-apprentice relationship. This relationship, combined with the contributions of their respective cultures and values, emerges as a binary opposition between the two characters. Therefore, one side represents the colonizer, the other the colonized. When England colonized Ireland for centuries, it attempted to suppress Ireland socially, politically, and administratively. As a result, language, culture, and social structure were affected. The colonial society attempted to impose its own language and culture on the colonized society. This resulted in the degradation and even extinction of the language, culture, and social structure of the colonized indigenous people. Colonialism attempts to transform a country by corrupting its language, religion, and culture, making it conform to the values of the colonizer. This occurred both in England and Ireland for many years, and the effects of the consequences can still be seen.

Firstly, characters such as James, Mr. Lloyd, and JP in the novel were examined through Homi Bhabha's concept of hybridity. Here, the focus was on the intertwined identities created by the colonial encounter. The study demonstrates that Homi Bhabha's concept of hybridity is not merely a theoretical idea in the novel but is concretely manifested through the characters. The characters James, Mr. Lloyd, and JP illustrate how colonial encounters have a transformative effect on identities. In this direction, James begins to paint because of his interaction with Mr. Lloyd, and his resemblance to Mr. Lloyd increases. This causes him to become a hybrid character. Cultural identities are open to change, and these identities cannot remain fixed in a post-colonial environment. Pure identities cannot exist in a post-colonial environment; all identities are associated with each other. Characteristics of the colonizer can be seen in the colonized local people, although this is not necessarily conscious. However, changes such as actions and way of thinking can be observed. In this sense, after James meets Mr. Lloyd in the novel and begins to spend time with him, he reshapes his

cultural identity, which causes his identity to shift and transform rather than remain fixed. Similarly, Mr. Lloyd, on the island where he comes to be alone and unwind, behaves like an islander, eats like them, and begins to live in a simple routine like them. This situation causes Mr. Lloyd's identity shifts and leads him to transform himself into a hybrid character. Additionally, the linguist JP is a hybrid character, due to his Algerian mother and French father, he has been raised with the values and cultures of two different societies since childhood. Due to his identity conflict, JP is a character caught in between, unable to feel like he belongs to either side. These characters demonstrate that pure and unchanging identities are impossible, that identities are always intertwined, constantly interacting, and open to change. Therefore, the novel definitively reveals that hybridity is an inevitable and defining aspect of identity in the postcolonial context.

This analysis demonstrates that the island in the novel clearly and powerfully represents Homi Bhabha's concept of the third space. In this sense, this space is a multi-voiced environment where cultural differences meet and intersect, incorporating elements from both cultures. The island in the novel is analyzed as a magnificent example of the third space. The characters' mutual nourishment, the interweaving or confrontation of different cultures, constitutes the third space. The interactions, mutual learning, and tensions between the characters demonstrate that the third space is not merely a physical space, but also a cultural and symbolic one. Furthermore, the large painting prepared by Mr. Lloyd at the end of the novel, which includes all the islanders, symbolizes the third space. This painting is a significant representation of the interweaving and simultaneous depiction of diverse ideas and cultures. Bringing all the island inhabitants together, different cultures and perspectives can coexist. In this analysis, this environment, where all the diverse characters of the island are present and there is a multitude of voices, turns out to be a good representation of third space.

This study exposes that the concept of mimicry is clearly and distinctly represented in the novel as defined by Homi Bhabha. As seen in the novel, James is beginning to paint under Mr. Lloyd's guidance, and the imitation of his artistic understanding represents the forced resemblance of the colonized subject to the colonizing power. Mr. Lloyd initially wanted to make James a painter like himself and offered to hold an exhibition with him. However, recognizing James' talent in this

field, Mr. Lloyd reversed this decision and left the island without taking the paintings James had spent months preparing. Mr. Lloyd considers that his own authority had been undermined and therefore did not want James to be as successful as he was. Moreover, as James realized his talent, he recognized Mr. Lloyd's flaws in painting and declared himself better than him. This situation was examined as the colonized people trying to emulate the colonial power and even exhibiting resistance through this similarity. In this context, through James and Mr. Lloyd, the novel demonstrates that mimicry is not merely a process of conformity, but a mechanism that threatens and transforms colonial power relations. It causes a shift that alters these power relations and inverts the hierarchy, and this power shift is concretely seen in the novel between the characters James and Mr. Lloyd through the concept of mimicry.

All in all, Magee's novel, *The Colony*, depicts the ongoing conflict between England and Ireland through characters on a remote island, focusing on issues of language, culture, and identity in the post-colonial world. Hybrid identities, the third spaces, and the associations between colonizers and colonized are depicted through the routine lives of rural Irish islanders. The novel clearly demonstrates the intermingling of cultures, the gradual decline of language use with post-colonialism, and the impact of identity conflicts. The novel is analyzed through Bhabha's concepts of hybridity, third space, and mimicry. This long-standing conflict between Britain and Ireland is powerfully represented today not only in historical and political spheres, but also in art and literature. *The Colony* can be considered an academic examination of this conflict through literature. The novel plays a significant role in making visible Ireland's confrontation with its colonial past and its efforts to reassert its own voice. Through hybrid character structures, mimicry, and third-place representations, the novel concretely reveals Ireland's search for identity, cultural conflicts, and the process of transformation in colonized Ireland. In this respect, the novel addresses Ireland's colonial experience within a multi-voiced and layered structure, rather than reducing it to a one-dimensional narrative. This work does not claim to represent the entirety of Ireland's colonization process; however, as a contemporary novel, it stands out as one of the literary reflections of a discourse of a free and independent Ireland that has gained strength in recent years. Magee's *The Colony*, while recalling the traumas of the past, also creates a cultural consciousness and an awareness of the future. Therefore, it can be said that, if not in the near future, then in the long term, this novel

will take an important artistic and intellectual place in the historical and cultural narrative of a free Ireland's self-realization process and will have a meaningful position in the canon of Irish literature. *The Colony* will certainly find its place in the picture of a free Ireland's self-realization process.



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