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A Postcolonial Reading of Memory in Malouf's *Remembering Babylon* (1993)

**A Dissertation in English Literature Submitted to the department of
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in English Literature and Civilization**

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I dedicate this to all readers

Aknowlegements

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Abstract

This dissertation aims at providing a postcolonial reading of memory in David Malouf's *Remembering Babylon* (1993). Through the use of a theoretical background on the theory chosen, some postcolonial key concepts were examined in the novel, these concepts are identity, hegemony, and hybridity. In addition to the examination of the role memory plays in the novel. Since the aim is analyzing the novel, the approach adopted was the analytical approach. The study resulted in proving that the novel contains a set of postcolonial key concepts. Memory was also found of a major role, through showing that because of Gemmy's inability to remember and use his English language, Gemmy, the protagonist of the story, presents a confusing figure, which made suspicion grow among the white community that he came to. Neither Gemmy nor the white settlers could identify to whom does he belong. Being in such a situation is a result of the differences and lack of integration between the white settlers and the aborigines in Australia. Language was also found an important theme in the novel in relation to identity, hegemony, as well as to memory.

Résumé

Cette dissertation fournit une lecture de la mémoire dans *Remembering Babylon* de David Malouf (1993) à travers l'utilisation de la théorie postcoloniale. Le contexte du roman se déroule au milieu du XIXe siècle en Australie. Le roman raconte l'histoire d'un orphelin de douze ans, qui a été jetté près de la plage après avoir été déporté d'un navire, à cause d'une intense fièvre. Le petit garçon fut empêché par les aborigènes, avec qui il vivra les seize prochaines années de sa vie. Lorsque Gemmy, le protagoniste, a traversé la clôture et s'est retrouvé dans un territoire revendiqué par les colons blancs, il n'a pas été facilement reconnu comme un homme blanc, en raison de son hybridité, il n'était ni totalement blanc ni complètement noir. Cette situation a causé une crise d'identité. La langue est aussi un thème important dans le roman par rapport à l'ensemble de l'identité, de l'hégémonie et de la mémoire. En raison de son incapacité à se souvenir et à utiliser son anglais, Gemmy est un caractère confus, qui a fait croître la suspicion parmi la communauté blanche à la quelle il est arrivé. Ni Gemmy ni les colons blancs dans laquelle il s'est retrouvé. Être dans une telle situation est le résultat des différences et du manque d'intégration entre les colons et les aborigènes en Australie. Cette étude vise à analyser les concepts clés postcoloniaux trouvés dans le dit-roman en plus du rôle de la mémoire dans la détermination de l'identité de Gemmy.

ملخص

تقدم هذه الأطروحة قراءة تحليلية للذاكرة في رواية "تذكر بابل" (Remembering Babylon) (1993) للكاتب "دفيد مألوف" وذلك بالاعتماد على نظرية ما بعد الاستعمار. تجري أحداث الرواية خلال منتصف القرن التاسع عشر في استراليا، وتدور القصة حول صبي يتيم يبلغ من العمر اثنا عشر عاماً، ترك بجانب شاطئ بعد أن أنزل من على متن سفينة بسبب إصابته بالحمى؛ حيث وجدته السكان الاستراليون الأصليون الذين سيعيش معهم الستة عشر سنة القادمة من حياته. عندما عبر "جيمي" السياح وهو ذو تسعة وعشرون سنة وجد نفسه في أرض يسكنها المستوطنون البيض، لم يكن من السهل عليهم التعرف عليه كرجل أبيض، وذلك لأنه أصبح هجيناً، رجل أبيض بسلوكات وطبائع السود، وهذا ما جعل هويته تقع في أزمة. تعتبر اللغة جانباً في غاية الأهمية من الرواية في كل من الهوية، الهيمنة والذاكرة. عدم تمكن "جيمي" من تذكر لغته الانجليزية واستعمالها، جعله يصبح شخصية مركبة، مما أدى إلى نمو الشكوك بين أفراد مجتمع البيض-المستوطنون- الذين لجأ إليهم. لم يكن بإمكان "جيمي" ولا المستوطنين البيض تحديد هويته وإلى من ينتمي، وهذا الوضع هو نتيجة للاختلافات وعدم التجانس بين المستوطنين البيض والسكان الأصليين في استراليا. تهدف هذه الدراسة إلى محاولة تحليل المفاهيم المفتاحية لنظرية ما بعد الاستعمار في الرواية التي تم اختيارها، بالإضافة إلى دور كل من الذاكرة واللغة في تحديد هوية بطل الرواية "جيمي".

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General Introduction

The complex contact between the natives and the new comers in settler colonies offers a rich area of investigation, especially when the postcolonial theory is used, through looking at the issues that it concerns itself with such as identity that falls into crises, hegemony which is usually practiced by the settlers to subdue the native inhabitants, and hybridity which is a natural result of the existence of two different races, each one with a specific set of characteristics, and their fusion results in the creation of a whole new kind of being, that takes its aspects from both of the two origins that are in contact. Other concepts such as language and memory are also of a considerable importance in analysing postcolonial literatures due to the significant role they play in preserving identity. Settler colonies are among the countries that their literatures are considered as postcolonial due to the aspects found in such societies; these aspects result from the fact that there exist two different communities, one of them is that of the aborigines and the other is of settlers who are usually Europeans. There appears a set of characteristics on which the postcolonial theory seeks to shed light. Australia, the continent that received several waves of immigrants, or in other words they can be called settlers, is a fertile ground for the postcolonial theory's key concepts to be found and analysed. Thus the theory is suitable to be used in approaching works written by Australian authors.

Many Australian novelists chose to write novels about the complex experience both the aborigines and the white settlers went through; they tried to do so by portraying the different aspects of life in a state where acceptance is not a choice and differences are on a large scale. Understanding one another in such an atmosphere is a hard task because of the diversity of languages, in addition to the diversified historical and cultural backgrounds which make tolerance an urgent need and reconciliation becomes the only solution. Launching a settlement in a country where a population is already living for a long time before the arrival of the settlers, makes the settling community afraid of the hostility that may occur from the part of

the aborigines. Fear and suspicion prevail on the feeling of the white community. Not only is the place new for the settlers, but also its original inhabitants together with all the aspects of their life, especially language which is the only means through which these two communities will be offered the chance to understand each other and live in peace. Usually, the settlers tend to practice a kind of hegemony over the natives, this is one of the main interest of the postcolonial theorists, a theme that is being analysed in novels written by authors originating from previously colonized countries, which are called postcolonial states, while others see them as being in a period of Neocolonialism. Living in such countries where a diversity of cultures exists, puts identity under fire. The concept of identity is of an essential position in the postcolonial context. Identity which is what distinguishes one person from the other, becomes blurred and falls into crisis due to the circumstances where it is being faced with forces and elements that have the ability of changing it or bringing on some modifications, additions, or even causing some omissions. The contact of two cultures is definitely not a simple phenomenon, it results in the creation of a whole new culture, a mixture of the two ones that are put together, this novel kind is what the postcolonial theorists describe as hybrid, while the process of its creation is called hybridity. The latter is one of the key concepts that has its special place in the postcolonial writings. Hybridity emerges only when two different kinds are fused together to come up with a totally new kind that combines between both of them. The resulting type is neither fully the first nor is it wholly the second. In Australia, the settlers become neither purely like the ones in their original countries, nor are they pure Australians. They are actually just like someone who is *"a black white man"* (Malouf- 10), a *"true child of the place as it will one day be"* (Malouf- 132) a person who is literally a hybrid version.

Recently, a bridge has been built between psychology and literature thanks to the inclusion a set of psychological concepts in novels among which is memory that became of a good use

in the analysis of literary works. Modern literature in general and postcolonial literature in particular paid a good deal of attention to the significant role memory can play in writing and analyzing novels, which made the choice of studying memory motivating, and more importantly provided a new sphere of study.

In attempting to locate the gap that this dissertation will try to fill, a review of literature has been conducted through looking at what has been already written by researchers who worked on the same novel and used the same theory chosen for this study. One of these works is *Post-Colonial Themes in David Malouf's Remembering Babylon* by Dr. Leon Litvack, done in (1997), the work concluded that the novel gives a pessimistic view on postcolonialism and shows that it failed as a project. Another work is that of Dr. Predeep Kumar Debata *The Elements of Post Colonialism and Cultural Hybridity in David Malouf's Remembering Babylon: A Study*, which he has written in 2015, the paper's main result demonstrates that despite the fact that Gemmy had two personalities that allow him to be a member in both the white and aboriginal community, he was not accepted by any of them. Ida Aalstad Gregersen chose to use the novel *Remembering Babylon* in teaching two different subjects, literature and history, her work *An interdisciplinary Project on the Pos-colonial Novel Remembering Babylon* in 2013 helped her teach the postcolonial theory and give a historical background on Australia at the same time. These studies used the postcolonial theory but did not tackle memory, thus it can be tackled to give a new vision on the analysis of the novel.

This study aims at providing a postcolonial reading of memory in David Malouf's *Remembering Babylon* (1993), through using a theoretical background on the theory to track the postcolonial key concepts found in the novel chosen, in addition to its aim to examine the role memory plays in the protagonists situation and his life in general. Thus, the analytical approach was adopted. The importance of this study lies at the importance of the theory used in reading the novel; in addition to the importance of the study's main aim which will extend

the ideas held about the theory, through showing that it also includes works written by authors from the settler colonies.

Since the main aim of this study is analysing memory in *David Malouf's Remembering Babylon (1993)* using the postcolonial theory, through an analysis of some of the theory's key concepts that are found in the novel, the following question can be asked: what are the postcolonial key concepts found in the novel and what is the role of memory in the novel? In suggesting an answer for this question the following hypothesis was formulated: the protagonist, Gemmy, is a character used to symbolize some postcolonial aspects, and memory plays a major role in determining his situation and the path of his life.

This study is divided into three chapters. Chapter one will offer a theoretical background of the study. The first part will be a review on the postcolonial theory and the main figures related to it. The second part will be devoted to the theory's key concepts that will be analysed in the novel, while the last part of this chapter will be a review of how Australia is considered as a postcolonial state. Chapter two and three will be the analytical part of the dissertation and the essence of this work. In chapter two, there will be an analysis of the novel from a postcolonial perspective. Thus, the first part will be a discussion of what makes *Remembering Babylon (1993)* a postcolonial novel, while the rest of the chapter will be devoted to tracking the postcolonial key concepts defined in chapter one, and found in the novel. These concepts are: hybridity, hegemony, and identity with its crises. The third chapter will deal with memory and its role in the novel, as well as its relationship with language. The latter is of a considerable significance to the novel's author, in addition to the important role it plays in the main character's situation. This chapter will end with a discussion of the meaning of the novel's title and its significance.

Chapter I

A Theoretical Background of The Postcolonial Theory

1.1 Introduction

This chapter will be divided into three sections. In the first part, there will be a theoretical background of the postcolonial theory in literature. This will be done through collecting a number of definitions given by scholars specialized in the field. The second part will be a discussion of three key concepts of the theory, these concepts are: Identity, Hegemony, and Hybridity. While the third part will look at the issue of Australia as a postcolonial state.

1.2 A Theoretical Review of the Postcolonial Theory:

The term “postcolonial theory” was first used to refer to the historical period that follows independence, In other words, it was mainly used with a chronological aim. During the close of the 1970s the term started to be used to indicate the theory that deals with the cultural and economic effects resulting from the phenomenon of colonialism which led to what is known as “cultural clash” being as a consequence of the different ideologies. (Sawant 120)

Bill Ashcroft, Garther Griffiths and Helen Tiffin who together wrote their book “The Empire Writes Back” consider the term as meaning the effects of colonialism during the time of colonization, after its departure and till the present. These writers contributed to the creation of a postcolonial discourse alongside with others including Ngugi Wa Thiongo, Aime Cesaire, Frantz Fanon, in addition to Edward Said, Gayatri Spivak, Homi Bhabha and many others. (Sawant 120)

According to Charles E Bressler, the critical theory scholar and writer of the book “*Literary Criticism: An Introduction to Theory and Practice*”, postcolonialism is the theory that is exclusively applied on works written by those originating from countries that were once colonized, in addition to the condition of the use of the English language in their writings. (qtd.in Sawant 120)

The Indian literary figure Meenakshi Mukharjee argues that postcolonialism is not limited to the meaning of a historical period that is after the empire no longer existed, he also sees that it is useful as being an ideology of liberation for non-Western literature students. (3-4).

As an explanation of the themes and issues tackled by the postcolonial theory, Bill Ashcroft saw that the postcolonial theory discusses:

migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourse of imperial Europe such as history, philosophy and linguistics, and the fundamental experiences of speaking and writing by which all these come into being (2)

The critical analysis of the colonized-colonizer relationship is one of the areas investigated by the postcolonial theory. With the use of the **Foucauldian**¹ notion of “Discourse”, “Hegemony” of **Gramsci**² and the theory of “**Deconstruction**”³ by **Jacques Derrida**⁴, postcolonialism seeks to explore the role of the literary writings in the creation of the view of the colonizer as superior and the colonized as inferior, taking into consideration that knowledge has no innocence and that it is controlled by the one who has power (Research Journal of Recent Sciences 47-49).

The literary theory postcolonialism aims at highlighting the marks left in the areas of the world that were colonized by European countries, the results of the European presence in these areas, and how the colonized folks are depicted by the writings of the West both in

¹ **Foucauldian**: from the name of the French historian philosopher Michel Foucault (1926-1984).

² **Gramsci**: Antonio Gramsci (1891-1937) an Italian politician who is best known for his ideas about the concept of hegemony and the creation of the term subaltern.

³ **Deconstruction**: issued by Jaques Derrida during the 1960s when he started questioning the Western philosophy and its fundamental oppositions.

⁴ **Jacques Derrida** (1930-2007) a French philosopher know for his criticism of the Western philosophy.

literature and philosophy especially during the last two centuries. Furthermore, the theory also draws attention toward the opposing literature that started to come into being in the formerly colonized countries, and the addition that this theory brought to the field of literary criticism. (Hamadi 39).

The main aim of the postcolonial theory is to come up with a reading of literature that is not tainted by the values and culture of the West. From the postcolonial lens, almost the whole world, especially the formerly colonized countries are under the dominance of the philosophies, theories, and literature that are written mainly by people from the Western part of Europe in addition to America. The postcolonial rising against the dominant ideologies of the West was highly helped by the “White Mythology” of Derrida that was trying to dominate the world. Another support was the postmodern theory which rejected the “**Grand Narratives**”⁵ that used to be held as universal patterns of thinking. (Carter 115)

Edward Said, Gayatri Spivak, **Frantz Fanon**⁶, Toni Morrison, Alice Walker, Carlos Fuentes, Gabriel Garcia Marquez, Judith Butler are examples of writers and thinkers who took the risk of criticizing and opposing the culture of the dominant as well as what it imposes. Aiming to be heard by the dominant culture, these writers spoke about those who are deprived from the right to express their ideas, who are undermined and who suffered from oppression. These writers are from many parts of the world, such as Africa, Australia, and there are also native Americans and females who refused the cultural Hegemony. (Bressler 198-199).

In their influential book “The Empire Writes Back”, Bill Ashcroft, Gareth Griffiths and Helen Tiffin saw that literature is what reflects the experiences lived by the people of the countries that were once British colonies (1)

⁵ **Grand Narratives**: a postmodern term coined by the French philosopher Jean-François Lyotard (1924-1998) referring to the narratives that give a legitimate philosophy of history to ideologies.

⁶ **Frantz Fanon**: (1925-1961) The West Indian psychoanalyst and philosopher known for his support of the colonial people seeking liberation. He influenced the thinkers and activists who followed him.

As an answer to the question “ What are Postcolonial Literature?”, the writers declared that semantically, the term “postcolonial” is supposed to carry the meaning that is mainly concerned with the culture of a nation in the period following its independence. However the term was used before to indicate a historical meaning to distinguish the time of colonialism and postcolonialism as being after the departure of the colonial power.(1)

Ashcroft and his colleagues saw to use “postcolonial” to include every effect of imperialism on culture ever since colonization till the present, because they saw that the impact is continuous. Additionally Ashcroft et.al believe in the suitability of the term to be used for the newly emerging cross- cultural criticism.(2)

1.3 The Major Postcolonial Theorists:

The most important postcolonial theorists, the “holy trinity” as called by Robert Young, are Edward Said, Homi Bhabha and Gayatri Spivak.

1.3.1 Edward Said: (1935- 2003)

In his influential work “*Orientalism*” (1978), Said is considered to be making a relationship between the problems of politics in the real world, and the Foucauldian notion of “discourse” and the theories of postcolonialism in general. Said sees that the term Orientalism can be used in three main meanings, which are :

1. The historical era of the European-Asian relation both in terms of culture and politics.
2. The early nineteenth century academic study of the cultures and languages of the orientals.
3. The way through which the orient is seen, and which was created by the writings of the West. An image that depicts the Eastern folks as full of crime and cheating. These writings contributed to the arrogant view by the West.

Said supported his theory with proofs from many sources such as literature, documents from colonial government, histories, studies of religion and language, travel books and other sources.

He sees that the Western part of the world which he called the *Occident* and the Eastern part, the *Orient*, are distinct only by an “*imaginative geography*”. Through his analysis of different social discourses he touched deconstructivism and created what is “against the grain” (Carter 116). Raising a critical awareness of the “third world”, that is decentered from the dominant “first world” discourse, is Said’s main aim.

According to Edward Said, the Western representation of the East absolutely aims at dominating and subjugating the orient. In addition to giving an excuse the process of imperialism as well as convincing the orientals that for the aim of civilization they ought to accept the culture of the West. Gramsci’s notion of *Hegemony* in this case is well served by Said’s *Orientalism*.

Through what is labeled the “binary opposition” Orientalism seems to be giving a definition of the West as being all what is opposed to the East. For example, the East is seen as primitive and sensual, so the West is rational and democratic. The writings of the orientals must be seen from a different angle after Said’s theories. He argues that texts must be read in their contexts, his view completely opposes that of the interpretation of text while separating them from the context in which they were created. His essay *The World, The Text and the Critic* (1983) is an explanation of this belief. (Carter 115-117)

His *Orientalism* is believed to be the foundation of the postcolonial theory which he defined as a “*Western style for domination, restructuring, having authority over orient*” (Said 3). The fact that Orientalism is based on the view that the West is superior and the East is inferior, is a factor that gave momentum to imperialism. Ania Loomba declared that according

to Edward Said, the dichotomy of Europe and its “other” is a result of the way in which the East is represented by the West, this representation is found in different types of writing such as literature and what the Western travelers wrote, plays a major role in the formulation of this contrast. One of Said’s objectives is to illustrate his belief that the knowledge written about the non-Europeans is made mainly for the sake of domination, their culture and literature were intentionally ignored.(Sawant 122-123)

1.3.1 Homi Bhabha: (1909-1966)

Bhabha’s main interest was the literature apart from the canon texts, that is written by the marginalized members of the society in postcolonial countries, and which are considered to be giving a picture of such groups. Another area of a major interest for Bhabha is culture and its relationship with domination and subjugation, especially the fact that the dominated tends to mimic his dominant, an idea that he discussed in his essay “ *The Location of Culture*” (1994). Examples of mimics are found in both Rudyard Kipling’s *Kim*⁷ and *A Passage to India*⁸ by E.M. Forster. They are living in between not fully of any, actually they are “hybrids”.

He believes that the existence of two cultures together will surely result in melting their values which will give support to the dominant ,however , mimicry may present a danger to its stability. Because the colonizer’s identity itself is in a position of an immigrant. What makes the identity of the colonizer exists relying on its inherent power in addition to being different. (Carter 117-118)

Thanks to Bhabha, the terms ambivalence, mimicry, and hybridity became popular. Ambivalence, from psychoanalysis, means wanting two things that are totally oppositions at the same time. Bhabha brought the term to the postcolonial discourse to mean the attraction

⁷ **Kim:** A novel by Rudyard Kipling published in 1901, in which he fictionalized his own childhood, it tells the story of a boy who had to choose between the East and the West.

⁸ **A Passage to India:** E.M. Forster’s novel, published in 1924, in which he offers an examination of racism and colonialism.

that is both mixed and complicated which is one of the features of the colonized/colonizer relationship. Concerning “mimicry” which is of a great importance in the postcolonial theory, the term is used to indicate the relationship between them as being ambivalent. The colonized people were supposed to become a copy of the colonizers, but the result was not as simple as it was expected to be when the colonizer planned for it, rather it led to a blurred copy that maybe of some extent of danger.

In his book Bhabha sees “*mimicry as one of the most effective strategies of colonial power and knowledge*” (35). The copy that the British wanted to come up with, that is made of Indians with British principles, resembles to a great extent those mentioned in “*Black skins, White Masks*” by Frantz Fanon. Although these mimic men act like the English but they are not accepted among the English people, they are “*almost the same but not quite*” (89) as described by Bhabha who conceives it as one of the factors that leads to resist the colonial rule. (Sawant 123)

1.3.2 Gayatri C.Spivak (1942 -)

She is considered as the first feminist theorist in the postcolonial theory. The Western feminist focus on the white women only, made Spivak develop her critic about it. Her area of interest expands to include social classes through her idea which she built upon that of Gramsci’s “Subaltern” which means lower level, he used it in the classification of the military force. Spivak adopted this concept in the postcolonial world or theory to indicate all those who are classified as lower ranks of the society both in colonial and postcolonial times. Her main interest is women who are seen as such.

Spivak sees that women are prevented from their right to express themselves. Her most influential work in this regard is “*Can the Subaltern Speak?*” (1988). To analyze colonialist writings, she uses both Marxism and Deconstructivism through which she illustrated the

wrong method that is used for the foundation of the picture of an aware colonialist as opposed to an imaginative chaotic primitives. In this process of creation, the texts which are written by the colonialists play an important role. She believes that the deconstructivist analysis of such texts can unveil the weakness of that opposition in addition to the possibility of showing the hollowness of the structure of the colonial power, through the use of deconstruction as well. (Carter 118)

Her interest in the concept of marginality made her admit *Orientalism* By Edward Said. While her question can the subaltern speak? did not really mean that women never spoke, rather it meant a question about whether they are going to be understood or even heard. She argues that the problem of women does not lay in the way they express themselves, but in the way by which they are going to be interpreted. (Sawant 124)

1.4 Postcolonial Key Concepts :

1.4.1 Identity:

Identity is one of the most important concepts in the postcolonial theory. The postcolonial authors often include this element in a way or another in their quest to gain back their past. The use of the colonizer's language makes the task hard because of the fact that language is part of the identity that they want to reclaim. The concept of hybridity makes it impossible to return to the identity of the past. Hybridity is a term used to refer to the new attitudes that combine between both the colonizer's and the colonized's cultures, this notion is of a considerable importance in the postcolonialism and it is present in most of the literary works written by postcolonial authors. The colonizer as well as the colonized has an effect on the other, the effect is somehow vise versa. The creation of a culture that is made up of two different cultures may have two sides, one is preferable and the other is seen as a danger, this made many writings characterized by ambivalence concerning this issue.

According to the concept of “Hybridity”, it is impossible to find a unique or a pure identity of a nation, and the quest for such an identity is just a nostalgia. The concept brings to the fore the question of the effect of the colonizer on the colonized people.

Because of its crisis and its existence in societies that are living in a postcolonial period, the issue of identity is characterized by controversiality, and above all, it can be considered as the most important element in the postcolonial literature. The crisis of identity came into existence as a result of the complex circumstances lived in the countries that recently got their independence from the colonizers. Identity became an issue only when it fell in a situation of ambiguity. Mercer sees that *“identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty”* (43). The period after World War Two witnessed the decolonization of many countries, which led to the phenomenon of looking for the identity of societies as well as of the individuals. The era saw the quest to decolonize many aspects of life such as the cultural side, the economic, as well as the artistic and many others, in order to regain an identity that was lost due to the effect of colonialism.

The definition of identity in Oxford English Dictionary is “the fact of being who or what a person or a thing is”, in relation to postcolonialism, it is not that easy to give a definition to such term. From a postcolonial perspective, to identify an identity is to put it into opposition with another. In the era of postcolonialism, otherness is used as a way to identify oneself. This binary opposition led to the possibility of the creation of a hierarchy of situation. Identities constructed in the countries living in postcolonialism are blurred and not stable. They are affected by the surroundings, being environmental or cultural. This instability is a result of the intersection of various discourses, between which a settlement is hard to be found. In addition to that, the effects of colonialism touch many aspects of the postcolonial states, thus it consequently leads to different results according to the change of the place; identity appears in

distinct ways and manifestations. There are physical and psychological distinctions between collective identity and the individual one.

1.4.2 Identity and the Postcolonial Theory:

Postcolonialism in literature and literary criticism deals with issues of race, gender, identity and culture. In his book *Modern Literary Criticism and Theory A history*, M.A.R. Habib wrote that the aim of postcolonial criticism is to give a view from the colonized's angle on the colonial history, first, to define the drawbacks of colonialism on the colonized as well as on the colonizer, economically, politically, and culturally. Second to provide an analysis of the decolonizing procedure. And Third, to provide a participation in liberating the countries politically, which means to reach an equality in accessing the material resources, the challenge of hegemony, and the creation of identities both politically and culturally. The influential features that led to the foundation of the postcolonial theory are not just the emergence of multicultural countries, and the process of decolonizing them, the theory for Terry Eagleton is a reflection of the shifting third world nations away from the revolutionary nationalism. It is important to note that most of the mid twentieth century influential writer belong to the former colonies of Britain like Salman Rushdie, Gayatri Spivak, Homi Bhabha, Edward Said, Chinua Achebe. Identity and culture are among the most debatable subjects in postcolonialism. The issue of identity came to the fore as a result of the immigration, hybridity of nations, and the diversity of cultures that characterizes the world in the modern time. Literature is not the only discipline that gave importance to the notion of identity, it was the process of decolonization that took place during post World War two, and which led to the decentralization of the imperialist identities, this feature puts the tendency of othering under examination and made identity present itself as a thematic element. The French psychologist Frantz Fanon who is mainly interested in the effects of colonialism and immigration on the psychology of nations, discussed the phenomenon of being obliged to put on "white masks"

in order to be accepted by the Europeans. He also tackled the idea of being obliged to give up on one's own identity to show that he does not belong to the primitiveness of nativism.

Influenced by Foucault's notion of power, Edward Said says that constructing identity is related to resistance, to the creation of a postcolonial self, and individuals who are against imperialism. To create such a self, there must be a contextualization due the fact that building an identity entails building freedom and that the individuals are what they choose to create themselves as.

In his book the *Location of Culture* (1989), Homi Bhabha gave a distinct view from that of Edward Said that is based n the binary opposition and Foucault's concept of power and knowledge. Bhabha introduced hybridity and hubrid identity, for him is the result of the intersection of the colonizer and the colonize which leads to the foundation of a something created from both of them, and which undermines the possibility of a pure cultural identity to exist or to come out of such a situation. Bhabha goes on to argue that there is a third space that is located between two different cultures, this space gives the chance to the cultural hybridity to happen. In *Carebbean Discourse: Selected Essays*, Glissant's part carries his theory in which he states that identity is in a process of contentious change. He sees that the result of constructing an identity cannot be predicted because the process is continuous, this idea is the core of his theory about culture. (Dizayi 1000-1003)

1.4.3 Hybridity:

The term is of a considerable importance in the postcolonial theory, and it is among the overarching elements in the postcolonial writings, even though the concept is challenging. The term stands for the new forms resulting from the transculturalism made by colonialism. The origin of the term is related to the process of creating a "hybrid" plant through crossing two different types of plants. The consequence is a new form that takes its characteristics

from both of the plants that were used. This concept can be found on many levels: language, culture, politics, race, and so on. Mikhail Bakhtin's ideas about the effects of the existence of many languages at once, is a good example of hybridity on the linguistic level. He sees that a situation in which there is a multiplicity of languages will result in their destruction and transformation. The multivocal narratives reflect his idea.

Homi Bhabha is a major figure with whom the concept of hybridity is related. In his examination of the relationship between the colonizer and the colonized, he emphasized on the exchangeable effect of each one on the other. For Bhabha, "third space of enunciation", is where the construction of culture with its statements and systems, takes place. Since "cultural identities" are formed in such a situation of ambivalence, Bhabha sees that the attempt at building a pure identity or culture does not lead to the desired entity. According to Bhabha, the awareness of the ambivalence that characterizes the space in which cultural identities are built, can be of a good use to shift from the exotic view of hybridity, to turning it into a positive power that encourages the tolerance of the existence of a diversity of cultures.

In the discourse of the postcolonial theory, hybridity is used to carry the meaning of the outcome of the exchange that happens when two cultures cross. Using the concept to give such a meaning made it criticized as it does not take into consideration the absence of balance in power as well as in the effects that are made. This meaning has also been criticized because it can be regarded as a way of encouraging assimilation and as an attempt at whitewashing the differences that distinguish the cultures. The criticism of the concept is based on the meaning that the word "mutual" carries, by entailing that there is no opposition, which in return reinforces the state of being postcolonial, and thus, being dependent. In using the word "mutual", the concept of hybridity does not state that there is an equality between the colonizer and the colonized, in other words, it does not neglect the hierarchy of power that characterizes imperialism.

Claiming that the post colonial countries share the situation of being hybrid, serves the attempt at de-historicizing and de-locating cultures by making their times, spaces, geographies, and even languages fall under this hybridity, and putting them in an abstraction and globalization that does not take into consideration the distinguishing features of each culture. Robert Young sees that the study of social discourses gives the chance to discover the situation in which the concept of hybridity was introduced. Discovering the diversity of texts written during colonialism can also be reached through the analysis of the discourses of colonization. Young does not accept the absence of discrimination entailed by the use of the term “hybridity”. He emphasized on the use of the term for imperialist goals, such as to claim the unitary characteristics of the colonized populations. In addition to claiming that if they were not included in hybridity, they would have returned back to their primitive state. Thus, hybridity became more associated with colonialism and its discourse of discrimination.

Robert Young wrote to make the readers pay attention when using such a concept that has been created during a period of racism. He also tries to distinguish between the conscious and unconscious processes of hybridization. The conscious is the one behind which stands the political desire of homogenization and creation of uniformity. He adds that Bakhtin considers hybridity as being significantly related to politics, for the sake of avoiding the danger of being separated and divided. Bhabha sees that those whom Bakhtin described as being intentionally hybridized, are able to form an opposition to the colonizer’s domination.

It is true that holding on traditions and nationalism have an important role in the creation of a counter discourse to colonialism, however, the hybridity of the postcolonial culture gives a distinct method of resistance. (Ashcroft, Griffiths and Tiffin 108-111)

1.4.4 Hegemony:

The general meaning of the term was introduced by Antonio Gramsci, who considered it to mean the domination practiced by a state in a union. Gramsci came up with this concept when he was studying the factors that made the class in rule maintain its position as well as its interests. Basically, the term carries the meaning of the means through which the class holding power makes the population believe that its interests are what is better for the whole community. Hegemony is usually achieved through acceptance, without the need for violence or obligation or a direct process of persuading the others. Instead, it is realized through an overall hold on economics and other main systems, as media and education for example, which will be used to show that what the ruling class is interested in is what is good for the society in general and is a shared goal. This will make it easily accepted as a premise and taken as being disruptive.

In a postcolonial context, the term is used to describe the colonizer's success in dominating the colonized populations even though they are significantly numerous in comparison to the imperialists, which makes it impossible to be occupied through military. Although they are in huge numbers, the hegemony practiced over them by a dominant power that proves itself competent in different areas such as being socially ordered and stable, advanced, and developed, leads these populations to become influenced by this imperial power. Thus, giving up on their attempt at gaining their independence. The importance of hegemony lies in its ability to affect the colonize people's minds and to promote the colonizer's domination in the area. Cultural hegemony is what constitutes real empires, that are not made up only of having geographic areas under military control. Interpellation is used by the imperialists to make the dominated people accept the Euro-centric ideas and regard them as totally true and unmistakable. This results in the colonized's feeling of inferiority to the colonizer. A good example of hegemony can be found in Gauri Viswanathan's work in which he explained how

Britain took control of education in its colony of India, in order to promote the British influence through the insertion of English literature which serves the goal of inserting the European values into India's culture as a way to strengthen and maintain the British position in India.

The literary texts used for such an aim do not show the real and negative characteristics of the imperial powers, such as their main desire for exploitation and the oppression practiced over the colonized people. These writings play the role of a human being whose objective is to convince the colonized people that the European imperialists are good for them and that they are working for the benefit of everybody. Viswanathan sees that hegemony that is achieved through literature is much more dangerous than the military progression, because literature works to spread the European spirituality, values, racism, and the Western social structure. (Ashcroft, Griffiths and Tiffin 106-108).

1.5 Australia as a Postcolonial state:

Graham Huggan's book *Australian Literature Postcolonialism, Racism, Transnationalism* (2007), includes a discussion about Australian literature in which the author asked the question *is Australia postcolonial ?* According to his answer, Australia got its independence since more than 100 years, it is in its way to develop into a republic very soon, Although it is official that Australia is one of the countries that depend on Britain economically, politically, and culturally, but this does not mean that Australia has a kind of followership to Britain or connected to Britain in terms of colonialism as a colony. (27)

Huggan asked other question about the definition of a country as postcolonial based on its past because of having been once colonized. And whether there will be a time during which these societies will no longer be labeled postcolonial. If the name postcolonial is given to Australia, there must be a clear answer about whom it is postcolonial for. Such questions are

adopted as academic studies and debates in Postcolonialism that is being dealt with in universities. One of reached debates concluded in stating that Australia is postcolonial to Britain which is obvious in how the indigenous people are treated. Thus Australia can be considered as colonial or to a less extent living in a period of neo-colonialism. The natives especially the intellectual ones refuse to be named as postcolonial because they believe that it keeps a colonial legacy over them and strengthens the idea that they were once ruled by a colonial country (Britain). They see that it was pragmatically made as academic creation to serve the hegemony practiced over them. (28)

Under the question that is made as a subtitle *Is Australian literature Postcolonial ?* the author argued that it is important to note that the influential book which is considered as a founding text of the postcolonial theory *The Empire Writes Back : Theory and Practice in Postcolonial Literature* (1989) was produced by three authors (Bill Ashcroft Garth Griffiths, and Helen Tiffin) who are all from Australia. They gave a definition of post-colonialism (hyphenated) which covers every culture influenced by colonialism from the past and till now. Their definition considers being a settler colony as one of the factors through which a country is regarded post-colonial.

According to the three authors, the attempt at differentiating themselves from the colonizer and the modification of the colonizer's language to serve the expression of their experiences, are what makes the previously colonized countries post-colonial. This leads to the appearance of three subjects that are manifested in terms of relationships which are to be between first the natives and the invaders, second, the language brought and the new area, and third the old society and literature and the new one.

Although the local settlers try to produce literary works that do not resemble those of Europe, they end up doing so, despite their effort to distance themselves from the domination

of those unwanted cultures in order to give home a new definition. This is true in the countries where there is white diaspora (whites who were taken there not by their choice.).

These writings are characterized by ambivalence and fear that language is tented by non-belonging due to the historical condition that accompanied the creation of the settlements. The ambivalent writings produced by the settlers are of a considerable influence in Australia. Australia as being originally a settler colony presents a kind of difficulty to define the colonizer and the colonized. The ambivalence that is found in both the colonies and their literatures makes it possible to include them in the postcolonial sphere and makes ready to be analyzed through the postcolonial theory's lens. A good argument is that the concepts upon which the theory is built such as self and other, colonizer and colonized and colonialism in general are all found in the settler colonies and the literatures produced in them.

As a reply to *The Empire Writes Back* (1989), Bob Hodge and Vijay Mishra wrote *Dark side of Dream :Australian Literature and the Postcolonial Mind* (1990) in which they argued that the ambivalence of settler literature is characterized by being more complicit than for resistance or opposition. According to Hodge and Mishra, Australia's literature is involved in a complicit situation with imperialism. This does not mean that it is not appropriate to use the postcolonial analysis to approach these texts, instead, it means the colonial Australia does not necessitate an opponent to the mother country which lunched the settlement or what is called the metropole. The two writers emphasize on the existence of two categories of postcolonialism, the first one is made upon opposition while the second one is about involvement. The first is associate with the aboriginal's writings and the second is for those who are considered as a white diaspora who are trying to impose themselves in such places. Hodge and Mishra consider the Australian literature as a reflection of the fragmentation of the metropole which they see as the reason behind the possibility of Australian to be studies as postcolonial and the ability of explaining its literature through this theory. (27-30)

In the book *Australian Literature as Postcolonial Literature* (2010), that is edited by Nathanael O'Reilly, the editor collected a number of essays dealing with the various ways through which the Australian literature is classified as postcolonial, in addition to the different strategies through which it can be read. The essays include discussions of works written by writers such as Henry Lawson, Rolf Boldrewood, Miles Franklin, Xavier Herbert, Jack Lindsay, Patrick White, Francis Webb, James McAuley, Judith Wright, **David Malouf**, Elizabeth Jolley, Peter Carey, Richard Flanagan, Rodney Hall, Andrew McGahan, Kate Granville, Tony Birch, Kim Scott, Alexis Wright and Melissa Lucashenko.(1)

The writer focuses on the postcolonial issues in Australian literature. He does so by examining the literary element found in the texts written by the indigenous writers originating from Europe, these literary elements contain hybridity, first contact, resistance, appropriation, relations between races, the use of language, indigenesness, immigration or invasion, ownership over land, national identity, marginalization, mapping, naming, mimicry, historical narratives role, the guilty settler, in addition to problems concerning belonging. The Australian literature is highly considered as postcolonial by these essays' writers. In addition to that, they affirm the analysis of the Australian literature using postcolonial theory (1-2) In the second chapter, Bill Ashcroft's essay, *Reading Postcolonial Australia*, asserts his belief in the effectiveness of applying a postcolonial reading on Australian literary culture. (16)

1.6 Conclusion:

This chapter provided a theoretical background of the postcolonial theory which will help the analysis of the novel to be based on a clear vision on the theory used for reading the novel. The postcolonial key concepts defined in this chapter are the ones that will be tracked in the novel, in other words, the novel will be read according to the definitions provided in this chapter. The next chapter will be devoted to the discussion of what has been said in chapter one and was found in the novel chosen.

Chapter II

Postcolonial Key Concepts in *Remembering Babylon*

2.1 Introduction:

This chapter contains a section that deals with the reasons that made the choice of the postcolonial theory suitable to provide a reading of Malouf's novel *Remembering Babylon*. The chapter also offers an exploration of the postcolonial key concepts that have been defined in the previous chapter and which are found in the Novel chosen. In David Malouf's *Remembering Babylon* (1993), there are many instances where the postcolonial key concepts such as hybridity, hegemony, and identity are demonstrated throughout the story. In addition to the concepts mentioned, others related to them were also found during the examination of the novel using the postcolonial theory such as inbetweenness, belonging, and ambivalence. Language also was tackled as it is related to the concept of identity.

2.2 Remembering Babylon as a Postcolonial Novel:

The novel can be studied from a postcolonial perspective because of many reasons among which are the following:

1. The story takes place in Australia which is a country that at the time when the story takes place, was a settler colony, in which Britain had some settlements, and the settler colonies are included in the areas that the postcolonial theory studies. The postcolonial theory can only be applied to the literatures written in previously colonized countries.
2. The protagonist, Gemmy, represents many of the postcolonial key concepts, most importantly: hybridity, hegemony, and identity, in addition to some other concepts such as belonging, inbetweenness, and ambivalence. This chapter contains an analysis of the main concepts and a discussion of some passages from the novel that demonstrate the postcolonial aspects that are dealt with in the novel.
3. The novel deals with the drawbacks of colonialism which is one of the main issues that the theory concerns itself with. Through the protagonist, Gemmy, David Malouf,

discussed the effects of colonialism on the colonizer himself. With his creative idea through which he made the main character a white boy who was raised by the aboriginals, he undermines the colonialists' or settlers' claims and principles.

A postcolonial reading of the novel was proved to be suitable, because of the reasons mentioned above. In addition to those, language has been of a considerable importance in the analysis of the novel. Language as a significant part of identity played a major role in Malouf's novel. Language use is related to both hegemony as well as identity which are two main key concepts in the postcolonial theory.

2.3 Hybridity in Malouf's Remembering Babylon:

According to the definition of hybridity which was given in the first chapter, Gemmy, the protagonist of Malouf's novel *Remembering Babylon* (1993), is a significant demonstration of this concept.

Because of the fact that Gemmy was actually a white boy who lived among the aboriginals for sixteen years of his life, he can be considered as a hybrid character.

In chapter 1 page 3 and 4 where the following passage is found:

It was a white man, though there was no way you could have known it from his look. He had the mangy, half-starved look of a black, and when, with a cry, he lost his grip on the rail and came tumbling at their feet, the smell of one too, like dead swamp-water; and must have been as astonished as they were by the words that jumped out of his mouth because he could find no more of them. He gaped, grinned, rubbed his side, winced, cast his eyes about in a hopeless way, and when he found speech again it was a complaint, against himself perhaps, in some whining blackfeller's lingo.

Malouf shows how the protagonist, Gemmy, is made of two different races, he is white in his appearance but that is not easily recognizable, due to the changes in the way he looks.

In the same vein, the author goes further in the same chapter, page 5 to say: *“An hour latter news of the affair had spread all through the settlement. A crowd had gathered to see this specimen of – of what ? What was he?”*

Emphasizing the strangeness of Gemmy and the inability of the settlers to recognize him or to know from where was he made them gather in an unusual time and place to observe him. As mentioned in the following passage: *“It was from this standpoint that the little crowd of settlers drawn together in such an unusual manner at this time of the day, faced the black white man the children had brought in.”(Malouf 10)*

The hybrid nature of Gemmy made the settlers see him with astonishment and seek to discover his reality. He presented a new kind of a person who is neither white, nor black, he is simply made of both of them.

The settlers were wondering and asking many questions about Gemmy, the following passage contains some of these questions.

He had started out white. No question. When he fell in with the blacks – at thirteen, was he? – he had been like any other child, one of their own for instance. (that was hard to swallow.) but had he remained white?

They looked at their children, even the smallest of them chatting away, entirely at home in their own tongue, then heard the mere half-dozen words of English this fellow could cough up, and even those mismanaged and distorted you could barely guess what he was on about and you had put to yourself the harder question. Could you lose it? Not just language, but it. It.(40)

To show the continuous and observable influence that the aboriginals had on white Gemmy, who lived with them for a considerable period of time, Malouf wrote in chapter three: “Look at the fellow in his brow. Was it a white man’s thought that set it there... Because for all the scrubbing with raw soap, and the soft woollen shirts and moleskins Ellen McIvor had found for him, and washed with her own hands, he had kept the smell he came with.” (Malouf 41)

Their inability to determine whether Gemmy was a white man like them or he belongs to the aboriginal who raised him, was a natural result of Gemmy’s hybridity, which made the white settlers develop a suspicious attitude toward him and keep in mind that he might be a white man as well as a black at the same time, as mentioned in the novel through the following passage: “*It was the mixture of monstrous strangeness and unwelcome likeness that made Gemmy Fairley so disturbing to them, since at any moment he could show either one face or the other, as if he were always standing there at one of those meetings, but in his case willingly, and the encounter was embrace.*” (Malouf 43)

Even in describing Gemmy, one can not mention that he is totally white or totally black, he is described as being both of them, as Malouf states in Chapter Seven when he talked about the neighbors who developed a kind of friendship only because their relationship “*found focus in the white black man*”(Malouf – 69), referring to Gemmy.

As a result of this situation, Gemmy falls in a state of inbetweenness, that is appearing in the following passage: “*He was accepted by the tribe but guardedly; in the droll, half-apprehensive way that was proper to an in-between creature*” (Malouf 28).

He himself is not able to determine to which group he belongs. The passage in Chapter Two reveals this aspect about the protagonist, Gemmy. “*He would listen, and in one part of himself, the part that belonged to their tribal life, he believed, but in some other part he did not. There was a different story, he thought, which was his alone and secret*” (Malouf 27) .

Since the beginning, Gemmy was not accepted by everyone as being one of the whites or as a member of their community. A suspicious attitude was always present concerning his situation. There are many instances in the novel where the author mentions this state of mind concerning Gemmy. A good example of that is found in Chapter One, when the author writes: “*Hec Gosper, who in the first shock of the assault, and under the suspicion of some sort of native treachery, made the mistake of trying to wrench it back*” (Malouf 15).

The doubt that prevailed on the whites’ thought about Gemmy was not just at the beginning, it was continuous and was not merely a matter of time, as mentioned in Chapter Three:

What had brought him to them? Even after weeks in which he had become a familiar sight around the settlement, they continued to put the question one another, or, more darkly, to themselves.

Was he in league with the blacks? As infiltrator, as a spy? Did he slip off when they were not watching – they had work to do, they could not always be watching – and make contact with them? Did they visit him secretly at night? Maybe they did not even come in the flesh but had other less visible ways of meeting and passing information that a white man would not recognize because it was not in a white man’s mind to conceive of it. (Malouf 38)

2.4 The Signs of Hegemony in Remembering Babylon:

Another important postcolonial key concept that is found in the novel *Remembering Babylon* by David Malouf, is hegemony. There are different situations in the novel with which the concept of hegemony is highly associated. A significant example is found in Chapter One, page four, when the boy Lachlan shows himself as being strong and competent. An act that made him both scare the fellow he found with his two cousins, as well as proving himself a leader for his cousins. The following passage shows this:

The boy was incensed. The idea of a language that he did not know scared him. He thought that if he allowed the man to go on using it, he would see how weak they were and get advantage of them. He jerked the stick in the direction of the man's heart. 'stop that,' he yelled. ' Just steik yur mooth.'

The man responding to the truculence of the boy's tone, began to crawl about with his nose in the dust. (Malouf 4)

The passage shows how the little boy Lachlan could impose himself on the fellow simply by claiming to be strong and acting as if he really was or as if he had an authority over him. When he succeeded in doing so, it opened the door for him to gain the leadership over his companions as well, as it is told in the passage that follows: "... *he ordered his cousins to keep back , and in the glow of his new-found mastery they let themselves be led ...*" (Malouf 4).

The boy was witty and he tried to show that he is good enough to be a leader and that although he is strong, he is also of good manners. This aspect is one of the characteristics of hegemony. In order to achieve control without using force, the controlled must be convinced that the controller is suitable for the position of controlling and this is shown through claiming to be seeking what is better for everyone.

Lachlan, disturbed and a little disgusted by this display of unmanliness but eager to show that he could be a generous victor, as well as a stern one, he called Flesh off. ' Ge on wi' ye, ' he told the fellow in as a gruff voice as he could manage, and soon had his prisoner going ... (Malouf 4)

As mentioned in the definition of Hegemony, it entails gaining control without the need of armies, but through the ability of convincing. This is exactly what little Lachlan did in order to gain and maintain his leadership over the fellow he found, Gemmy, which is something that Malouf described in his novel as follows: "*He had know nothing like this! He was bringing a*

prisoner in. Armed with nothing, too, but his own presumptuous daring and the power of make-believe”(Malouf 4).

As it is mentioned in Chapter One, among the strategies that are used to reach the goal of having hegemony over others is the control of the influential institutions such as the educational systems. Language is one of the main tools through which hegemony is achieved. Language use is of a major impact on the creation and maintenance of control. The novel contains a passage where Lachlan made use of language and employed it to save and keep his situation of being in power, which is what he wanted to attain. This is showed in the passage :
“ *The words were what mattered most to the boy. By changing the stick he held into what his gesture had claimed for it, they changed him too, and he did not want, now, to change back. So long as he kept talking, he thought, and the others listened, he would not*”. (Malouf 6)

Convincing the others of their own power and competence is what makes the people in rule or in authoritative positions remain in the places they held. In addition to that, the idea that the people accept to be controlled and fear to oppose the ruling body, does in fact give the ruler another effective feature to stay in hold of the domination he got over the others who see themselves in a lower rank in terms of power and competence. Accepting to be dominated adds a positive step to the dominant’s interest. In Malouf’s novel, Gemmy knew that the boy, Lachlan, was holding just a stick, but he did not disobey him. Because Lachlan’s actions and the way he was holding the stick , Gemmy believe in the possibility of being hurt . not afraid of the stick itself, but of the boy who gave him the impression and made him believe that he can really do something to him. The passage in Chapter Three, shows the event and the happening that took place between Gemmy and Lachlan and ended up in Lachlan’s powerful and authoritative position on the expense of Gemmy, although he was much older than the boy and the boy was holding only a stick.

It had taken him only a moment of course to see that it was just a stick, but that did not mean it was harmless. What it stood for, and the boy's fearful but fearless stance, was more important than stick or gun, and had made an indelible impression on him. He could never look at Lachlan, even if all he was doing was larking about in a childish way, without seeing, in his small compact figure, the power he had laid claim to which the pretence of arms.(Malouf 35)

Putting in mind that Lachlan was really powerful or at least claimed to be powerful, Gemmy was doing his best to please him and avoid being hurt. When Lachlan, who is intelligent and had a fast working mind, knew that Gemmy is trying to obey him and gain his satisfaction, he knew that he is in a powerful position and went further to practice his power not only on Gemmy but he also showed it to the other children around, which is more clear in the following passage: *“But he kept a watch on Lachlan, ready always if necessary to appease; and the boy, because he was very quick in his perceptions, felt it and knew his power. He led the man on an invisible leash, swaggering before the other children of the place, and only when they were alone together let out his natural affection.”* (Malouf 35)

If the ruler's aim is to convince the others that he is the one who should be ruling, by accepting his claim, the ones being ruled are reinforcing the achievement of his goals, and at the same time putting themselves under his order. It is some sort of surrendering to him and letting him get his desired end. *“His power lay in your recognizing that he processes it. It was the power that belong to him because he was a boy; because one day the authority he had claimed in raising the stick to his shoulder would be real. It made him both easier and more dangerous.”* (Malouf 37)

2.5 Gemmy's Identity in Crisis :

Gemmy's identity falls under suspicion in many instants in the novel. It can be considered as suffering from identity crisis. According to the ideas mentioned about the crises that occur at the level of identity, it is proved that identity becomes an issue only when it is in crisis. In Gemmy's case, his identity is blurred because of being a white fellow but at the same time he was raised by the black Australian aboriginals. Identity is of a considerable importance in the study of the main character Gemmy.

Gemmy who is actually a white British citizen, became obliged to convince the children who found him that he is really British. He used his nationality which is a part of his identity to save his own life when the child Lachlan was carrying a stick as if it was a gun or a real arm and directing it toward him. Afraid of being killed Gemmy said: *'Do not shoot', it (the creature/ Gemmy) shouted. 'I am a B-b-british object!' (Malouf 3)*

The way he pronounced it shows his fear as well as it entails that he is not sure of his own identity. Or maybe have not said that expression since a long time, which made him even forget how to pronounce the words.

His identity was capable of making a difference in the way he was treated. The situation that he was put into when he was trying to transmit to the people around him what he knows by making them guess some words and that he used to know their language, could be different according to his identity. Being a black aboriginal is not the same as being a white man, the treatment will totally be different. A good example from the novel is Jim Sweetman's statement when he saw how people were playing with Gemmy's rag while the fellow stood uncovered.

A lot of grown men and women idling about, grinning and shouting while a plain savage, or marionette or imbecile, jigging about and played up to them. And all this

with not a stitch to cover him! Bad enough if he was what he appeared to be, a poor savage, but if he was a white man it was horrible. (Malouf 13)

One of the main functions of language is identity. A social group will surely try to find a way to communicate. The communication that they agree on will become a factor through which they distinguish the members of the community from the aliens. The members acquire the language automatically through exposure and it becomes a part of their identity and they exclusively can use it with a high competence. Thus, language is a major feature through which people determine whether a person belongs to them or not, and it also helps in discovering to which group the members belong. Language which is an important component of identity was both a helper as well as an obstacle in Gemmy's path.

It was the stammer. It belonged to someone he had thought was gone, lost, and here it was on his lips again. It had come back at the moment, up on the fence, when he first found words in his English tongue. A weakness that was inseparable, perhaps, from the tongue itself. It dampened him a little. It set him back. But he swallowed hard and defied it. (Malouf 14)

Gemmy started to recall the language he used to know when he was a child. A language that will give him the ability to show his identity and prove his belonging to the community he has just arrived to. Being in the region where English was spoken, made Gemmy get the chance to start remembering his English. The surroundings refreshed his linguistic competence and made him use words that he acquired long ago. The following passage shows that.

It was as if the language these people spoke was an atmosphere they moved in. Just being in their proximity gave him access to it. He breathed it up out of the air between them, snatched the words like buttons off their shirts, or hairs out of their bears. 'B-b-bread' he yelled – again, it was with him now, and would not go away – 'foot',

holding one up and dancing awkwardly on the other; then, with an appeal to what he knew was comic side of things, ‘arse’ and slapped his mearge buttocks. (Malouf 14)

In his attempt to show the Englishmen that he knows how to use the hammer, Gemmy put himself under suspicion. The hammer owner, Hec Gosper, did not recognize Gemmy as white, rather, he was strongly doubtful about him, he even thought of him as a native who is included in treachery. Hec Gosper tried his best to have his hammer back because he considered Gemmy as a native, he did not have a thought that his identity may be the same as himself. The event in the novel, shows how the mistake in Gemmy’s identity made the man think of a treason. *“Hec Gosper, who in the first shock of the assault, and under the suspicion of some sort of native treachery, made the mistake of trying to wrench it (a hammer) back.” (Malouf 15)*

In addition to language, writing was another thing that Gemmy needed in order to communicate who is he. It was through writing that his identity was put into documentary. The papers that were written about him carried a description of his life, thus, they contain information about who he really is. In other words, his identity was put into those papers. He believed that after that process of writing, he is no longer unknown. Gemmy saw that his self, which includes his identity, was put on those papers. This made him even think of stealing them to regain what he used to be, Gemmy. The following passage shows these ideas.

He knew what writing is but he never himself knew the trick of it. As he handled the sheets and turned them this way and that, and caught the peculiar smell they gave off, his whole life was in his throat – tears, laughter too, a little- and he was filled with an immense gratitude. He had shown them what he was. He was known. Let alone with the sheets, to brood and sniff, the whole of what he was, Gemmy, might come back to

him, and he began to plot, as he thought of his life out of sight there in the minister's pocket, how to steal it back. (Malouf 20)

It was language that he needed to master in order to find his identity, he did not understand them nor was able to express himself in their tongue. Gemmy knew well that language is an important aspect of himself so he just wanted to get it back and solve the issue of being unable to understand them and being understood. He saw that through regaining his language, he will revive the old identity he had before living with the aboriginals. Gemmy thought that if he gets to know the language, the identity he wants to show will come out, as Malouf writes:

He put his shoulder to the rough slabs, believing that if he could only get near enough, the meaning of what was said would come clear to him, he would snatch the words clean out of the speakers' mouths. If he could get the words inside him, as he had the soaked mush, the creature, or spirit or whatever it was, would come up to the surface of him and take them. (Malouf 32)

The language that Gemmy once knew, came out in a moment of fear on his own life. Speaking in that tongue that has been a long time since he used it, surprised both the listeners and himself. It was strange how he just pronounced the words, it meant that something inside him that maybe his old self, was coming back. The return of the language meant the return of the person who knows it. *"The creature or spirit in him had spoken up, having all along had the words in there that would betray him and which, when they came hooting out of his mouth, so astonished him: Do not shoot. I am a British object."* (Malouf 33)

The main character's identity was hard to be determined. Because of his appearance that combines between a white man's body and a black's behaviors or more precisely a black's facial expressions which changed his look from a white man to one of the aboriginals. The

whites were wondering how could these changes happen and had such a strong effect on him. Thus, Gemmy's identity was floating between a white man and an aboriginal. In the novel the following passage shows this aspect. *"For the fact was, when you looked at him sometimes he was not white. His skin might be but not his features. The whole cast of his face gave him the look of one of Them. How was that, then?"* (Malouf 40)

Trying to discover what were the reasons that led Gemmy's face to change and become like that of the aboriginals, Mr. Frazer's answer was that Gemmy's mouth was affected because of eating native food which changed the shape of his teeth. Another suggestion, that was more reasonable, was also given by Mr. Frazer in which he argued that the language that Gemmy learned, had a role in changing the way he looks. Maybe the two reasons together, in addition to the possibility of the effect of trying to acquire the means through which the natives communicated that's differs from that of the whites. Adopting their way that relies of facial expressions made Gemmy lose his look of a white man and transform him into a black. These effects had an impact on his identity and whether he should be considered a white or a black man. The following passage in Chapter Three is about this.

Or both of these, but also the effort he must have made, in those sixteen years, to blend in and make himself one of them, to find facial expressions, picked up by imitation or reflection and all quite different from a white man's, that would make easier their daily intercourse with him. In taking on, by second nature as it were, this new language of looks and facial gestures, he had lost his white man's appearance, especially for white man who could no longer see what his look intended, and become in their eyes black. (Malouf 40- 41)

It is important to note that there was a kind of mutual attraction between the protagonist Gemmy and the boy Lachlan. This was mentioned in Chapter One page 12 when Malouf wrote:

“He fell back on what he thought was an affinity between them”. It can be said that the relationship between them is characterized by what is known as **ambivalence** which is among the main concepts that the postcolonial theory deals with a good example from the novel that shows this is: *“He led the man on an invisible leash, swaggering before the other children of the place, and only when they were alone together let out his natural affection. (Malouf 35)*

Identity becomes blurred because of the concept of hybridity. When the two concepts intersect, identity become hard to be determined.

2.6 Conclusion

The theoretical background on the theory and its key concepts that was given in chapter one came into use in chapter two, through looking for them in the novel. The analysis proved that the novel is postcolonial due to the fact that it contains a set of postcolonial concepts, which are: identity, hegemony, and hybridity on which this chapter focuses, in addition to some other concepts including inbetweenness, belonging, and ambivalence. The following chapter will look at the novel with another purpose, which is to find the role of memory.

Chapter III

*Gemmy's Memory, Identity,
and Language.*

3.1 Introduction:

This chapter includes three parts. The first part will be devoted to memory as it is an important element of the protagonist's status and life after his return to the British settlement. In addition to the close relationship between memory and language, bearing in mind Malouf's interest in language and its significance. In the previous chapter, there was a discussion of language as a part of identity, in this chapter the issue is the major role that memory plays in reattaining the language as a way of regaining one's identity. The last section is about the significance of the novel's title, it will answer the question "why remembering Babylon?". This discussion will contribute to a better understanding of the novel from the point of view of the author himself.

3.2 Gemmy's Memory and its Effect:

The word "Remembering" in the title makes the notion of memory certainly come to the fore. Memory as a psychological concept as well as its relation to the novel are indeed important to be discussed in order to understand the protagonist's, Gemmy, situation in the settler colony and his desire to reclaim his identity as an English white man.

In her essay *MEMORY, CREATION, AND THOUGHT* that she wrote for the periodical "Thought", the famous African-American author and novelist Toni Morrison who used memory in her novels and who is considered among the main figures who are interested in the notion of memory, wrote: "*Memory (the deliberate act of remembering) is a willed creation. It is not an effort to find out the way it really was - that is research. The point is to dwell on the way it appeared and why it appeared in that particular way.*" (Thought 385)

It is the stage or phase of knowledge in which conscious connections are built between the self and the objects, as well as between the objects with each other. (Thought 386)

There have been different models given by scholars attempting at explaining how is memory working. The “three-store model” is one of the ways of memory conceptualization.

3.3 Traditional model of memory:

There are various models of memory. What was proposed by the American psychologist William James (1890-1970) was used by the researchers in the mid twentieth century to give a model for memory in which they differentiated between two levels of memory.

- Primary memory: that includes the data in current use.
- Secondary memory: that includes the data always in use.

In 1968, another structure was proposed by Richard Atkinson and Richard Shiffrin, their model divided memory into:

- Sensory store: in which information is stored for a very short time, because of its limitation and relativism.
- Short-term store: able to keep information longer than the sensory store, but still a weak ability.
- Long-term store: which is characterized by its strong ability and readiness to keep information for long periods or to an indefinite time.

This model aims at distinguishing between the structures of information keeping, labeled “stores” while the data kept can be called memory. Nowadays, the three stores are referred to by the cognitive psychologists as/ sensory memory, short-term memory, and long-term memory. It is important to note that Atkinson and Shiffrin did not give these structures as physically separated, they only considered them as hypothetical constructs. In other words, they are mental concepts that serve the explanation of the internal mental processes and the psychological working of the mind. The model that Atkinson and Shiffrin gave, explains the

phenomenon of storing information as a passive process, meanwhile, the model also refers to some other processes that are controlled, such as transforming information from a structure to another one. (Sternberg and Sternberg 193- 194)

Memory is considered as one of the high stages of knowledge. A definition was given to memory states that it is the : “*Knowledge of particular things or events once present, but no longer so*” (Dewey 176)

Memory is not limited to the present, it is characterized by its extension to the present and by being unlimited to it. The knowledge that is found in memory is that which has already been present in the past, and existed in it. Memory is more concerned with timing, rather than with the space as it is the case with perception. Knowledge is built on the basis of the particularity of the time and space in which the happenings took place or once existed.

Because memory is mainly about construction, it is not suitable to consider it as a passive process. The difference between memory and perception is that in memory the past experiences are brought to the mind, while in perception, the present experiences are what is inserted in the mind. Thus, memory is more constructive than perception.

What has happened in a specific time and a specific place, is what knowledge is constructed of in memory, which is also what memory is limited to. Objects and events that the mind once encounters do not exist until they are reconstructed in the mind.

In memory, things and events exist in a mental form, they exist only as images in the mind, in other words, their existence is mental rather than physical. What the mind is able to retrieve is the idealized existence only, unlike perception in which the mind deals with what is physically present. This makes a clear cut between remembering and perceiving.

The main feature that characterizes memory is the mental existence of what is not actually or physically there. In addition to the fact that the mental representations that are in the mind, would not have been constructed if their physical presence did not once take place in the past in real life. It can be put in other words as, what is found in memory is what had really been actual before. What is called association, is of a considerable importance in the making of memory. Facing a situation or an event which resembles something that has already been experienced before, will lead to calling back what happened in the past and shares some similarities with the newly encountered event. (Dewey 176-179)

In relation to the novel, Gemmy's English language started coming back to him when he was exposed once again to that language which he used to know. The process of association that happened in his mind made its effect, when he heard the white man talking in the language that he knew earlier in his life. The language that was a part of his older self or identity did not come out until he was really in need for it. A part of Gemmy's memory processed the knowledge of a language that has the ability of saving his life as well as proving his identity and belonging to the whites, although his skin was white, but the language that he was obliged to remember and use was of a stronger effect to save him from being killed and to show the identity he wanted them to see in him, that is why in the beginning of the novel when he was found by the kids, Gemmy said: *'Do not shoot', it (the creature/Gemmy) shouted. 'I am a B-b-british object!' (Malouf 3)*

Gemmy, who is actually a white man and a person who is supposed to be able to speak the English language, was betrayed by his memory which did not give him the chance to use the language he possessed long time ago. This made him surprised when he found that he has just uttered a sentence in the language that he thought he is no longer capable of using. There was a part in Gemmy that still held that language, and this part was the one who spoke and astonished both the children who found him as well as astonishing Gemmy himself, as the

following passage tells: *“The creature or spirit in him had spoken up, having all along had the words in there that would betray him and which, when they came hooting out of his mouth, so astonished him: Do not shoot. I am a British object.” (Malouf 33)*

It seems that Gemmy somehow knew that the language the white settlers were speaking was not strange for him. He had the feeling that he will be able to understand it if he listened to it well enough, and he even thought that if he got that chance of clear listening he would also be able to remember. He wanted to use his ears which are a physical sense and what they were able to catch in order to awaken the side of himself that will remember the English language. Gemmy tried to rely on what is physical (his ears and the sense of listening) to access what is mental (his memory which contains the language he needs to understand and be able to use). This passage that is taken from the novel demonstrates what has been said:

He put his shoulder to the rough slabs, believing that if he could only get near enough, the meaning of what was said would come clear to him, he would snatch the words clean out of the speakers’ mouths. If he could get the words inside him, as he had the soaked mush, the creature, or spirit or whatever it was, would come up to the surface of him and take them. (Malouf 32)

Through exposure, Gemmy had the chance to remember the language that was forgotten. A language that he had in his mind but he was not able to reach it because of his failure to access his own memory. The sixteen years that Gemmy passed with the natives, made a huge gap between him and all what he used to know before that period. Being in touch with that language again opened the door for Gemmy to start remembering some words from it. His memory was being refreshed through his presence in a place where that language was spoken. Although not in a fluent way, but Gemmy started remembering his English and using it. This

use was stuttered but it marked the beginning of his remembrance of a language that will help him communicate with the whites and show them his identity.

It was as if the language these people spoke was an atmosphere they moved in. Just being in their proximity gave him access to it. He breathed it up out of the air between them, snatched the words like buttons off their shirts, or hairs out of their bears. ‘B-b-bread’ he yelled – again, it was with him now, and would not go away – ‘foot’, holding one up and dancing awkwardly on the other; then, with an appeal to what he knew was comic side of things, ‘arse’ and slapped his mearge buttocks. (Malouf 14)

For a moment, Gemmy started remembering the names of some parts of his own body, it was silly how he was trying to say the name and show to what was he referring physically. Getting the ability to speak and to name his head was an unconscious process, he did not actually plan or control his mind to utter the word that’s why he was surprised when he found that he has just spoke in English. This ability to speak and performance of his memory was quickly gone, as mentioned in the following passage: *“He banged his head with the flat of his hand and ‘H-h-head’ he hooted, than looked alarmed as if the words had popped out without his will. They watched, waited for more, but was stopped for the moment.”* (Malouf 14)

Once Gemmy started remembering his old language, he got it the same way it was before forgetting it. His was talking but unable to pronounce the words directly, he had to repeat the first letter of each word for about three times. This was a characteristic of his way of speaking when English was the only language he knew. When he got back this language that he acquired ever before living with the aboriginals, he got it the same way he had it in the first place. It was still stored in his memory, and precisely in the long-term memory, and the performance was to a large extent similar to the primary one. There is a passage in the novel that relates the stammer to Gemmy’s old self, a self that he got to remember when he came

back to the area that made his memory bring to the fore things that he has not been using during the sixteen past years. Even though he remembered the language, it was not proficient enough, the stammer made him look weak. But despite this weakness, he made all the effort to speak, and at the end he did. The following passage shows what Malouf wrote about Gemmy and his struggle with remembering his language.

It was the stammer. It belonged to someone he had thought was gone, lost, and here it was on his lips again. It had come back at the moment, up there on the fence, when he first found words in his English tongue. A weakness that was inseparable, perhaps, from the tongue itself. It dampened him a little. It set him back. But he swallowed hard and defied it. (Malouf 14)

Remembering the words made Gemmy happy and that appeared through the sound whit which he was uttering the words. He was feeling a kind of satisfaction because his memory was not betraying him and that he is saying terms which he used to know long time ago. He believed that if he remembers the language he will be able to express who he really is, tell his story, and thus prove his identity and belonging to the white settlers. It was not the language itself that made him happy, rather it was what it will make him able of doing. The following passage shows how Gemmy was happy and satisfied when he was finding the words: “ ‘Nose’ he yelled, clasping his own, and laughing outright at the ease with which he found the word and got it out. ‘Arm! M-m-mouth! Ear!’ he was shouting now for his own sake rather than to demonstrate anything, half drunk with what kept coming.” (Malouf 14)

Memory is not only on the individual level such as Gemmy’s case, memory can also be a social phenomenon. Among the most enduring figures in the area of social memory are Emile Durkheim and his student Maurice Halbwachs who was continuing the efforts of his teacher in the field of sociology. The later (Hulbwachs) said that “*The social framework of Memory*”

is his most important work, in an interview in 1934 with the American sociologist Earle E. Eubank. In addition to that work which he mentioned, his book, *On Collective memory* (1992) is also a landmark work in social memory.

In Malouf's novel *Remembering Babylon* (1993), the very last chapter includes a good example of collective memory. When Lachlan, the boy who found Gemmy at first, and who is now a man of an important position in the government, was told a story by a woman from the aboriginals, while the woman herself was told this story by her mother and so on. The story was transmitted orally from one generation to another and preserved through being kept in their memory, as the passage suggests:

The story already had elements in common with others he had heard up here, which when he tried to track them down had proved elusive. Perhaps they were all one story. Whether this one has happened, as the woman has claimed, six years ago in her own lifetime, or in her mother's, or last year, it had been gathered now into the dreamtime of the land itself, a shadowy realm where the bones of facts had already drawn around them the skin of rocks, of beasts, of air.

The young woman offered to guide him there, and since she had been a child at the time, ten or eleven, they took an older woman with them; but she too, then questioned, was vague and would lead him only by indirections. (Malouf 196)

Although the passage may carry the meaning that the story being told is unreliable or it may suffer from a problem of dating, but this does not negate the fact that collective memory plays a significant role in preserving a nation's history and heritage. Collective memory has the power of preserving what is not written in historical books, it is more emotional and truthfully transmitted from fathers to children. Lachlan was told a story that he has already heard some others that resemble it, all of them had something in common, they were all socially preserved.

3.4 The Significance of Language :

The author David Malouf pays a significant attention to language, which he considers as one of the essential components of civilization, Malouf talking about this interest declared: *“One of my concerns is the place of language, not just as a means of communication, but as a way of apprehending and organizing our world.”*

Malouf sees that Australia as a land and the English language do not match, but at the same time seen that English is what united the people in Australia and contributed to the foundation of an Australian identity, and that language has received some changes in order to serve the needs of the newly constructed society in a land that is not suitable for it.

Malouf's interest in language appears in his novel through his careful use of the words, in addition to the fact that he was at first a poet. Gemmy, the protagonist of *Remembering Babylon* and his troubles with language demonstrates one of the aspects of language Malouf is interested in. (Osborne 128-129)

3.5 Meaning and Importance of the Novel's Title:

The meaning of the novel's title *“Remembering Babylon”* is of a considerable importance in the understanding of the story as well as the message that the author David Malouf wanted to transmit through writing this novel. The combination of the psychological term *“remembering”* which is tightly related to memory as a mental process, with the proper noun *“Babylon”*, the historical city made the title unique and gave the author the opportunity to express his ideas in an aesthetic manner.

The novel opens with two allusions, the first one is to William Blake's *The Four Zoës*, from which the following line is taken: *“Whether this is Jerusalem or Babylon we know not”*

This quotation entails a situation of confusion, of being unable to determine, which is an aspect that is expressed all along the novel through the protagonist, Gemmy, who became no longer able to distinguish or determine to whom he belongs. for a better understanding of this concept, a summary of the story will be of a good help.

Drawing on the true story of Gemmy Morril, Malouf tells the story of Gemmy Fairley, an English thirteen-year-old boy who was rescued by the Australian aboriginals and lived among them for sixteen years before he crosses the fence to find himself in a territory by the English settler. Gemmy, the person who has changed because of the circumstances and the people he lived with, which made him look like them, speak their language and partly lost his original one (English) presents a confusing figure to the English people to whom he just came. They in return grew suspicious about him and his real identity. He is even thought of and feared from to be a spy working for the aboriginals.

David Malouf comments on a English person who is supposed to be an Australians and how he became an "*inbetween creature*" (Malouf-28), which means that he is neither a totally white man nor a totally black or aboriginal. Gemmy is actually "*a true child of the place*" (Malouf 132) . Through his novel, the author tried to give an image of the people who moved from England to Australia and described their attitude toward a child who is white physically and aboriginal in behaviors, which made them confused.

It was the mixture of monstrous strangeness and unwelcomed likeness that made Gemmy Fairley so disturbing to them, since at any moment he show either one face or the other; as if he were always standing there at one of the meetings, but in his case willingly, and encounter was an embrace.(Malouf 43)

The same like Black's protagonists who could not differentiate between their own homeland, Jerusalem, and Babylon to which they were exiled.

David Malouf compared the choice between the aboriginals and the whites, with the choice between Jerusalem and Babylon, or can also be considered as the choice between the good and the evil. Through alluding to Blake's *Babylon* by using it as an epigraph and also a part of the novel's title, Malouf created a kind of association between *Babylon* of Blake and Australia.

The author considers Australia to be created in the same way *Babylon* was formed. In other words, both cities were the formation of migration from England. The comparison that Malouf set, appears mainly through the protagonist Gemmy. It is a situation of inbetweenness, when he is stuck between the whites of his origins and the aboriginal with whom he lived for about sixteen years. On the other hand, the whites themselves did not have a clear answer about their homeland, whether it is England that they came from or Australia that they live in, exactly as what happened to those who moved from Jerusalem to Babylon, and which Malouf refers to by the epigraph he used at the beginning.

According to the title, the author proposes a process of recalling, that is a pure invitation of memory. The word remembering may also be taken as a call to reunite something that has been shattered. (Shaffer 1206)

If the term is taken in his meaning of memory, according to the analysis of the novel it is mainly about language (which has also been discussed in chapter two as an important component in the structure of identity). In this case, language is related to memory in terms of the ability of remembering the language and using it properly to convey an idea, as well as the ability to understand it. The main character, Gemmy Fairley, had trouble remembering the language of the community he originated from. For different reasons, Gemmy forgot that language. One of the reasons maybe the time gap that separated him from this language when he lived with the aboriginals for about sixteen years. Another possibility maybe that he

learned the language of the aboriginals and no longer used his English. In addition to the possibility that Gemmy in the first place was not really fluent in English, because even when he started remembering it, he was suffering from repeating the initial letter more than once. It was a problem that belongs to his old self, to someone he was in the past as the passage shows: *“It was the stammer. It belonged to someone he had thought was gone, lost, and here it was on his lips again. It had come back at the moment, up there on the fence, when he first found words in his English tongue.”* (Malouf 14)

For remembering as a meaning of reunification, this aspect can be traced in the novel through referent to the white settlers and their differences which they have to pass or try to accept among each other. When Gemmy first arrived at the territory claimed by the white settlers, the population living there were astonished and confused, which made them develop different attitudes towards a person who is white like them but he behaves like the aboriginals whom they are afraid of all the time. The English men were divided into those who felt sympathetic towards Gemmy, and others who were suspicious about him and even thought that he may be a spy sent by the aboriginals to collect news about the settlement and help the blacks attack the settlers.

If the term remembering is seen as a reference to the concept of reconciliation, it can be considered as Malouf’s primary aim behind writing this novel. The author can be seen as inviting for reconciliation to take place between the white settlers themselves who need to agree among each other, as well as a reconciliation between the aboriginal Australians and the whites who must accept the differences and be tolerant with the original inhabitants of the continent. The protagonist Gemmy is someone who needs to be accepted as he is, a white man who was raised by the aboriginals. He is a member of both societies, but due to the lack of acceptance he fell in an inbetweenness space, thus, Gemmy needs to be re-membered.(accepted as a member again).

The title can be understood as a reference to Babylon as a way to compare the white settlers to the Jewish population who were exiled from Jerusalem. They were lost in earth and did not know what was their real homeland, as what happened to the whites in their settlement that took place in Australia. They became no longer able to determine where is exactly their homeland, is it Britain that exiled them, or it is Australia in which they found themselves? This confusion and suspicion is clearly demonstrated through the main character Gemmy. The white guy who no longer knew where he belongs, both socially and geographically. He is not able to find a proper place for himself, a location where he can live with comfort, tranquil, and without being confused. This situation of confusion that Gemmy fell in, when he found himself in a space of inbetweenness, put his identity into crises, and made him confound about his belonging. Not only Gemmy is puzzled about himself, the white community living in the settlement is on the same path. Speaking the language of the aboriginals, behaving like them, and losing English, all contributed to putting the community Gemmy arrived at, into an enormous disagreements and difference. Gemmy's arrival was the event that threw the settlement into a situation of disorder and created an inability to understand, to agree, and to decide. David Malouf went back to the past and used Babylon to show the similarities between Babel and Australia, and through the use of this allusion he expressed the theme of confusion.

3.6 Conclusion

This chapter showed that memory is of a considerable importance in Gemmy's life especially in relation to language. Gemmy's memory betrayed him, and because of his inability to remember his English and use it fluently, he was not able to tell his story to prove his identity as a white man and his belonging to the settlers. Thus, memory played a significant role in shaping the way Gemmy was treated by the white settlers.

General Conclusion

The main aim of this study was to provide a reading of Malouf's *Remembering Babylon* (1993) from the postcolonial theory's perspective, and analysing the role of memory in the life of the protagonist, Gemmy. After a close reading of the novel bearing in mind a theoretical background on postcolonialism as a literary theory, especially the key concepts of identity, hegemony, and hybridity, the analysis of the novel showed significant results in relation to the aim of the study. The novel was proved suitable for analysis through the chosen theory.

Gemmy's identity falls into crises because of being a white man in the first place, but living with the aborigines for about sixteen years, had a number of tremendous effects on him both physically and morally. In relation to his appearance, due to his imitation of the aborigines' facial expressions, Gemmy started to obtain a look that resembles that of the blacks. In addition to this, eating the native's food was thought to have changed the shape of Gemmy's mouth. On the mental level, despite his white body, Gemmy's behaviors are much like those of the natives, which are significantly distinct from those of a white man. Having these characteristics that are taken from both the settlers and the aborigines, made Gemmy a hybrid version, an inbetween creature. This fact made the settlers confused and unable to determine to whom he belongs. Some of the whites even went further to think of him as a spy working for the aboriginals who raised him. The white settlers' attitude towards him was basically tented with suspicion. Hegemony was very real. From the opening of the novel, the little boy, Lachlan, practiced a kind of hegemony over Gemmy. The boy was keen to use language in order to convince the people around him that he is powerful and he must be obeyed

Memory was found of a considerably important role in the life of the protagonist, Gemmy, in relation to both his identity as well as it is to language. Gemmy's inability to remember his language and use it properly, made him fail to show who is he and what he has been through. Thus, his memory betrayed him and did not allow him to prove that he belongs to the white

community. Language which is a significant part of identity, was what Gemmy needed to master. His stuttered speech, and the shortage of his diction put him in some awkward situations and gave the white settlers a reason to laugh at him and even underestimate him. Gemmy was a victim the inability of remembering. The novel's title will only be understood after reading it till the end. *Remembering Babylon* is means to convey the idea that the immigrants in Australia are exactly like those who were exiled from Jerusalem and went to Babylon, they no longer knew what was exactly their homeland. Same like Gemmy, who no longer knew to whom he belongs, he was stuck in between.

The postcolonial theory was used to read novels written by authors from different parts of the world such as African, the Middle East, and South Asia. Novels written by African-Americans are also included in the postcolonial theory's sphere. Approaching an Australian work as David Malouf's *Remembering Babylon* through the postcolonial perspective can lead to a variety of directions in terms of the theory's key concept that can be found, due to the suitable ground and the warm atmosphere for concepts as belonging, ambivalence, and inbetweenness to be found and which are of a heavy weight in the postcolonial theory.

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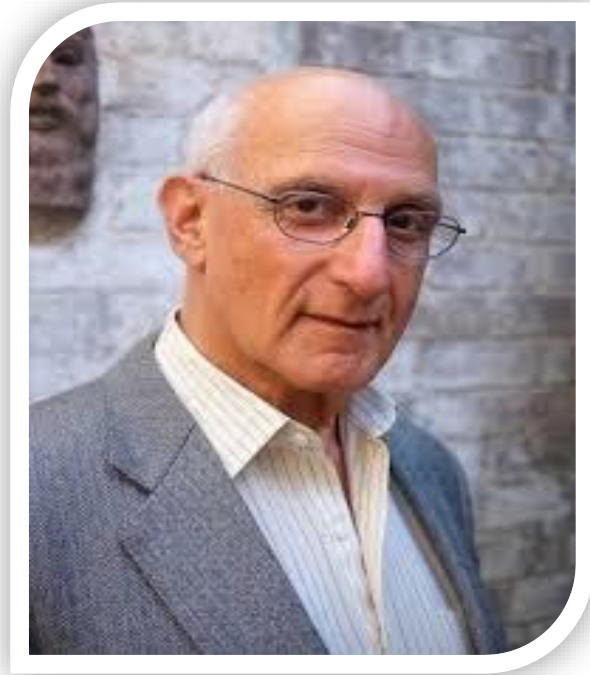
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Appendices

Appendix A: Author Biography

David Malouf, in full **David George Joseph Malouf**, (born March 20, 1934, Brisbane, Queens., Austl.), Australian poet and novelist of Lebanese and English descent whose work reflects his ethnic background as well as his Queensland childhood and youth.



Malouf received a B.A. with honours from the University of Queensland in 1954. He lived and worked in Europe from 1959 to 1968, then taught English at the University of Sydney until 1977. After 1977 he became a full-time writer, dividing his time between Australia and Italy.

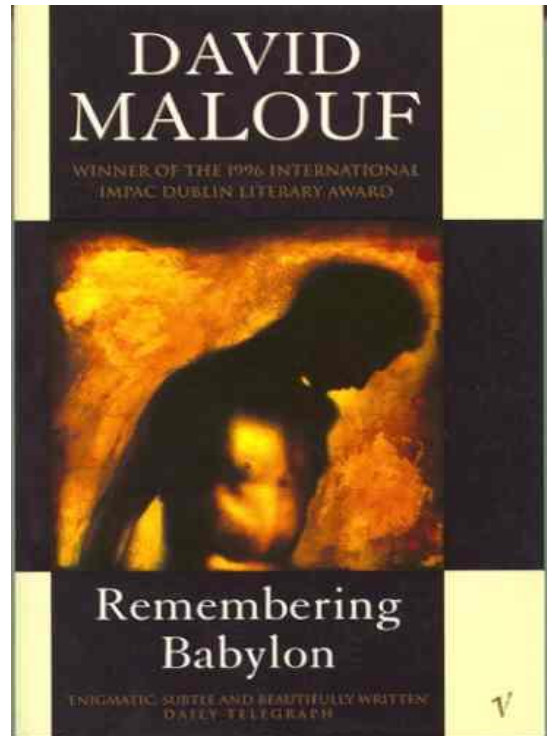
Malouf's volumes of poetry include *Bicycle and Other Poems* (1970; also published as *The Year of the Foxes and Other Poems*), *Neighbours in a Thicket* (1974), *Wild Lemons* (1980), *First Things Last* (1980), and *Typewriter Music* (2007). Malouf also wrote the libretto for Richard Meale's opera *Voss* (1986), based on the novel of the same name by Patrick White.

Malouf's first novel was the autobiographical *Johnno* (1975), set in Brisbane during World War II. *An Imaginary Life* (1978) re-creates the final years of the Roman poet Ovid. *Child's Play* (1981) concerns the metaphysical relationship between a professional assassin and his intended victim. *Fly Away Peter* (1982) is a novella set in Queensland just before World War I. Malouf's later works include the novels *Harland's Half Acre* (1984), ***Remembering***

Babylon (1993), and *Conversations at Curlow Creek* (1996) and a collection of autobiographical essays called *12 Edmondstone Street* (1985). In 1998, as part of the annual Boyer Lecture Series presented on radio by the Australian Broadcasting Corporation, Malouf gave six radio talks on “A Spirit of Play: The Making of Australian Consciousness”; these were published the same year as *A Spirit of Play*. His collections of short stories include *Antipodes* (1985), *Untold Tales* (1999), *Dream Stuff* (2000), and *Every Move You Make* (2006). (<https://www.britannica.com/biography/David-Malouf>)

Appendix B: A Synopsis of the Novel

Based on the real story of Gemmy Morill, as written at the end of the printed copy of the novel "*THE WORDS GEMMY shouted at the fence in Chapter 1 (the seed of this fiction) were actually spoken at much the same time and place, but in different circumstances, by Gemmy Morrill or Morrell* ", who resembles to a great extent the protagonist of the novel, David Malouf tells the story of Gemmy Fairley, who despite his physical



belonging to the whites, passing about sixteen years with the aborigines made his identity blurred. Furthermore, his failure to remember his English language made him unable to tell his story, show who is he, and prove that one day he was one of them. The novel provides an account on how a hybrid person is treated in a settler colony, and how the settlers became unable to determine his identity or to whom he belongs. This confusion is not only about Gemmy, it is also about themselves. The novel can be seen as a description of the drawbacks of an action as such, the settlements on other's lands.