



## HOMI K BHABHA'S THOUGHTS OF POSTCOLONIALISM AND IT'S IMPACT ON INDIAN LITERATURE AND WRITERS

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### ABSTRACT

*Homi K Bhabha's writings in postcolonial hypothesis owe much to post colonialism. According to Bhabha, one should consider expansionism to be clear mistreatment, control, and viciousness just additionally as a time of unpredictable and shifted social contact and collaboration. His writings bring assets from scholarly and social hypothesis to the investigation of provincial files. Even his writing affected the literature and number of writers as well. The present paper explores the impacts of Homi K Bhabha's thought on Indian Literature and writers. Hence, this paper explores how Homi K Bhabha's thought bring changes into the post-colonial Indian literature and how it affected the writers.*

**Keywords:** *Postcolonial literature, post-colonial writers.*

### 1 INTRODUCTION

Homi K Bhabha builds up an unmistakable thought of the primary speculation by taking after the rationale of the Iteration. He composes of basic intuition as a process[S. A. Thameemul Ansari, April 2014, "Freedom And Postcolonial Reality: A Critical Reading Of The Writings Of H. B. Stowe And Toni Morrison", Pp.205-221], instead of the adjustment of pre-orchestrated, pre-decided positions; he alludes to the limit and area of the occasion of theoretical study which does not contain reality. Bhabha contends that investigate, and the essential considering tends to break down certain typical restrictions, which on account of expansionism are acquired from the provincial talk under thought. He writes before the argumentative type of contention.

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1P a g e



Homi K Bhabha's work in the postcolonial hypothesis is intensely impacted by post-structuralism, most remarkably the compositions of Jacques Derrida, Jacques Lacan, and Michel Foucault. He has likewise contributed numerous progressively the diary articles and the book parts. We discover his landing pages and the profiles on the outer connection segment as well.

All the post-colonial and postmodern scrapes are wrestled to exhibit an abnormal state of self-consciousness which proceeds cross examine the social, philosophical, cultural issues of the world in all its pertinence and freshness. His works have started the development of patriotism and universalism. His scholarly bits of knowledge, calculated, hypothetical and printed tests have connected with and translated the unpredictable pilgrim and post-provincial circumstances. They have set up an impossible to miss mystery of perusing and gratefulness smoothly reacting to the post-frontier and postmodern issues of development and change of the world.

## **2. WRITERS AND THEIR CONTRIBUTIONS IN LITERATURE**

Amitav Ghosh is the main author who mirrors reality of Indian reality. He bears various obligations in the world of writing. He executes with commendable aplomb as an anthropologist, humanist, author, writer, travel essayist, instructor and slips into worldwide obligation regarding building up peace as a minister. He has exceeded expectations the worldwide abstract models set by the post-pilgrim and postmodern authors like Salman Rushdie, Vikram Seth, Vikram Chandra, Arundhati Roy and so forth. Amitav Ghosh marks a remarkable dissimilarity of interests between the feedback of Indian subcontinent and the western institute. Ghosh shows an enthusiasm for the nature and reasoning of dialect, textuality and the talks in which human discernment and experience is constantly moulded.

Certain groups of colonized locals, for example, the male Hindu elites in pilgrim Bengal, turned out to be vaguely "current" through Western instruction: it was the provincial portrayal of these men—not that of Eurasians—that Bhabha talks about in his generally acclaimed article, 'Of mimicry and man'[Homi K. Bhabha, 'Of mimicry and man: the irresoluteness of pioneer talk', in Homi K. Bhabha, *The Location of Culture* [abbreviated as LC hereafter] (London and New York: Routledge, 1994), pp.85-92.]. I accept, be that as it may, that the pioneer nearness of Eurasians can likewise be seen and talked about as a subject exceptionally appropriate to the present civil argument on 'hybridity'.

One late strand of pilgrim studies, intensely driven by Ann Laura Stoler, has effectively analyzed how a scope of "white" has either been expelled without much push to handle its



full substance, or been uncritically grasped without due examination and referenced as a hypothetical support in this time of multiculturalism and transnational outskirts crossing.

Stoler herself has composed basically on the Dutch East Indies; her systematic casings have been profitably used by others to analyze the different "white" gatherings in British India, including the Eurasians.' My own particular research over the previous decade has additionally concerned the recorded ramifications which Eurasian nearness had for the development of provincial racial limits.

A postcolonial writer, V. S. Naipaul examines the motifs of loss of identity, cultural conflict, psychological crises, alienation, and rootlessness of Diasporas in his works. At the same time, while depicting a particular society, he not only examines his search for selfhood and nation, but also insists on the need of tradition, myth and history as the external starting points for the 'self' to become real. He also feels the necessity of defining a personal identity in one's own life and therefore creates determined characters in his fiction to expose their loss of identity in various ways.

Joseph Conrad's Heart of Darkness and Charlotte Brontë's Jane Eyre have been censured for their disparaging delineations of the other. Chinua Achebe's blistering scrutinize of the prejudice in Conrad's novel, for instance, is notable. The standard of English writing has positioned "Other" literary works beneath itself. Region writing, for instance, as John McLeod expresses, "was truly a sub-set of accepted English writing, assessed in wording got from the ordinary investigation of English that focused on the estimations of agelessness and all-inclusiveness".

### **3. POST-COLONIALISM AND LITERATURE**

In many works of writing, particularly those leaving Africa, the Middle East, and the Indian Subcontinent, we meet characters who are battling with their identities in the wake of colonization. The post-colonial theorist enters these writings through a particular basic focal point, or a particular method for perusing content. That basic focal point, post-colonial hypothesis or post-colonialism, requests that the readers dissect and clarify the impacts that colonization and imperialism, or the expansion of energy into different countries, have on individuals and countries.

A. N. Kaul's essay "A Reading of Shadow Lines" in The Shadow Lines (1995) apropos legitimized this point of view. He has contended that the books of Ghosh the classes of human experience as similitude of contemporary political substances. John Mee in his article



"The Burthen of the Mystery" applauds the anthropological creative ability of Ghosh, which has upheld space and time.

Nikos Papastergiadis in *The Turbulence of Migration* (2000) says that Ghosh's fiction negotiates between two lands divided by space and time and attempts to redefine the nuanced understanding of the past. Out of six novels, all the novels are quintessential postcolonial novels. Post-colonial criticism has become academically compelling criticism. Post-colonial theory explores the textual criticism of postcolonial literatures.

Frantz Fanon's *Black Skin White veils* (1952) and *Wretched of the Earth* (1967) and Edward Said's *Orientalism* (1978) and *Culture and Imperialism* (1993) are thought to be the promulgators of Post-pilgrim feedback. These original works have emphatically prescribed the recovery of the past of colonized countries just to subvert the dominion of the frontier countries. Charge Ashcroft, Gareth Griffith and Helen Tiffin's *The Empire Writes Back* (1989) with a more extensive cultural circumscription of all the colonized countries gave a solid base to post-provincial feedback.

This is further proceeded and merged by Gayathri Spivak Chakravathy in *Other Worlds: Essays in cultural Politics* (1988), Homi K. Babha's *Nation and Narration* (1990) and *Location of Culture* (1994). These works have questioned the personalities of expansionism. The composed pioneer personalities of Nation, Nationality, and National portrayals are investigated and the male loped viewpoints are decimated. All the six books that inspected for the article participate in the basic arrangement of previous history by Amitav Ghosh. The introduction of previous history is with vagueness. The questionable way of previous history has uncovered the polarity of the previous history as brilliant and undignified which interfaces fiction.

Postcolonial theorists like, Homi K. Bhabha, John McLeod, AniaLoomba and EllekeBoemer highlight the necessity of contesting through resistance the Eurocentric hegemony and cultural imperialism in favour of the people living in the margin. Postcolonial theory establishes intellectual spaces for these marginalized people who raise their voices for themselves and produce cultural discourses by resisting colonial hegemony and cultural imperialism. Said interrogates Eurocentric discourse in *Culture and Imperialism* (1993), by addressing the question of resistance by the natives.

AniaLoomba states, "Perhaps the connection between postcolonial writing and the nation can be better comprehended by better understanding that the nation itself is a ground of dispute and debate, site for competing imaginings of different ideological and political interest" In



postcolonial literature, identity politics becomes an important issue in that the anti-conquest narrative analyses its social and cultural perspectives of the marginalized people.

Homi K. Bhabha's 'hybridity' is a standout amongst the most indispensable ideas in cultural feedback today. Alongside his different thoughts, for example, 'guileful class' and 'provincial non-sense', by the late 1990s it had gone into the cash of hypothetical level headed discussion and has stayed compelling from that point forward.[Balachandra Rajan, 'Excess of India', *Modern Philology*, vol. 95 (1998), pp.490-500, p.469.] Its effect has been globally felt in similar writing and cultural reviews, as well as in other human sciences, including craftsmanship feedback, humanities, and history. Hybridity additionally assumes a significant part inside Bhabha's own hypothetical advancement, as it is personally connected with his different ideas, for example, 'Third Space'.

#### **4. HOMI K BHABHA'S THOUGHT AFFECT POSTCOLONIAL LITERATURE**

Bhabha emphasizes that the culture is transnational because it is rooted in histories of displacement and this transnational conception of culture has the significance to conceptualize the theories of diaspora. Again, Bhabha argues in his essay, "Dissemination: Time" Narrative and the Margins of Modern Nation" (1990) that in-between space of the margins occupied by diasporic communities is an empowered one and such space is empowered because of the difference of displacement of areas from which the cultural identity is negotiated.

In this in-between space, the present is marked with discontinuity and ever-shifting domain. Bhabha's idea of in-between space is the hybrid interaction between different cultures and histories that makes both negotiation and revision of culture possible. Thus, the in-between space becomes the space of productivity and Bhabha calls it "Third Space". For Bhabha, diasporas are " Gatherings of outcasts and émigrés and exiles; assembling on the edge of "remote" societies; gathering at the wildernesses; get-togethers in the ghettos or bistros of downtown areas; assembling in the half –life, half-light of outside tongues; assembling the indications of endorsement and acknowledgment, degrees, talks, disciplines, assembling the recollections of underdevelopment, of different worlds lived retroactively; gathering the past in a custom of restoration; assembling the present" (Bhabha 1994). Diasporas inhabit spaces and their intercultural experiences constitute them as hyphenated, hybrid subjects.

This self- reflecting hybridity is common to all unsettle hegemonic relations as it focuses on the process of negotiation of cultures that in Bhabha's words "insurgent act of cultural translation". Therefore, Bhabha thinks that the third space occupied by the diasporic subject is filled with creative possibilities. Stuart Hall in his seminal essay "Cultural Identity and



Diaspora” emphasizes that the cultural identity of diasporic persons reflect the common historical experience and a shared cultural code of being one people under the banner of exile. The migrants constitute the third world and tend to create the poetics of exile and the imaginary space and home; and obviously, the concept of ‘third home’ becomes the only solace for them.

The ‘English gentleman’ would be able to know and then classify the colonized subjects into ‘racial categories’ only when he himself was not classifiable into any such categories. To remain the universal originator of historical change, the white subject had to be always ‘extra-environmental’ and ‘extra-racial’ [For a suggestive discussion about whiteness as being beyond all radicalized categories and thus racially non-problematic, see Ross Chambers, *The Unexamined*, in Mike Hill (ed.), *Whiteness: A Critical Reader* (New York and London: New York University Press, 1997), pp.187-203].

The mere idea of ‘change’ appears logically inconsistent with the discursive designation of the ‘English gentleman’ as an ‘ever-present example’. But if anything, the anxiety over ‘change’ was deeply entrenched in the white community of the British Raj [Ranajit Guha, ‘Not at Home in Empire’, *Critical Inquiry*, vol. 3 (1997), pp.482-493, pp.483-5 Bhabha, ‘Of mimicry and man’, p.85].

‘English gentleman’ and the universality of modernity which he supposedly embodied. In order for Britons in India to remain the subject of historical transformation, they would have to discipline themselves so that their every-day behaviors matched their discursive edifice as ‘the centers of civilization’.

A sermon given in 1858 at Allahabad by the Rev. Clement Francis Cobb is highly illustrative of such a perceived imperative for the white subject to stay refined and respectable in the eyes of the natives. In the sermon, Cobb remarked: ‘permit me to remind you that you are most closely scrutinized in your daily habits by the heathen and Mohammedan servants about you. [...] immoral and dishonourable practices, or the excesses of intemperance, where they exist, [are] noted by our [native] attendants, who are thus induced to set lightly by our religion and our God’ [Mizutani (2005), p.28. For the actual ways in which Britons in India sought to cultivate their whiteness through their quotidian social practices, see E. M. Collingham, *Imperial Bodies: the Physical Experience of the Raj* (Cambridge: Polity, 2001), and Buettner, *Empire Families*].

In a similar vein, the aforementioned Select Committee for Colonization and Settlement also warned that it would be only with an indubitably higher degree of moral refinement that the colonizer would be able to achieve the colonized [For an historical account of the emergence



of the Eurasian community, see C. J. Hawes, *Poor Relations: The Making of a Eurasian Community in British India, 1773-1833* (Richmond: Curzon Press, 1996). See also Lionel Caplan's anthropological work for the relevance of colonial history to the contemporary state of 'Anglo-Indians'. Caplan, *Children of Colonialism*.]. The imperial rejection of acclimatization and miscegenation as possible methods of colonizing India had an immediate effect of stereotyping those people of European descent who were seen as having become irrevocably transformed by environmental influences, by racial mixture, or by both. And it was people of mixed descent, or 'Eurasians', who were represented as the case par excellence of such degenerative transformation [Anonymous, 'The Eurasian Problem. - IV.', *The Statesman and Friend of India* (Weekly) , 21 November (1891), p.1].

The interrogation of colonial temporality by the concept of hybridity is incessantly enacted at all levels, while it is also pursued through other closely-related concepts such as 'time-lag' or 'disjunctive time' that have even clearer indications of his preoccupation with this particular aspect of colonial discourse. The reason for this seems simple enough. I would argue that, for Bhabha, the most fundamental source of colonial power is the very idea of historical temporality, or history itself As he puts it, 'colonialism takes power in the name of history'[Quoted in Satoshi Mizutani, "Degenerate whites' and their spaces of disorder: Disciplining racial and class ambiguities in Colonial Calcutta (c.1880-1930) in (eds) A. Tambe and H. FischerTine, *The Limits of British Colonial Control in South Asia: Spaces of Disorder in the Indian Ocean Region* (Oxford and New York: Routledge, 2009), pp.155-91, p.172]. Indeed, Bhabha's colonial discourse analysis can be plausibly read as targeting the modern idea of history born and developed in Western Europe.

The postcolonial and postmodern', Bhabha expresses this view explicitly: 'The grand narratives of nineteenth century historicism [...] were also, in another textual and territorial time/space, the technologies of colonial and imperial governance'. For Bhabha, the historicist telos implicit in the Enlightenment is the most powerful logic of colonial domination, and if such logic is to be subverted, it would be by the 'hybrid' subject. This subject, he writes, would 'outstare linear, continues history and turn its progressive dream into nightmarish chaos'

## 5. CONCLUSION

Homi K Bhabha feels that the possibility of country is regularly in light of naturalized myths of racial or social starting point. Attesting such myths was an essential piece of the royal procedure and consequently a vital component of much majestic written work and in fact postcolonial composing. Homi K. Bhabha is an all-around recognized man of learning in social reviews and hypotheses concerning imperialism and post expansionism. His



investigation of mistreatments, traumatic provincial sentiments, and effect of other intense variables which deliver other societies, statements of faith, propensities and developments are profoundly impacted by Foucault, Edward W Said, Jacques Derrida, Lacan and Sartre.

Homi K Bhabha considers the disarray and void that resistance creates in the brains of such colonialist creators as Rider Haggard, Rudyard Kipling, and E. M. Forster. Bhabha's work in postcolonial hypothesis owes much too post-structuralism. Outstanding among Bhabha's impacts incorporate Jacques Derrida and deconstruction; Jacques Lacan and Lacanian analysis; and Michel Foucault's idea of discursively. Also, in a 1995 meeting with W. J. T. Mitchell, Bhabha expressed that Edward Said is the author who has most impacted him. In the sociologies, Edward W. Soja has most altogether depended on and changed Bhabha's ways to deal with comprehension thought of space, activity, and portrayal.

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