

Critical Analysis of Post Colonial writers

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Abstract

Postcolonial literature is that the literature by people from formerly colonized countries. It exists on all continents except Antarctica. Postcolonial literature often addresses the issues and consequences of the decolonization of a rustic , especially questions concerning the political and cultural independence of formerly subjugated people, and themes like racialism and colonialism. a variety of literary theory has evolved round the subject. It addresses the role of literature in perpetuating and challenging what postcolonial critic Edward Said refers to as cultural imperialism.Migrant literature and postcolonial literature show some considerable overlap. However, not all migration takes place during a colonial setting, and not all postcolonial literature deals with migration. an issue of current debate is that the extent to which postcolonial theory also speaks to migration literature in non-colonial settings.

Key Words:-Feminism, Migration, Nationalism, African Movement, Human Inhabitants.

Postcolonial fiction writers affect the normal colonial discourses, either by modifying or by subverting it, or both. Postcolonial literary theory re-examines colonial and postcolonial literature, especially concentrating upon the social discourse between the colonizer and therefore the colonized that shaped and produced the literature.In *Orientalism* (1978), Edward Said analyzed the fiction of Honoré de Balzac, Baudelaire , and Lautréamont (Isidore-Lucien Ducasse), exploring how they shaped and were influenced by the societal fantasy of European racial superiority. He pioneered the branch of postcolonial criticism called colonial discourse analysis.Another important theorist of colonial discourse is Harvard University professor Homi K. Bhabha, (born 1949). He has developed variety of the field's neologisms and key concepts, like hybridity, third-space, mimicry, difference, and ambivalence.Western canonical works like Shakespeare's *The Tempest*, Charlotte Brontë's *Jane Eyre*, Jane Austen's *Mansfield Park*, Rudyard Kipling's *Kim*, and Joseph Conrad's *Heart of Darkness* are targets of colonial discourse analysis.

The succeeding generation of postcolonial critics specialise in texts that "write back" to the colonial center. generally , postcolonial theory analyzes how anti-colonial ideas, like anti-conquest, national unity, négritude, pan-Africanism and postcolonial feminism were forged in and promulgated through literature. Prominent theorists include GayatriChakravortySpivak, Frantz Fanon, Bill

Ashcroft,NgũgĩwaThiong'o, Chinua Achebe, Leela Gandhi, Gareth Griffiths, AbiolaIrele, John McLeod, Hamid Dabashi, Helen Tiffin, Khal Torabully, and Robert J. C. Young.The sense of identification with a nation, or nationalism, fueled anti-colonial movements within the aftermath of colonialism. Language and literature were factors in consolidating this sense of national identity to resist the impact of colonialism. With the arrival of the press , newspapers and magazines helped people across geographical barriers identify with a shared national community. this concept of the state as a homogeneous imagined community connected across geographical barriers through the medium of language became the model for the fashionable nation. Postcolonial literature not only helped consolidate national identity in anti-colonial struggles but also critiqued the ecu colonial pedigree of nationalism. As depicted in Salman Rushdie's novels for instance , the homogeneous nation was built on European models by the exclusion of marginalized voices.They were made from religious or ethnic elites who spoke on behalf of the whole nation, silencing minority groups.Négritude may be a literary and ideological philosophy, developed by francophone African intellectuals, writers, and politicians in France during the 1930s. Its initiators included Martinican poet AiméCésaire, Léopold Sédar Senghor (a future President of Senegal), and Léon Damas of French Guiana. Négritude intellectuals disapproved of French colonialism and claimed that the simplest strategy to oppose it had been to encourage a standard racial identity for native Africans worldwide.

Pan-Africanism was a movement among English-speaking black intellectuals who echoed the principles négritude. Fanon (1925–1961), a Martinique-born Afro-Caribbean psychiatrist, philosopher, revolutionary, and writer, was one among the proponents of the movement. His works are influential within the fields of postcolonial studies, critical theory, and Marxism. As an intellectual, Fanon was a political radical and Marxist humanist concerned with the psychopathology of colonization, and therefore the human, social, and cultural consequences of decolonization.

Marcus Mosiah Garvey, Jr. (1887–1940), another proponent of Pan-Africanism, was a Jamaican politician , publisher, journalist, entrepreneur, and orator. He founded the Universal Negro Improvement Association and African Communities League (UNIA-ACL). He also founded the Black Star Line, a shipping and passenger line which promoted the return of the African diaspora to their ancestral lands. before the 20th century, leaders like Prince Hall, Martin Delany, Edward Wilmot Blyden, and Henry Highland Garnet advocated the involvement of the African diaspora in African affairs. However, Garvey was unique in advancing a Pan-African philosophy to inspire a worldwide mass movement and economic empowerment that specialize in Africa. The philosophy came to be referred to as Garveyism. Promoted by the UNIA as a movement of African Redemption, Garveyism would eventually inspire others, starting from the state of Islam to the Rastafari movement (some sects of which proclaim Garvey as a prophet).Against advocates of literature that promoted African racial solidarity in accordance with negritude principles, Frantz Fanon argued for

a national literature aimed toward achieving national liberation. Paul Gilroy argued against reading literature both as an expression of a standard black racial identity and as a representation of nationalist sentiments. Rather, he argued that black cultural forms—including literature—were diasporic and transnational formations born out of the common historical and geographical effects of transatlantic slavery.

The "anti-conquest narrative" recasts the indigenous inhabitants of colonized countries as victims instead of foes of the colonisers. This depicts the colonised people during a more human light but risks absolving colonisers of responsibility by assuming that native inhabitants were "doomed" to their fate. In her book *Imperial Eyes*, Mary Louise Pratt analyzes the strategies by which European travel writing portrays Europe as a secure home space against a contrasting representation of colonized outsiders. She proposes a totally different theorization of "anti-conquest" than the ideas discussed here, one which will be traced to Edward Said. Rather than pertaining to how natives resist colonization or are victims of it, Pratt analyzes texts during which a eu narrates his adventures and struggles to survive within the land of the non-European Other. This secures the innocence of the imperialist whilst he exercises his dominance, a technique Pratt terms "anti-conquest." The anti-conquest may be a function of how the narrator writes him or her self out of being liable for or an agent, direct or indirect, of colonization and colonialism. This different notion of anti-conquest is employed to research the ways during which colonialism and colonization are legitimized through stories of survival and adventure that purport to tell or entertain. Pratt created this unique notion in association with concepts of contact zone and transculturation, which are alright received in Latin America social and human science circles.

The terms ask the conditions and effects of encounter between the colonizer and therefore the colonized. Postcolonial feminist literature Postcolonial feminism emerged as a response to the Eurocentric focus of feminism. It accounts for the way that racism and therefore the long-lasting political, economic, and cultural effects of colonialism affect non-white, non-Western women within the postcolonial world. Post-colonial criticism is analogous to cultural studies, but it assumes a singular perspective on literature and politics that warrants a separate discussion. Specifically, post-colonial critics are concerned with literature produced by colonial powers and works produced by those that were/are colonized. Post-colonial theory looks at problems with power, economics, politics, religion, and culture and the way these elements add reference to colonial hegemony (Western colonizers controlling the colonized).

Therefore, a post-colonial critic could be curious about works like Daniel Defoe's Robinson Crusoe where colonial "...ideology manifest in Crusoe's colonialist attitude toward the land upon which he's shipwrecked and toward the Black man he 'colonizes' and names Friday". additionally, post-colonial theory might mean that "...despite Heart of Darkness's (Joseph Conrad) obvious anti-colonialist agenda, the novel points to the colonized population because the standard of savagery to which Europeans are contrasted". Post-colonial criticism also takes the shape of literature composed by authors that critique Euro-centric hegemony. Seminal post-colonial writers like Nigerian author Chinua Achebe and Kenyan author NgugiwaThiong'o have written variety of stories recounting the suffering of colonized people. for instance, in Things fall apart, Achebe details the strife and devastation that occurred when British colonists began moving inland from the Nigerian coast. Rather than glorifying the exploratory nature of European colonists as they expanded their sphere of influence, Achebe narrates the destructive events that led to the death and enslavement of thousands of Nigerians when British imposed their Imperial government. In turn, Achebe points out the negative effects (and shifting ideas of identity and culture) caused by the imposition of Western religion and economics on Nigerians during colonial rule.

Conclusion

Power, Hegemony, and Literature Post-colonial criticism also questions the role of the Western literary canon and Western history as dominant sorts of knowledge making. The terms "First World," "Second World," "Third World" and "Fourth World" nations are critiqued by post-colonial critics because they reinforce the dominant positions of Western cultures populating First World status. This critique includes the literary canon and histories written from the attitude of First World cultures. So, for instance, a post-colonial critic might question the works included in "the canon" because the canon doesn't contain works by authors outside Western culture. Moreover, the authors included within the canon often reinforce colonial hegemonic ideology, like Conrad. Western critics might consider Heart of Darkness an efficient critique of colonial behavior. But post-colonial theorists and authors might afflict this perspective: "...as Chinua Achebe observes, the novel's condemnation of European is predicated on a definition of Africans as savages: beneath their veneer of civilization, the Europeans are, the novel tells us, as barbaric because the Africans. And indeed, Achebe notes, the novel portrays Africans as a pre-historic mass of frenzied, howling, incomprehensible barbarians."

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