Journal Of the Iraqia University (66-1) March (2024)

ISSN(Print): 1813-4521 OnIine ISSN:2663-7502
Journal Of the Iraqia University
available online at: https://www.iasj.net/iasj/issue/2776

Voices from the Margins: Investigating the Postcolonial experiences in selected Poems

Assist. Lecturer. Estabraq Ali Alwazzan English Language and Literature University of Basra/ College of Arts
estabraq.ali@uobasrah.edu.iq

اصوات من المهمشين : دراسة مفاهيم مابعد الاستعمار في بعض القصائد المختارة

م.م استبرق علي الوزان.
جامعة البصرة / كلية الآداب

10.58564/MABDAA.62.1.2024.786

الملخص

يعتبر أدب ما بعد الاستعمار أرضاً خصبة للنقد والتحليل حيث زاد اهتمام القراء والكتاب والنقاد فيه كونه يتناول قضايا التاريخ والحروب والسلام والمعاناة والثقافة وحياة الناس وغيرها. يسعى هذا النوع الادبي الى فهم ثقافة وتاريخ المستعمر والاراضي المحتلة حيث ان العلاقة بين ثقافة السكان الأصليين وثقافة المستعمر هي المحور المركزي لنهج ما بعد الاستعمار. ومن اهم الرواد في هذا الادب تشينوا أتشيبي، وسلمان رشدي، وإدوارد سعيد، ونغوجي وا ثيونغو وغيرهم الكثير الذين عاشوا تجارب حقيقية وأصبحوا سفراء لنقل صوت الأمم والشعوب عبر أشكال الأدب المختلفة سواء كانت قصيدة، مسرحية، رواية ، قصة قصيرة.... الخ، ولعبوا دورًا رئيسيًا في تطوير نوع جديد من الأدب "ما بعد الاستعمار".يعكس هذا الادب قضايا ما بعد الاستعمار والتي تمركزت في أفريقيا والشرق الأوسط وأمريكا والقارات الأخرى عبر العالم . إن أهمية الألمام في موضوع ما بعد الاستعمار يجعل التركيز ليس فقط على قضايا الاستعمار أو الأراضي، بل جسد جوانب أخرى من الحياة مثل النسوية والعولمة والتكنولوجيا ... إلخ. يحاول هذا البحث التعرف على الجوانب الخفية للمستعمر ومعاناة الشعوب في بعض القصائد المختارة من خلال تطبيق بعض مفاهيم نظرية ما بعد الاستعمارية (الهوية، الاستشراق، التهجين الثقافي، المحاكاة، الذات والآخر، والازدواجية)ويستندهذا النقد التحليلي إلى فحص نوعي دقيق لبعض سطور/ مقاطع من القصائد الخمس التي صورت بشكل كبير نوايا ودوافع المستعمر بشتى المجالات. تعتبر هذه القصائد من اشهر الاعمال الادبية التي جسدت زوايا عميقة من قمع المحتل في اراضي الشعوب المحتلة ومن اهمها: المدفن الأفريقي ليوسف كومونياكا، اليابسة في بحار مجهولة لألين كورنو، البيت والأرض لألين كورنو، الأسماء لديريك والكوت، عبء الرجل الأبيض لروديارد كيبلينج. وأظهرت نتيجة هذا التحليل أن مفاهيم ما بعد الاستعمار أخذت طريقها بعمق عبر الخطوط الشعرية لتظهر للعالم كيف عانى المهمشون / غير البيض عبر التاريخ وكذلك كيف نقل الشعراء تجاربهم في الظلم والقمع من خلال نافذة الأدب.الكلمات المفتاحية : ما بعد الاستعمار، الآخرون، المهمشون، السود والبيض

Abstract

Postcolonial literature has been considered fertile ground and increased the attention of readers, writers, and critics since it addresses the issues of history, wars, peace, suffering, culture, people's lives, and so on. It tries to understand the literature and culture of the colonized and colonizer history; the relation between indigenous and colonizer culture is the central focus of the postcolonial approach. Many prominent writers such as Chinua Achebe, Salman Rushdie, Edward Said, Ngũgĩ wa Thiong'o and so many others either lived in real experiences or just ambassadors to carrying the voice of nations& people's anguish through various forms of literature: Poem, plays, novel, short story…. etc played a major role in developing a new genre of literature "Postcolonial" in which each of them tries to handle the characteristics of postcolonial issues through history; the message of postcolonialism found in Africa, the Middle East, America, and other continents through the world. The importance and familiarity of postcolonialism make the focus not only on the issues of colonization or lands rather it embodied other aspects of life such as feminism, globalization, technology …etc. This paper tries to

identify the movement codes of postcolonial strands in some selected poems through postcolonial theory aspects (Identity, Orientalism, Cultural hybridity, mimicry, self and other, and ambivalence …). The criticism is based on a close qualitative examination of lines/ stanzas of the five poems that have highly conveyed the meaning of the postcolonial aspect. The poems selected are of the most famous postcolonial nature: The African Burial Ground by Yusef Komunyakaa, Landfall in Unknown Seas by Allen Curnow, House, and Land by Allen Curnow, Names by Derek Walcott, The White Man's Burden by Rudyard Kipling. The result of this analysis showed that postcolonial concepts deeply took their way through poetry lines to be shown into the world how marginalized / non-white people suffered throughout history as well as how poets transferred their injustices and oppression experiences through literature. **Keywords**: Postcolonial, Other, marginalized people, black and white

1. Introduction

Lately, In the Nineteenth century up to the 1970s, the term " Postcolonial" with hyphened "Post-colonial" has appeared in apolitical reference to the period after the independence of a nation, that the notion (without hyphened) expressed in other critical perspectives focusing on the conditions/ problems between colonized and colonizer or even the effect that invader left on the community as a whole. It deals with a major conception that the colonizers see themselves as the superior power and have the right to invade any land since they are different from them in their skin, language, values, behaviour… etc., thus the less powerful colonized country is always portrayed in an exotic blurred image. In the 1990s, Postcolonial Criticism significantly manifested and presented in some writings for instance: Edward Said's Orientalism (1978) and Culture and Imperialism (1993), Homi Bhabha, (Nation and Narration 1990) and Location of Culture (1994), Frantz Fanon's The Wretched of the Earth(1961) in which those writers talked about the need to trace the root of autochthonous cultures before the colonization and revive the heritage, language and traits of the marginalized indigenous people. Each of those writers took a side of postcolonial concepts and discussed it in his writings for instance Edward Saied talked about Orientalism, self, and others… etc and Bhabha discussed the issues of hybridity, mimicry, identity, hegemony, and other important topics. Postcolonial criticism aims to highlight the other aspects or sides of literary work (context), i.e. to explore the cultural, historical, regional, or colonial ideologies behind the literary text. It helps us to trace back how the conflicting ideologies of nations affect the people, writings, and history and how the colonized nations dealt with colonizer powers. The early manifestations of postcolonialism appeared through the African invasion by the European empire and how the clashes arose calling the voices to reclaim their land, past, and identity (Barry, 2002, pp. 127–128). Poets conspicuously make their distinct way to express the riddle of post-colonization and how it affects the present and the future of societies in an endeavor to recuperate from colonial consequences. They innovated to deliver the message of their countries or the world in general, it is not supposed to directly read a postcolonial poem about how colonizer tortured people rather it could be a romantic poem about women or friendship and you find a hint of postcolonial between the lines by referring to old language, practices or name of places that have colonization association.Huge numbers of poets from all around the world for many decades have actively engaged with postcolonial issues, dedicating their poetry to exploring the intricate and sometimes distressing aspects of postcolonialism. This is back to many reasons. First, Poets, often marginalized and suppressed by colonialism, have become powerful advocates by expressing experiences, feelings, and ideas that were silenced by colonial powers; therefore, they feel that it's their responsibility to uncover the phantom of the image of Western realities and aware the world to the colonizer intentions; this cannot be accomplished by force; rather it should be written creatively " indirectly" by grasp the mentality while reading the beloved field of knowledge which is the literature, Poem, in specific. For example, "The Miraculous Weapons "poem by Aimé Césaire (2004) is an epic call for liberation and resistance where the reader feels that he/she has to fight the enemy and maintain the dignity of the land. Poetically and figuratively, this poem denounces colonialism for its brutality and dehumanization. Second, Colonialism often imposed cultural norms and values, leading to confusion and alienation for colonized populations. Poets like John Agard explore themes of identity, seeking to reclaim and redefine their heritage. "The Half-caste" by John Agard (2005) is an example of a woman grappling with the legacy of colonialism and her place in the world. Third, Poets have utilized their platforms to challenge the deeply entrenched systems of power and inequality that have been created by colonialism in the poem "A Poem on the Late Massacre in Virginia" by Christopher Brooke (1622), the poem exposes the hypocrisy of colonialism, highlighting the exploitation and violence committed by colonized populations while claiming to be a civilization. Fourth, colonialism often suppressed indigenous cultures, but poets played a crucial role in preserving their languages, traditions, and stories. Oodgeroo Noonuccal's (1964) poem "We Are Going" celebrates the resilience and strength of Aboriginal Australians,

highlighting their cultural identity and resistance to assimilation. Finally, Poets try to support indigenous people to recap from their trauma, the poem "Island Man" by Grace Nichols (1984) addresses the deep wounds of colonialism, focusing on themes of trauma, memory, and forgiveness to promote healing and reconciliation between communities. It encourages readers to acknowledge the shared history of colonialism and work towards a more equitable futureThe studies and research papers focusing on analyzing the postcolonialism concepts in literature are showering the field and in progress due to its vitality. Ashcroft et al. (2006) in their work offer a comprehensive examination of postcolonial philosophy, its use in literature, and its emphasis on poetry, elucidating how poets actively contest colonial myths and promote societal transformation. Federici (2004) in her book explores the relationship between women's oppression, capitalism, and colonialism while not just concentrating on poetry. It provides poets with insightful information that they may use to support feminist and anti-colonial causes. Spivak (1993) in her chapter "A Map of Misreading: Postcolonial Literature, Geography, and History", this work explores the complexity of postcolonial critique, its relationship to history and geography, and how poets manage these nuances to question prevailing narratives.

2. Discussion

To start with the first poem to be analysed is "**The African Burial Ground**" (2014) by Yusef Komunyakaa. Komunyakaa (original name is James William Brown) is an American poet born in Bogalusa, Louisiana in 1947, he served as a soldier in the US Army during the Vietnam War. After he became a poet, he used the name Komunyakaa (the name of his Indian grandfather) and started his journey to write about the issue of black people and shed light on the hidden cultural perspectives (Wikipedia contributors, 2021). He used his life background in the rural area and musical environment (especially Jazz music) to be a muse for his writings. The poem tells a story of slaves struggling and how they are stolen from their lands and brought to Amsterdam (Netherlands) to work hard it generally depicts the past of slaves in New work before the Civil War and how the white Americans tried to control the south' land of America where the black lived and how even the Church owning them for their benefit; the poem gives a panoramic vision of the trauma, memory, and respect to dignity of black people (Poetry Foundation, 2014). The predominant concept of postcolonialism that going to be discussed in this poem is "Otherness" This term was first introduced by Edward Said in his book Orientalism (1978) he explained that through the imperial discourse, the colonizer always consider themselves as the " Self", and any other groups who differ from them in color or language and values are the "other"; the term other used as a dehumanized reference to the marginalized people and this Eurocentric concept put the colonizer as the superior center while other as the inferior ' this is s part of the binary opposition Self/Other. Tyson(1998, p.420) in his book Critical Theory Today stated that discourse classifies civilization into First, Second, Third, and Fourth world, and concerning the poem the African Americans who came to "Manhattan" in Network are from the Last "Fourth World "and that obvious as it appeared in the first line.They came as Congo, Guinea, & Angola,
(line 1)

They treated African-American people as slaves, barbaric, and less civilized, "other" is also notable from the lines below since it gives the meaning that those who are slaves are brought to work in the fields for the drudgery or overwork tasks. People scorn this type of work and seems it is designated for those black skin, a non-educated class who are supposed to be only servants & poor classes compared to the "Self" while landowners are the educated classes.Feet tuned to rhythms of a thumb piano. They came to work fields of barley & flax livestock, stone & slab, brick & mortar,to make wooden barrels, some goingfrom slave to servant & half-freeman
(lines 3-6)The White colonizer exploited the colonized patients forcing them to work restlessly and making them cling to the hope that one day they get their freedom and return to their land "Dutch", but the reality was that the superior was just lying and the colonized people continually give up to the situation with no resistance against the oppressor.Decades of seasons changed the cityfrom Dutch to York, & dream-footedhard work rattled their bones(lines 9-11)Another important concept is "double consciousness" or "double vision" which was first introduced by William Edward Burghardt Du Bois (1903), it refers to the internal conflict that African-Americans suffered from in the oppressive society; it the system that makes their identity divided into several parts and not possible to unified their own African identity or to preserve their own culture so, they stuck in a struggle of imbalance position between the colonizer and colonized; as Bhabba described "unhomely" (Double Consciousness (Stanford Encyclopaedia of Philosophy), 2016). The homeliness or double conciseness conveyed its meaning through that African salves come from Manhattan preserving their own culture and values; they first used the thumb piano "kalimba" which is an African instrument and danced "Ashanti" (a famous dance with drums especially in Ghana) but these practices make them inferior and barbaric in the eye of the white colonizer.

feet tuned to rhythms of a thumb piano (line2)

They danced Ashanti. They lived (line 12)

the tap of a drum awaking the dead (line 30) Mentioning the names of instruments has not only a cultural specificity rather it referred to the African identity that went into clashes with the European realm and put the cognized people in a whirl of either resistance or subjection to the superior's planning. However, it seems that the power of colonizers and oppression forced them to switch; leaving their indigenous customs and traditions to survive and to satisfy the superior arrogance in a way to be well-civilized people in the eye of their colonizer. They began to forget their musical instrument and use Guitar and harmonica. The Analogy of musical instruments might have a metaphorical representation of "mimicry" of the European language or culture but the writer mentioned simple tools of mimicry in referring to intrinsic switching. Mimicry is not just imitating colonized language rather it looking for any means that make them closer to the colonizer, in other words, the colonizer hesitates the marginalized people's confidence in their culture and attitude making them feel ashamed of their culture or heritage their guitars & harmonicas (line 23) Edward Said (1978, p.22) argued that the binary of self and other is what makes the colonizer think that their rational discourse that adopted by the "Other". He assured that the absence of "Resistance" is what makes the colonizer impose their different forms of colonization and make "Other" unable to find their identity. He commented, "the last resistance we have against the cruel practices and treacheries that deform mankind's history Mimicry might seem terrible at the beginning but it gave them space after independence to recall their culture or habits; the African arts became a part of European culture; songs, music, rhythm, and tools emerged and infused gradually. Bhabha (1994) purports that mimicry and gave more space for marginalized discourse, attitude, culture to appear, he says:"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; in order to be effective, mimicry must continually produce its slippage, its excess, its difference." (p.86) The double consciousness/vision that the African suffering might be the clue for clashes of unstable identities aftermath. Hybridity is defined as the creation of new transcultural forms within the contact zone produced by colonization (Ashcroft et al.,2001, p. 118). It is the consequences of these clashes that produce a new heritage that does not belong to any specific place just imagining a black man playing guitar at that time would definitely cause a shock for both cultures since this hybrid genre with no solely specific identity was unprecedently new and need time to be accepted. Hybridity was defined by Bhabha (1994) in his book The Location of Culture as below: Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal [. . .]. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic of narcissistic demands of colonial power but reimplicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. (p.112)Komunyakaa presented the image of oppressed African people and what unfair life they suffered that even the Church with all its religious nature dehumanizes them; they forget that Africans are human and consider them as buried in harmful grass, weed, or gravel that is easy to take off to put their lands and buildings. In fact the Christian missionary and the religious doctrine diverse into another path, Flickinger(1873,p.84) in his missionary memorial criticized Ethiopia's religion and culture describing them as a believer in witchcraft, devil-worship, and other non-religious practices, the fools who will lose the heaven unless they believe in Christianity; this is a cover for the European coercive tactics.

Pine coffins, Trinity Church (line 14)

Arrived grass & weeds overtook (line 17)

what was most easily forgotten (line18)

Did descendants & newcomers shoulder rock & heave loose gravelinto the landfill before building crews (lines 20-22)The white settlers destructed the African graves and walked over their bones remains and this is the burliest form of humanity disdain Soon, footsteps of lower Manhattan Strutted overhead, back & forth(lines 25-26)Komunyakaa correlated his poem title to the real African Burial Ground located in New work which has significant historical importance in the 17th-18th century where some workers in a construction project found remains of African skeletons buried and that led to discovering the whole cemetery but their identity and information are roughly distorted The second poem is "**Landfall in Unknown Seas**" 1942 by Allen Curnow; Curnow is one of New Zealand well- well-known poets and writers born in 1911 in England and he is of the virtue to preserve the heritage and culture of New Zealand through his writings that handling the issues of culture, identity and the words of a historical texture; moreover, his work in the press offered him the chance to raise

such topics into the world (Wikipedia contributors, 2021b). The poem tells the story of how European invaders pervaded New Zealand by Abel Tasman in 1642 (the First Dutch explorer who led the European voyages towards New Zealand and the Name of this country after that). Curnow depicted the dramatic confrontation between the Europeans and the original people (Māori) the bloody clash between the two and how the colonial attitude plays a major role in the cultural and general aspects of their lives (Holford, 2019). It is a long poem consisting of three parts; the first part describes the postcolonial motivation and the voyage preparedness for the sailing while the second part shows the landing and how the military and cultural clashes happened and finally the last section refers to the discoveries and how they will change the world. First of all, the postcolonial vision of the poem starts from who the colonizers gave themselves the reason or the right to control the world; The Polynesia region (New Zealand later) is an undiscovered territory lived by Māori tribes for a long time but the imperialism spirit is what pushed Tasman to exploit the hidden resources for their colonial future, it the "Self and Other" concept which adopted by the colonizer to be themselves as the Superior power who handle the nature for their benefit as if the plant created for them and their subsequent generation only and any "other" different creatures are just tools to be used for the sake of colonizer luxury.Simply by sailing in a new direction You could enlarge the world (lines 1-2)Of business in those waters, the world's waters (line 20)A future down for us from the high shelf (line 79) The superior colonizer who sees themselves "self" as an exotic source of knowledge and development for the "other" marginalized tribes, has an idea about the possibility of obstacles they might confront and the people's mentality of ignorance. It is the grandeur of hegemony and the false vision they pretended to believe in. Segalen (2002) in his book Essay on Exoticism explained that exoticism is an offspring of imperialism and how it underpinned the cultural "otherness" for colonial purposes; otherness might be a source of fear or fantasy.Lodged in the searching mind, that would not tolerate So huge a hegemony of ignorance (lines 26-27)Curnow criticized the Eurocentric vision of Tasman and his crew when he illustrated that the voyage starts with the faith in God into devastating bloody goals and the death of innocent people; this picture makes Curnow criticize the false religious imprint of the religious missionaries at that time and their hidden intentions.

On a fine morning, in the Name of GodInto the nameless waters of the world(lines 17-18) The Risk happens more than expected; the original people seem highly pertained to their land and culture; they did not allow the enemy to penetrate their texture rather they fought wrathfully and it is obvious that a mascara happened and a corpse fell over. The "cultural identity" of Māori was not allowed to be diluted 'thus, the alarm sounded when the enemy approached their land; however, the incompatibility in capacities is what made the discovery take placeFlickers, the blood of strangers: Death discovered the Sailor(lines 58-59)And the day marred with murder. The dead required no furtherWarning to keep their distance;The rest, noting the failure,(lines 62-65)In unsettled weather, and murmurs of the drowned (line 75) The End of the poem illustrates that the European forces sent by the Dutch and East India Company are proud of all the blood and devastation made, in fact, they dehumanized the colonized life and freedom, and surprisingly they move forward into other lands to be invaded.

Only by a more faithful memory, laying (line 88)
The stain of blood that writes an island story (line 92)

Shifting to a new direction of postcolonialism that elucidates the aspect of the colonizer itself through the poem " **House and Land"** by Allen Curnow in 1941 which tells the story of English woman Miss Wilson who moved from England to New Zealand as a part of colonizer empire members(the daughter of one of the settlers); the poem describes the feelings and obstacles some colonizer faced in the colonized land and the detachment from the colonized culture and community as a whole. Therefore, the general idea is not the colonized marginal people rather it is the dark side of the colonizers themselves which Curnow put an effort to show to the world. The "land ownership "or "property" concept is unfamiliar to the indigenous people since they used to live peacefully in the natural region for a long time and when this idea arose, it caused a strike for both sides (colonized and colonizer). The colonizer knows that they live in a land taken by force and the feeling of threats circling them all the time despite pretending power to the original that they are superior. Miss Wilson is the daughter of one of the settlers who brought his family to live in New Zealand, it seems that even after the original settlers died; their ancestors/children continued with the same sparks. She has always described the land belonging to her father as a fantasy luxury life compared to the indigenous Māori people who are now being grabbed from their identity to be only a worker or servants for the colonizer's benefit. Of the original homestead (line 2) Since the old man's been dead (line 6) Taking tea from a silver pot (line 17)People in the colonies, she said,Can't quite understanWhy, from Waiau to (19-21 lines) It was all father's land (line22) Property ownership as Fanon referred to as "co-constitution" is based on political and racial notions; the land ownership is specified to

certain qualities such as whiteness and maleness; this concept reveals a degree of unbalanced classes of society. The settler and the native are old acquaintances. In fact, the settler is right when he speaks of knowing 'them' well. For it is the settler who has brought the native into existence and who perpetuates his existence. The settler owes the fact of his very existence, that is to say his property, to the colonial system. (Fanon 2001, p. 28) The "Land" for the indigenous and their cultural identity must be preserved by all means. The settlers came with the idea that the land of "other" was their own even though they knew the truth that whatever they did, they were still settlers and couldn't wipe out the identity or cultural spirit of the original people. Chief Seattle(1854) in his famous speech criticized the imperialistic attitude of the white people towards the red Indians in America and their unjust domination of the Indian native lands that degraded the natural ecological balance and that in turn disrespected the indigenous civilization and culture. Owing lands by force paves the way for the colonizer culture to dominate and the natives should take a strict stance towards European imperialism, so he said his famous sentence " Land is to indigenous "(Maity, 2019 Stands in a land of settlers (line 39 The " Other" and "Self " are what makes the separation between the British Colonist and Māori .it's just as if the monster turned against its creators; the indigenous culture polluted by the presence of western colonization and the indigenous outraged against the colonizer/ settler despite the differences between the two but it something spiritual that make the settlers with a " Spirit of exile" and depressed or detached from the whole community longing to their original life in England. The Binary opposition of "self and other" presented by Edward Said that the self is the superior center of the world while the other is the fearful less civilized people; either the "self" white forces is the less powerful, fearful side who acted in imperialist false practices to control the stronger indigenous Māori. They couldn't recognize New Zealand as their homeland and this is presented in the following lines in the poem: Feeling the stagnant afternoon (line 11) With her pictures on the wall,The baronet uncle, mother's side, (lines 14-15)The spirit of exile, wrote the historian (line 27)Is strong in the people still. He reminds me rather, said Miss Wilson(lines 28-29)It was the innate power of Māori who despite their submitting still belonged to their land and cultural identity which aftermath became a source of danger for the enemy who felt that they adapted to the land but had not adapted since the spirit of indigenous culture and identity are still exist and now, they are a hopeless stranger in a colonization land. Displacement and exile in its general meaning refers to the nostalgia and belonging to the land that it is no longer exists, the colonizer in an alienated space who belongs to nothing.Looking lost and lame.But you can't attribute to either(lines 36-37)Stands in a land of settlersWith never a soul at home (lines 39- 40**Names"** poem (1976) by Derek Walcott, a Saint Lucian writer born in 1930 his excellent academic, and professional career, and hybrid family background history (African and European descent) made him one of the most significant poets of postcolonial and indigenous issues, especially in Caribbean history; cultural and identity topics (Wikipedia contributors, 2021).The poem depicts the history of a Caribbean island and how the colonizers (British, Dutch, and French) bring with them slaves from marginalized regions (Indian, African … etc) to be used as slaves for the drudgery works; then how clashes of culture create a hybridity culture /identity or what it called the "Third place & In-between-ness" for the Caribbean history and when the Columbus reached the Caribbean, they could not recognize who are the native people in island (Poem Hunter, 2012). Walcott in this poem, especially in the first lines, seems to narrate his complex identity and how he was being lost to identify his "race" and "identity" or to which he belongs. He describes it as if he has no nouns, then turns with the pronoun "our" to describe how the slaves from Africa India, and other islands were taken by ships to the Caribbean island. Walcott envisages how the identity of colonized people just began with the "sea began" which means the arrival of colonizes who have to forget their culture or native lands and adapt themselves to a new world; the metaphoric use of osprey's cry is to describe the anguish people life. The loss of colonized people's identity and culture is just like a scratch on the sands -the waves take it away; their heritage seems to sink in the sea and even their names changed and became "indifferent " with an illusion of reality that one day they will return to their homeland.My race began as the sea began,with no nouns, and with no horizon(lines 1-2)But now my race is here (line 5)I began with no memory,I began with no future,(lines 8-9)and my race began like the ospreywith that cry,(lines 24-25)as a fishline sinks, the horizonsinks in the memory.(lines 16-17)to trace our names on the sandwhich the sea erased again, to our indifference.(lines 33-34) the Orientalism approach expressed by Edward Said presented an important concept of "binary opposition" in which the division of orient and accident "black and white" is central to the imperialist colonizer notion. They are supreme, educated have universal knowledge, and are civilized powerful people while the empowered and barbaric are the colonized people, so they came up with the idea that

they have to make the colonized as they have no history and must forget their culture, identity, and language. In this vein, Walcott tries to highlight the moment when binary happened but he fails since the division of black and white in the colonial discourse and all the Caribbean history documented by the Europeans themselves thus, he can't guarantee the originality of these records. The European colonizer derogated the colonized whatever they did or the level of education they obtained; they till in their eyes the savage "Arab" as a reference to the Arabian characteristics of inpatient and growing angry personality (insulting them) subsequently, demeaning themselves as "Fireflies"but I looked for that moment when the mind was halved by a horizon. I have never found that moment (lines 10-12) tell me, what do they look like? Answer, you damned little Arabs! Sir, fireflies caught in molasses (lines 81-83) The Hegemony power of the white colonizer did not stop here rather; even the names of places and bays are changed into European names for two reasons either to remind them of their luxury life(nostalgia) or as a part of the imperialistic procedures they intend to accomplish. And when they named these baysbays,was it nostalgia or irony?(lines 35-37) The hegemony of the colonizer and naming the objects, places, and people on the island with a name of European references urged the people to adopt these names and then "mimic /Mimicry" and repeat it in a mocking style that gives the colonized people a chance by changing the pronunciation and then the grammatical rules to form new hybrid languages. The idea of "Mimicry "is represented in repeated French words without understanding the meaning unless checking the English equivalence; how the trivial fireflies' people like the stars in the sky who could emanate and create their constellations within the confined space of a colonizer world? except in their mockery? (line 41)The African acquiesced,repeated, and changed them.Listen, my children say:moubain: the hogplum,cerise: the wild cherry, baie-la: the bay,with the fresh green voices (lines 61-67) Bhabha (1994) in his essay "The Other Question" in the " Location of culture" referred to the colonizer strategy of colonial discourse that creates a space for the colonizer to make their own stereotype as a means of survival and knowledge; in return, this, pushed the colonizer to systematize their administration to hinder the threat and ratify their superiority over the "Other" Despite the play of power within colonial discourse and the shifting positionalities of its subjects (for example, effects of class, gender, ideology, different social formations, varied systems of colonization and so on), I am referring to a form of governmentality that in marking out a 'subject nation', appropriates, directs and dominates its various spheres of activity. Therefore, despite the 'play' in the colonial system which is crucial to its exercise of power, colonial discourse produces the colonized as a social reality which is at once another and yet entirely knowable and visible. (p.101)The mimicry approach did raise the colonizer's concerns, so they intervened to teach them the languages and the Eurocentric illusion of the geographical terrains, the colonized in this turn are not forced to learn rather they did it by consent to be used later as a tool for independence. The white European forces always had fears that they didn't want the colonized; to be a copy of them; they should still for instance Indian in skin and blood but British in language. This fluctuating relation between the colonizer and colonized takes the form of "Ambivalence" that turns the table of the colonial discourse, the colonized at the end makes use of the mimicry and mockery polar disrupting the monolithic dominance Being men, they could not liveexcept they first presumed (lines 58-59) Land with varieties of dialects and languages would create a fertile ground for hybridity. The mix of (African, Chinese, Indian, French, British, Dutch, and native American) led to the creation of hybrid cultures, identities, and languages for instance the "Pidgin and Creole" languages which still exist today. Bhabha in the location of the culture book described this hybridity as a "repetition of discriminatory identity effects". And not as a way to resolve the problem of mixed identities; repetition in his opinion causes a threat to the colonizer's power (p.112). The poet used many metaphor images to show how the Caribbean trivial people "worm" unsettled the colonizer authority. Bhabha (1994, pp. 129-161) sees Mimicry as not only a benefit for economic and political power but rather it can be used to achieve desire and pleasure. In light of this, Mimicry for him is a significant power to cover the racial and colonial clashes that might lead to a loss of souls and knowledge, he mentioned "the menace of mimicry is the double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority These palms are greater than Versailles for no man made them, (lines 71-72) their fallen columns greater than Castille(line 73) except the worm, who has no helmet (line 75)Hoogvelt, (2001, p.158) stresses the effect of hybridity and how it can be transformed into the benefit of hybrid culture "in-between-ness" he said, "celebrated and privileged kind of superior cultural intelligence owing to the advantage of in-¬betweenness". Walcott's poems have a favor to shed light on the Caribbean history of oppression and complex history of identity, ethnicity, and race, moreover, they celebrate hybridity and cosmopolitanism as a powerful weapon for their literature. He said that the hybridity of Caribbean culture is a strong point for the region since different languages and experiences open the window for universal solidarity

and employment of oppression into new experiments. In this concern, Salman Rushdie explained that we are all exiled if not spatially but through time, we should all be open to all cultures and identities and accept changes then reshape them towards the ongoing process of world Globalisation. (Bhabha, 1994, pp. 333-36 Moving to the last poem "**The White Man's Burden**" by Rudyard Kipling (1899). Kipling was an English writer born in 1865 and his intelligence inspired many writers afterward; he was familiar with his short stories and children's literature and was the first English writer who receive the Nobel Prize in literature. His family background and moving among countries (Britain, India, America) gave him an aspiration to write about the nations, wars, and people's problems. The White Man's Burden is a postcolonial poem about the war and the invasion of the American forces in the Philippine islands and how the imperialist domination debased Philippians and forced them to follow the colonizer's ideology. Kipling in his poem tried to shed light on the European empire's brutal practices and their racist mindset over the non-white world and encouraged the U.S. to adopt the burden of empire as the other European nations did (Wikipedia contributors, 2021d). Nevertheless, Kipling believed That the British not only had the right to control India but also the responsibility of civilizing the Indian people The poet seems to glorify the efforts of the white colonizers and the mission they have to handle. He emphasizes the offensive imperialistic scheme of the European forces, thus in this poem, we can analyze the concept presented by Edward Said " Self and Other" since most of the lines refer to the idea that the whites are superior and the native people "Other" are the inferior who needs to be civilized and educated; moreover, he tried to clarify the message that the colonization aims to help natives people of the island to be well acquainted with the globalization and they have no intention to plunder the lands and resources for their profit. It likely seems to give an excuse for the barbaric actions that Europeans has done towards the natives of the colonized nations. In the first lines, the poet illustrates that the white European forces are chosen accurately for this task just like to send our sons to the battlefield and he describes this task as a "Burden" or national task to release "other" fluttered people from disillusionment Take up the White Man's burden Send forth the best ye breedGo bind your sons to exileTo serve your captives' need;To wait in heavy harness On fluttered folk and wild (lines 1-6) The process of discrimination continued through the lines, Kipling didn't get enough of his illusion about superior and inferior comparison, rather he taunted their intellectual abilities and charisma since he describes the "Other" as slow, less patient, and ignorant who will resist the European endeavor, he criticizing even the way of speaking that the colonizer should speak slowly and in simple words In patience to abide,

To veil the threat of terror
And check the show of pride;

By open speech and simple, (lines 10-13) Said (1978, p.20) in orientalism stresses the idea that the ability of colonized people to be powerful and anti-imperialities version released from colonial authority no matter what hegemony they used. He praised the way the colonized people employed in their speaking and how they exploited the discourse hegemony, he mentioned"the way others are represented in talk or discourse reflects prevailing regimes of knowledge and their truth claims, and in the process representation itself becomes a form of power. Foucault's post-structuralism broke with the idea of cultures as systemic structures and shifted attention to structures of knowledge within and across cultures instead." (p.21) The colonizer knows that their plans will be confronted with "savage war" and their claim of peace and improvements won't be welcomed by the inhabitants, so the poet recommends them (the colonizer) to be patient and expect the worst from those wild people. Their deceive plan was to settle the expected confrontation and then to look for the cultural issues. The colonizer in this image is the sacrifier who left their freedom and life to offer a decent life for the Philippine people but in the end, the "Other" would appreciate this hard task and show only hatred and violence. The colonizer came with the idea that everything had to be obliterated in that region and they had to rehabilitate all again; language, culture, etiquette, values, and practices. Europeans know the brutality they come with so they planned for every tiny detail and studied the psycho-structure of people. The savage wars of peace— Fill full the mouth of Famine And bid the sickness cease (lines 18- 20)The blame of those ye better, The hate of those ye guard— The cry of hosts ye humour (lines 35-37)Fanon (1986) illustrated the crises of identity that one sees himself in the eye of another, he commented: "a black man thinks himself to become whiter by utilizing the dialect of the white man, by taking upon himself the world of the other" (p.17). Whatever they (the colonizer) are trying to do, their intention is revealed and this is obvious from the last lines in which no matter what the inhabitants do or say; the white colonizer should be proud of themselves and respect their efforts ignoring the damage, blood, and dead they left. It's their imperialistic empire that should dominate the world. The "Eurocentric "approach introduced by Said (1978) states that domination of the marginalized nations during colonization is what gives

the colonized people their "identity" and that helps to authorize their power into the ground.Through all the thanklessyears, Cold-edged with dear-bought wisdom, The judgment of your peers! (lines 53-55) Kipling in this poem tried to attract the attention of the world to the bright side of the colonizer and distort the facts despite his living in India during the period of postcolonial, he showed controversial attitudes. Moreover, it rationalizes the supremacist ideologies and imperialism, but as an Arab reader or listener, we don't sympathize with them or being cheated by all the efforts their writers made; rather, we get a clear vision of how they think about the " Other " non-white people and how they exercised the imperialism or ways of barbaric practiced they followed. The title of the poem gives explicit indicators of celebrating the colonization ideology. Excuses and pretexts of the imperialist colonizer are always the same, The coalition forces that invaded Iraq in 2003 came with the misleading aim to discover the weapon of mass destruction and liberate the Iraqi from the Saddam Regime with a promising claim of a better future for people and infrastructure levels; but in reality it a political and economic aim for invading and controlling the petrol wells and the Iraqi economics in general.

3. Conclusion To wrap it all up, the postcolonial approach in literature plays a vital role in shaping the ideologies of imperialist colonies throughout history. The clashes of colonizer and colonized id what bring the cultural and identity ambivalence then the generation of mimicry, hybridity, … etc. The poems selected in this paper showed a variety of postcolonial concepts within the lines encompassing both colonizer and colonized aspects and the relations that affect the precedent generations and although those generations did not live through the colonial period they still suffer from the hybridity or the identity crises. The Western colonizer put to use a variety of tools to invade the marginalized continents and lands starting with the individual's faith in his religion, culture, homeland, identity, language, economy, and even the color of his skin. He maliciously attempted to cast doubt on even the religious scriptures (Christianity, Islam, Hindus) and intentionally fabricated the facts by convincing the vulnerable mentalities that they are wrong and that this the God's will as if the world's scepter is by the Western white people. The transcultural has emerged as a formidable opponent to Western hegemony in the globalized globe. The experience of hybridity and nostalgic indifference is a challenge for indigenous individuals. They endeavored to reflect on their history to reclaim their lost sense of self in the diverse global society, striving to develop an identity that is not seen as "other" or "in-between," but rather one that is deeply rooted in their homeland, both emotionally and spiritually. The postcolonial analysis of this research has scrutinized several facets of colonized culture while living in a culturally diverse and progressive global society. However, ultimately, the colonized individuals acknowledge and appreciate their origins wherever they are. The poets in their poems showed deep details of how their nations were demolished by colonizers, to say nothing of the individual psychological damages whereas even the musical instruments that represent history become ostracized. Towards the end, Analyzing the poems from a postcolonial perspective provides a comprehensive and intricate comprehension of their topics, language, and power relations. It attempts to foster a comprehensive comprehension of literature and history, which is indeed justified. At its core, reading postcolonial poetry is an act of aesthetic appreciation; it also prompts contemplation of the nuances of our common history and present, which in turn encourages dialogue and movement toward a more equitable society that welcomes diverse voices, and acknowledges the injustices. Recommendations could be placed to address poems from different regions and linguistic backgrounds; i.e. comparing African to Arabian ones to see the conformity shapes of postcolonialism in different regions.

References

Agard, J. (2004). Half-caste and other poems. Google Books. https://books.google.iq/books/about/Half_caste_and_Other_Poems.html?id=dtWuNwAACAAJ&redir_esc=y

Ashcroft, B., Griffiths, G., & Tiffin, H. (2001). Post-Colonial Studies: The Key Concepts (Routledge Key Guides) (1st ed.). Routledge. https://books.google.iq/books?hl=en&lr=&id=4fAiHmXjXy8C&oi=fnd&pg=PP1&ots=KFM34AAObF&sig=OOdxFWxshZSwOJk6c_iMwl0cqb0&redir_esc=y#v=onepage&q&f=false

Ashcroft, B., Griffiths, G., & Tiffin, H. (2006). The Post-colonial Studies Reader. https://books.google.iq/books/about/The_Post_colonial_Studies_Reader.html?id=zcpiQwtw4hMC&redir_esc=yBarry, P. (2002). Beginning Theory (2nd ed.). Amsterdam University Press.

Bhabha, H. K. (1994). The Location of Culture (Routledge Classics) (Volume 55). Routledge.

Brooke, C. (1622). A poem on the late massacre in Virginia. With particular mention of those men of note that suffered in that disaster. SJSU ScholarWorks. https://scholarworks.sjsu.edu/engl144/1/

Cesaire, A. (2004). The miraculous weapons. Document - Gale Academic OneFile. https://go.gale.com/ps/i.do?p=AONE&u=googlescholar&id=GALE|A123366234&v=2.1&it=r&sid=AONE&a
Curnow, A. (1941). House and land poem. Studypool. https://www.studypool.com/documents/24575565/house-and-land-poem
Curnow, A. (1942). Landfall in unknown seas. Rattlebag and Rhubarb. https://www.josieholford.com/landfall-in-unknown-seas/
Double Consciousness (Stanford Encyclopedia of Philosophy). (2016). Stanford Encyclopedia of Philosophy. https://plato.stanford.edu/entries/double-consciousness/
Fanon (1967) Black Skin White Masks (Translated by Charles Lam Markmann),
Fanon, F. (2001). [The Wretched of the Earth (Penguin Modern Classics)] [By: Fanon, Frantz] [December, 2001]. Gardners Books.
Federici, S. (2004). Caliban and the Witch: Women, the body and primitive accumulation. https://openlibrary.org/books/OL8696448M/Caliban_and_the_Witch
Flickinger, D. K. (1873). Ethiopia, Or, Twenty Years of Missionary Life in Western Africa. United Brethren Pub.Holford, J. (2019). Landfall in Unknown Seas. Rattlebag and Rhubarb. https://www.josieholford.com/landfall-in-unknown-seas/
Hoogvelt, A. (2001). Globalization and the Postcolonial World: The New Political Economy of Development (2nd ed.). Red Globe Press.
https://books.google.iq/books/about/Globalization_and_the_Postcolonial_World.html?id=A1JdDwAAQBAJ&printsec=frontcover&source=kp_read_button&redir_esc=y#v=onepage&q&f=false
Kipling, R. (1899). The White Man's Burden. https://ndla.no/en/subject:6e2e2319-cb8a-4dd2-b382-e30f001633bb/topic:94de9967-1492-479b-b0a8-6764a616b50d/topic:8e2e4db0-9a55-4037-a8c6-5f00561503f1/resource:fb6fca4f-950f-465d-9fde-c13f305051ca
KOMUNYAKAA, Y. (2014). The African Burial Ground. Poetry Foundation. https://www.poetryfoundation.org/poetrymagazine/poems/56829/the-african-burial-ground
Maity, J. K. (2019, September 20). Chief Seattle's Speech 1854: Summary & Analysis. Englicist. https://englicist.com/notes/chief-seattles-speech-1854#:%7E:text=Chief%20Seattle's%20Speech%201854%20%E2%80%94%20An%20Introduction&text=He%20is%20especially%20known%20for,the%20Governor%20of%20Washington%20Territory.
Noonuccal, O. (1963). We Are Going. Famous Poets and Poems. http://famouspoetsandpoems.com/poets/oodgeroo_noonuccal/poems/4601
Poem Hunter. (2012). PoemHunter.com: Poems - Quotes - Poetry. https://www.poemhunter.com/
Poetry Foundation. (2014). The African Burial Ground by Yusef Komunyakaa. Poetry Magazine. https://www.poetryfoundation.org/poetrymagazine/poems/56829/the-african-burial-ground
Said, E. W.(1978) Orientalism. New York: Pantheon Books.
Segalen, V. (2002). Essay on Exoticism: An Aesthetics of Diversity (Post-Contemporary Interventions) (61243rd ed.). Duke University Press Books.
Spivak, G. (2007). A Map of Misreading: Postcolonial Literature, Geography, and History. In J. McLeod (Ed.), The Routledge Companion To Postcolonial Studies. Routledge. https://www.routledge.com/The-Routledge-Companion-To-Postcolonial-Studies/McLeod/p/book/9780415324977
Tyson, L. (2014). Critical Theory Today: A User-Friendly Guide (3rd ed.). Routledge.
Walcott, D. (1976). Names.
https://elearning.sbssmahavidyalaya.ac.in/files/AFFF574716022390290.pdf
Wikipedia contributors. (2021, February 17). Yusef Komunyakaa. Wikipedia. https://en.wikipedia.org/wiki/Yusef_Komunyakaa
Wikipedia contributors. (2021b, April 7). Allen Curnow. Wikipedia. https://en.wikipedia.org/wiki/Allen_Curnow
Wikipedia contributors. (2021b, March 17). Derek Walcott. Wikipedia. https://en.wikipedia.org/wiki/Derek_Walcott
Wikipedia contributors. (2021d, April 9). The White Man's Burden. Wikipedia. https://en.wikipedia.org/wiki/The_White_Man%27s_Burden