(POST)COLONIAL REPRESENTATION OF VIOLENCE IN DAVID MITCHELL'S CLOUD ATLAS, YAA GYASI'S HOMEGOING, AND COLSON WHITEHEAD'S UNDERGROUND RAILROAD

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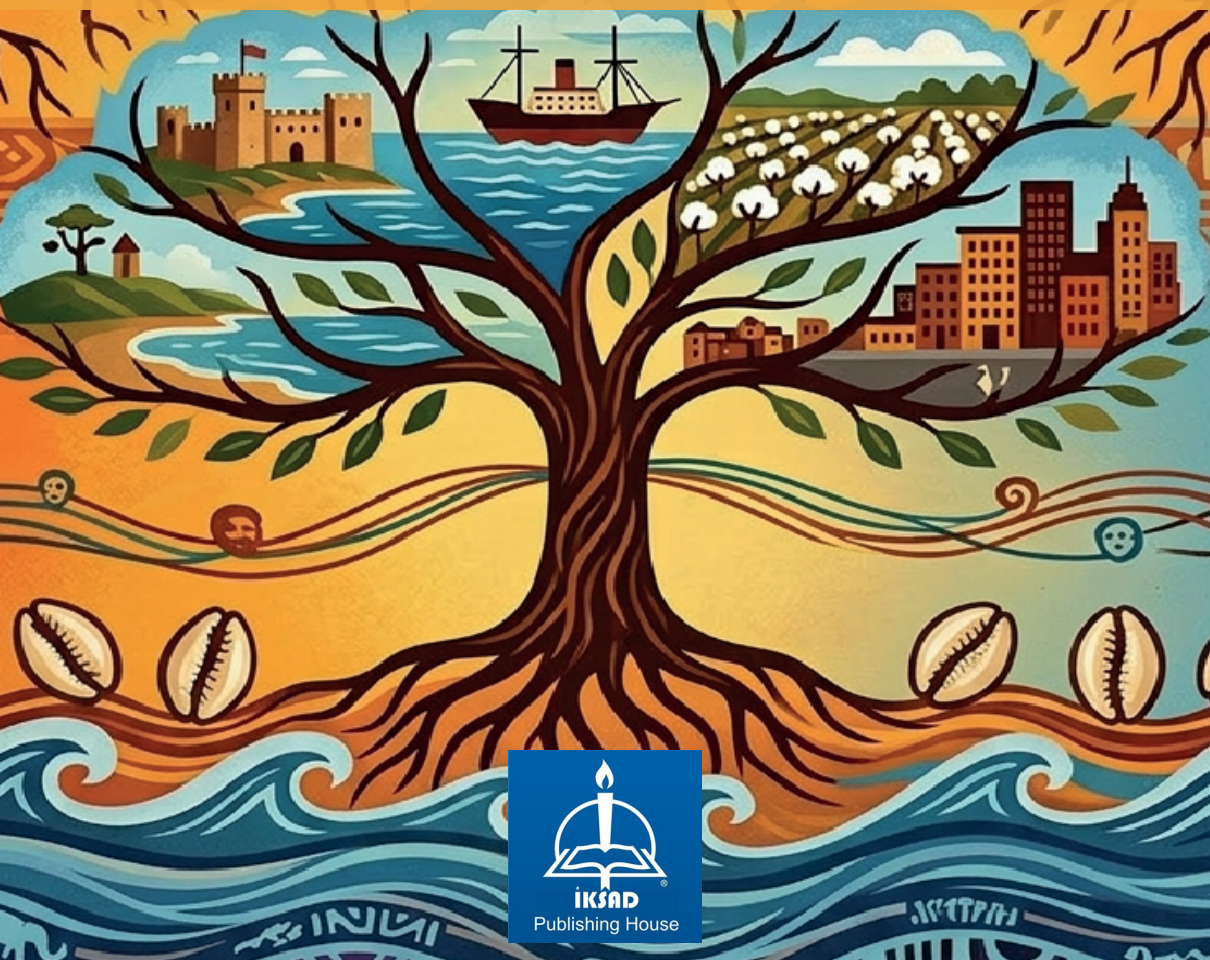

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FOREWORD

The book proclaims to conduct a (post)colonial representation of violence in David Mitchell's *Cloud Atlas,* Yaa Gyasi's *Homegoing,* and Colson Whitehead's *Underground Railroad* in the framework of Johan Galtung's violence triangle theory. It aims to explore the selected novels that include (post)colonial characteristics. The (post)colonial history of the Afro-American community has witnessed oppressive violence for more than six hundred years. Additionally, the end of enslavement or emancipation could not put an end to institutionalized racial violence. Hence, (post)colonial imperialism has found its position after the millennium through the legacy of (post)colonialism.

The study will examine (post)colonial violence through Galtung's violence triangle, with particular attention to authors such as David Mitchell, Yaa Gyasi, and Colson Whitehead. In this context, direct, structural, and cultural violence and its impact on the Afro-American community will be analyzed. Furthermore, the work will examine the main reasons for the existing violence by demonstrating the extent to which the system relates to (post)colonial theory and the selected novels. Moreover, the impact of violence on the protagonists' development will be analyzed, with particular attention to its centrality to these novels. Finally, the present book centers on postmillennial writers and their novels, including David Mitchell's *Cloud Atlas,* Yaa Gyasi's *Homegoing,* and Colson Whitehead's *Underground Railroad.*

This book is produced from a dissertation titled *(Post)colonial Representation Of Violence In David Mitchell's Cloud Atlas, Yaa Gyasi's Homegoing, and Colson Whitehead's Underground Railroad,* which was accepted by Karabuk University in 2025.

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INTRODUCTION

This book examines the representation of (post)colonial violence in David Mitchell's *Cloud Atlas*, Yaa Gyasi's *Homegoing*, and Colson Whitehead's *The Underground Railroad*. The existing problem of discrimination and violence against Afro-American people stimulates an analysis of the core of the issue, which takes its roots in racist imperial capitalism through literature. The study focuses on examining the impact of violence depicted in the selected novels within the framework of Johan Vincent Galtung's violence triangle, aiming to demonstrate the prevalence of violence throughout the world. While the influence of violence is the focus, the book seeks to identify the primary reasons behind the existing violence in the novels. Moreover, the degree to which the existing system shares commonalities with (post)colonial theory and the novels mentioned above is illustrated. After analyzing the extent of the violence in the novels, the impact of the violence on the protagonists' development in the fiction is inevitably shed light on. Besides, the primary reason why the (post)colonial violence is centered upon these fictitious works to such a high extent is explored in the book. Conjointly, the issues mentioned earlier will explore the limits of the relationships with the political and emotional frameworks that shaped the circumstances.

It is known that the world has passed through world wars, civil wars, terrorist attacks, and coup attempts as a byproduct of imperial capitalism, subjugating indigenous people through racist violence. This study will spot the beginning of the (post)colonial conduct in the USA, cases of 9/11 attacks in the USA (2001), the Afghan War (2001), the occupation of Iraq after the 9/11 attacks (2003-2011), and the murder of the Afro–American citizen Breonna Taylor (2020) as a result of police violence in the USA as a representative of racial discrimination in disguise of postmillennial law conduct. The study of the last two decades in terms of world politics and social crises finds its place

in the book as a current flashback of violence to highlight that the conduct of (post)colonial violence is not that of the past. The extent of the destructive power of violence that has caused the suffering of millions of people within a (post)colonial framework is found both explicitly and implicitly. Violence can be witnessed directly, such as hot wars or psychological operations. This demonstrates that violence has become the norm both primarily and deviously. Accordingly, it can be understood that violence has been witnessed all around the world, even after the millennium.

Within this framework, the bulk of the studies about (post)colonial literature and theory have paved the way for the re-evaluation of the past through the efforts of a wide scope of authors such as David Mitchell, Colson Whitehead, Yaa Gyasi, Ngugi wa Thiong'o, Chinua Achebe, Salman Rushdie, Nuruddin Farah, Hanif Kureishi, Jean Rhys, and Chimamanda Ngozi Adichie. They have aimed to speak about the events that are not spoken about and hidden in the history of (post)colonial imperialism. Among these authors, David Mitchell, Colson Whitehead, and Yaa Gyasi are selected to focus on the concept of (post)colonial violence in the framework of the violence triangle theory since these authors have strived to show the violence to which Afro-American people have been exposed for centuries as a result of (post)colonialism and capitalism, which struggles to bury or distort the facts of (post)colonial violence by Western civilization, human progress, and history. However, the notion of violence cannot be limited to colonized countries. Undeniably, violence in the world is an ongoing problem among people in society.

The research will be conducted in the framework of Johan Vincent Galtung's theory of the Violence Triangle as a theoretical concept in the study of peace and conflict. The theory is determined by the principle that the definition of violence exists when people are affected. However, their real somatic and mental awareness is below their potential realizations. According

to Johan Galtung, violence includes three key subgroups: direct, structural, and cultural. The triangle helps to perceive the origin of violence and how it operates at all levels. Moreover, the reason behind the conduct of violence as a process of conflict resolution is inevitable to promote a theory of conflict.

As the literary framework of the book, Johan Vincent Galtung's theory of the violence triangle within the scope of peace and conflict is used to analyze *Cloud Atlas, Homegoing,* and *The Underground Railroad*. Johan Galtung claims that *"[…] violence is present when human beings are being influenced so that their actual somatic and mental realizations are below their potential realizations"* (Galtung, 1969, p. 168). The author stresses the reason for the difference between actual and potential effects that are conducted on people to destroy their physical and mental potential. Furthermore, Galtung forms an extensive framework from economic shortage to hot wars, ideological oppressions, and psychological operations.

Inevitably, the exact numbers of Afro-Americans who died during colonization are not possible to determine since they were not accepted as citizens, so the majority of the dead black people were not recorded, and their experiences are buried in the transatlantic ocean. The suffering and pain of more than four hundred years and the reactions of the academicians, intellectuals, and civilians require compensation for the misconduct. After the struggle to awaken public consciousness among Afro-Americans, March 25th was announced as the International Day of Remembrance of the Victims of Slavery and the Transatlantic Slave Trade on December 17, 2007 (Ratray, 2013, p. 584), who were victims of the inhumane slavery system have been honored and commemorated since then. Lamentably, structural violence has nurtured racism, civil war, emancipation, citizenship rights, the fugitive slave act, the convict-leasing system, the prison system, Jim Crow laws (p. xi), and police violence. The processes are some representatives of structural violence, which

systematically discriminates against immigrants in line with their race. After reconsidering the past, history becomes more significant for a wide range of authors because of the period after the beginning of the exploitation of West Africa. Bhabha expresses that:

[...] a focus on . . . the unspoken, unrepresented pasts that haunt the historical present. That is, we might study what world literature tells us about the personal experience of people whom history has ignored—the disenfranchised, the marginalized, the unhomed (Tyson, p. 428).

African American people generally face higher levels of economic problems than others, and recent years show that the unemployment rate among Afro-Americans is comparably higher as a representative of racial violence to suppress Afro-American population. When issues such as inequality in payment, poverty, and difficulty in finding a proper job are taken into consideration, it is inevitable to pen these experiences of the Afro-American people for authors such as David Mitchell, Colson Whitehead, and Yaa Gyasi, who have become prominent figures in post-millennium literature. (Post)colonial critics and academicians have produced remarkable studies on the novels of these writers from diverse points of view. They have both reminded background of the (post)colonial violence and corrected a wide range of mis/disinformation from history by means of literature. Initially, Casey Shoop and Dermont Ryan (2015) focus on the politics of world history and the future in their study *"Gravid with the Ancient Future": "Cloud Atlas" and the Politics of Big History",* while they evaluate the Darwinian evolution theory. Similarly, they insist that the imperatives of history are not in line with the characters' desire to shape their fate according to their ethical charges.

In response to questions about Yaa Gyasi's *Homegoing,* Ava Landry's (2018) study, *"Black Is Black Is Black?: African Immigrant Acculturation in Chimamanda Ngozi Adichie's Americanah and Yaa Gyasi's Homegoing",*

spots how the struggle between the periods of pre-migration ethnic identity and post-migration identity presents the opportunity for the African immigrants to shape new methods to build their ethnic structure. Furthermore, Marijana Mikić puts stress on (post)colonialism through her study, *"Race, Trauma, and the Emotional Legacies of Slavery in Yaa Gyasi's Homegoing*" (2023), by focusing on neo-slave narrative and epigenetic research to show the impacts of the epigenetic inheritance, which transmits the codes of racism.

Regarding academic works on *The Underground Railroad,* Adam Kelly considers the data about the period before and during neoliberal hegemony in the USA in his article, *"Freedom After Neoliberalism: The Ironies of Colson Whitehead*" (2018). In this way, the author's reaction to the changes in American society and culture, including the protests of 'Black Lives Matter', is revealed. In connection with this issue, the growing public awareness of the accounts of imprisonment policies affecting African American people is explored. Besides, Constante Gonzáles moves the level of academic studies a step further in the article, *"Riding the Rails to (Un)Freedom: Colson Whitehead's The Underground Railroad"* (2019). In reality, he underlines the paradox of American policy that, although this country's fundamental core consists of the Bible and the Declaration of Independence, its history involves enslavement, detriment, and oppression (Gonzáles, 2019, p. 255). Hence, he spots the core of the structural violence in (post)colonial history, and he demonstrates that the paradox nurtures the issue.

This book comprises five chapters, and the introduction provides the historical and theoretical background of the study. Historical background will provide information about social, political, and international events that are related to (post)colonial American history from the 18th to the 21st centuries. Additionally, the theoretical background provides insight into (post)colonial theory within the framework of the violence triangle.

Chapter III explores direct, structural, and cultural violence in *Cloud Atlas* as (post)colonial acts. Chapter IV explores *Homegoing* through the violence triangle, and Chapter V examines *The Underground Railroad* by following the same course. The conclusion section includes the findings of the book.

Chapter III will focus on David Mitchell's *Cloud Atlas (2004)*. Mitchell benefits from a global perspective on world history from the 19th century to the present by transcending the boundaries of time and space. While erasing such limits, the fiction interweaves six stories that span continents, oceans, and centuries. While the author benefits from nested stories, he shows the diversity in the capitalist system. Therefore, the novel's structure incorporates generic hybridity, making it one of the most remarkable works in contemporary literature.

In Chapter IV, Yaa Gyasi's *Homegoing* (2016) will be scrutinized. The literary work reveals the different experiences of the two sisters faced under the shadow of the (post)colonial regime. While reflecting on the lineage of the six generations, she recalls the memory of captivity, which has been deeply ingrained in the soul of the African American community for centuries. Also, the novel includes the horrible legacy of slavery, which is transmitted through generations, employing collective unconsciousness as the root of racial issues.

Chapter V will explore Colson Whitehead's *The Underground Railroad* (2016), integrating the violence of enslavement and the drama of escape in a myth that reveals contemporary America. While the post-neo slave narrative is structured to spot the realities of enslavement, the characters' emotions, and imagination, the novel presents a powerful examination of history by underscoring the disillusioned promises of the contemporary period.

The conclusion will compare findings of the violence dealt with in the novels of David Mitchell, Colson Whitehead, and Yaa Gyasi. In this framework, the final chapter illustrates how human beings have been subjected to various forms of violence throughout the world, often at the behest of imperial capitalism, by destroying the lives of millions of Afro-American enslaved people by ignoring their human rights. While the book analyzes the impact of violence in the three novels, it also examines the fundamental reasons behind it. In other words, this book illustrates how each novel demonstrates the hazardous effects of violence in the light of the violence triangle theory.

CHAPTER II

BACKGROUND OF THE STUDY

2.1. Historical Background

Violence is a phenomenon whose traces can be found in every period of history, and it is a significant act for various goals. It is a power that is preferred for a wide scope of conditions in which human feelings, thoughts, or values are ignored, yet it is used to survive, nurture, and own. Its methods have changed over time, and newer techniques have been added. With the development of the sciences of politics and psychology, violence has formed common study issues intersected with more intangible fields.

History has revealed various representations of violence during struggles and conflicts over benefits. As the book is framed by (post)colonial violence through Johan Galtung's violence triangle, the beginning of colonization comes to the forefront as a result of interaction between the West and the East following the Crusades. In line with this reality, the world witnessed the colonization of various territories before Africa. Consequently, the formation of multiple nations caused the start of commercial rivalry. The competition for commercial and (post)colonial rivalry played a significant role in (post)colonial history. It is claimed,*"by the eighteenth century, Britain had become the pre-dominant seaborne imperialist and, despite persistent challenges from France, managed to hold this position up until the mid-nineteenth century on the eve of the 'new' imperialism"* (Macqueen, 2007, p. 2). The conduct of violence by the colonizer paves the way for the birth of (post)colonial literature by the African American people. The beginning of Afro-American literature is rooted in African oral traditions, stemming from the African heritage, which led to the development of written literature being delayed due to the scarcity of written languages and the diversity of the thousand distinct languages spoken in Africa

(Britannica, 2024, p. 21). This diversity and the preference for oral tradition retarded the beginning of the written Afro-American literature. Furthermore, African people constitute a tradition of griots who are responsible for preserving the genealogies, historical narratives, and oral traditions of their tribes (p. 22). In tribes where written language was accessible to only a few, griots were regarded as the cultural guardians of their communities. Griots recount the events of the past that they have memorized rather than writing history books. Telling the stories aloud added poetic and musical conventions that passed from one generation to the next. This has enabled the protection of many oral histories that have survived for hundreds of years without being written down. The insistence on memorizing instead of writing down is a protective attitude against the colonizers' striving to distort the history of the indigenous people and spread it to the whole world in a distorted way.

The period when Africans first arrived in America is also significant in preserving oral literature. The early times of the American colony also witnessed the use of oral culture, which appreciates the power of memory over mechanical means of protecting texts. Regrettably, the number of literary texts surviving is minimal. However, anonymous writers of Aztecs in 1528 preserved their poems which lament the fall of their city because of the Spanish conquerors and utter, *"broken spears lie in the roads; we have torn our hair in our grief. The houses are roofless now, and their walls are red with blood"* (Gates et. al, p. 12). The poem reveals the direct violence for the sake of (post)colonial conduct with the depiction of the scenery of the destruction of their capital city, which is depicted in blood through the use of hyperbole as a figure of speech. Thus, literature in this period serves as a witness to (post)colonial violence, transforming their suffering from one generation to another. Additionally, the literature of the early (post)colonial period in America bridges the past and the present by illustrating the long history of violence for (post)colonial policies.

The integration of captured Africans into the social sphere in America prolonged the period of written literature in America. In addition to the rarity of written language in their native lands, they are forbidden from learning to read and write as (post)colonial captives. In this context, church songs, ballads, blues, sermons, and stories are representative of the oral tradition in black literature (Gates et al., 2014, p. 3). The distinctive qualities of these works can be listed as defensive, aggressive and secretive. They are not produced to be circulated beyond African American communities for fear of masters' punishments. Nevertheless, their literature is ignored for being considered predominantly male and associated with lower-class Afro-Americans. African American people responded to the sentimentality of stereotyped "folk" or "lore." Additionally, they opposed the notion of defining people of color and their literature in terms of producing unconscious yet definitive work from the lower class of the social hierarchy. Ralph Ellison and Toni Morrison noted that vernacular art accounts to a large degree for the black American's legacy of self-awareness and endurance (p. 4). Literature has helped the African American people resist the white Americans' ethos and point of view, allowing them to reflect their own ways of perceiving the world, its history and meaning. According to Ellison, this local oral literature represents humanity's *"triumph over chaos"* (p. 4). Thus, the period has revealed the experiences of the (post)colonial past through oral literature.

Spirituals are one of the earliest emblematic works of the Afro-American community since the earliest days of enslavement. Although they are Negro spirituals, there is no difference between secular and sacred, they have not only been sung in churches but also in religious ritual settings. Moreover, the majority of the enslaved people were not allowed to go to church since it was considered a waste of time while there was always work for the enslaved people to do on plantations. Therefore, the enslaved people sang them during work and rest times. They have functioned as powerful shields against the values of the

slaveholders and their killing definitions of black humanity (p. 10). These songs have stimulated them to accept themselves as the children of God, which nurtured their self-worth and presented them with a psychological escape from the workaday world of slavery's restrictions and violence.

The majority of the spirituals emphasize the theme of *"this world is not my home",* which presents a cozy realm beyond the one in which they labored. Some of these songs mention the dream of flying away by leaving all the anxieties of this world behind, and one of them says *"I've got two wings for to veil my face, I've got two wings for to fly away"* (Gates et.al, p. 11). Confronting all kinds of (post)colonial violence on the plantations, the visions of such displacement and escape trigger the image of King Jesus, who had a comfortable space around his altar where people in Heaven may rest, so it is a prominent promise for black enslaved people working all day. These songs evoke a longing to reunite with family and friends who had passed away or migrated to different plantations. Furthermore, they have the opportunity to reflect on their horror stemming from the masters' cruel violence to make enslaved people work harder. Another song remarks, *"I'm gonna tell God all my troubles, when I get home… I'm gonna tell him the road was rocky when I get home"* (Gates et. al, p. 11). Such views of justice and peace constitute a reasonable impulse to escape the sorrowful world and harshly criticize life'searthly overwork, including the exploitation of cotton and tobacco, as well as the injustice and violence that nurture the (post)colonial economy.

The beginning of the written literature of African American literary works is defined as the literature about movement – geographical, ontological and rhetorical. Paul Gilroy states that exploring the rare period of Afro-American literature involves examining the areas through which black subjects traveled as both free persons and bonded servants. The early stages of written literature as a definable genre emerge during the second half of the eighteenth

century, a period marked by the Enlightenment, which saw the rise of ideological developments that affected early representatives of black print literature. This period witnesses black writing and their book, which often features themselves or people who orally narrated their stories to white editors. The development of natural rights, sentimentalism, affective forms of Christianity, and philosophical debates on the nature of race were reflected in the literary works of this period. The most influential philosophy is sentimental culture as Afro-American writers consider sympathy the touchstone of human morality and happiness. It also nurtures the ability of African American writers to discuss African humanity and the slave trade. Sentimental cultural assumptions validate the writing's rhetorical tactics including, stylistic features such as tone, voice, and manipulation of persona, as well as the rhetorical motif of criticizing "savage" behavior.

The existing (post)colonial acts in America have paved the path for the coming into prominence of the genre of slave narrative within the antislavery written literature culture. Slave narratives are, in general, first-person singular narration of an individual who is unfairly enslaved under inhumane conditions (Bland, p. 6). Philip Gould states in his work, *Early Print of Literature of Africans in America* (2011), *"the most complex and powerful early slave narratives work within the ideological and rhetorical contours of enlightened antislavery, sometimes pressing certain issues defiantly, at other times deliberately controlling the impulse to condemn whites in general"* (p. 48). The most significant emblem of the complexity of tone due to the political contexts of evolution can be found in Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* (1789), in which Equiano directly addresses the British Parliament. As the first internationally popular slave narrative, Equiano reflects his strong abolitionist stance and presents firsthand testimony of the transatlantic slave trade under terrible conditions. Hence, the beginning of the

century is shaped by the evolution and establishment of a transatlantic black identity that transcended national and geographic boundaries, an identity that persists.

The period between the Declaration of Independence and the abolition of the transatlantic slave trade in 1808 suggests that American identity was accessible to people of African descent residing in America. The genres of the period include captivity letters, poetry, spiritual autobiographies, sermons, pamphlets, criminal confessions, abolitionist arguments, and slave narratives. Although the black people began writing their autobiographies to demonstrate the experience of the people migrating from Africa, their exposure to violence, rape, hunger, and illnesses, and their suffering while working under the deadly southern sun on cotton plantations, their work could not get over white publishers. In other words, black literature could not reach print without the interruption of white publishers or patrons. Therefore, black literature could not gain independence.

Another critical point about the period after the 1760s is that it's being written by the first generation of authors of African descent, so their style is multi-generic, which makes it hard to categorize black authors by genre. Furthermore, they should be read and evaluated in consideration of their historical context rather than their category or literary conventions. Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* can be classified as a captivity narrative, travel book, adventure tale, slave narrative, economic treatise, apologia, or an argument against the transatlantic slave trade and enslavement.

Religion refers to, for the first generation of African American authors' motive, the opportunity to be an author. Protestant Christianity and its emphasis on direct access to the Bible were the primary motivators for literacy. Moreover, the education gained by religion helps artists such as Briton Hammon, who

illustrated the physical and spiritual captivity, liberation, and restoration by referring to Christ's pain. However, the turning point in Afro-American literature may be accepted as the 1820s. The collective black resistance and reform are the first remarkable features of the period. What differentiates the authors of the nineteenth century from the reactive voices of the 1700s is rhetoric. Stefan M. Wheelock mentions black authors of the nineteenth century and notes that:

> *They would employ the themes of black resistance and reform as a way to imagine a more robust (and less fragmented) African American identity; as a way to coax antislavery resistance toward more radical postures; and as a way to expose the racist underbelly of an American democratic project beholden to slaveholding influence (p. 66).*

The quotation helps to notice that the authors of this period focus on the black experience in America rather than referring to life in Africa, which reveals the weakening side of the black memory. This period also witnessed another significant development: the rise of female authors in the literary world. Afro-American women and men authors dedicate their visions to the focus on black resistance and reform to shed light on the (post)colonial violence of the plantation regime and nineteenth-century racial enslavement to voice the likelihood of black emancipation and resistance and to highlight the strife for New World literacy, to chronicle the characteristics of the African identities into the new world identities, to enhance and enlarge the existing public awareness on women's rights and equality and to stress pre(post)colonial African past as a way of supporting the rising radical black consciousness against the institutionalized white supremacist ideology. Besides, the view of black freedom, equality, and humanity also takes place in the ideological scope of complicity with enslavement to insist on radical resistance. The most difficult challenge at this point is the recognition of a tradition in writing and thought, regardless of real ethnic, regional, and legal differences that kept on fragmenting Afro-American identity and discouraging the possibility of

collective resistance.

The period before the Civil War can be grouped into protest literature and participation literature. Protest literature centers on denouncing race-based oppression and supports social equality and upward mobility in the urban black communities. This period also emphasized the question: what does 'independent' signify if the literature is produced by people identified with a race of enslaved communities? David Walker is accepted as one of the leading figures in Afro-American literature, and he protested white supremacy in his work titled *Appeal to the Coloured Citizens of the World* (1829). The work's language is inspired by the American Revolution and shaped the rhetorical foundation for Black Nationalism. His self-published pamphlet stimulates fear among whites since the work clearly points to the glaring problems for blacks in the US Constitution and demands violent resistance to the institution of enslavement and institutionalized racism in all of America.

The Afro-American literature after the 1840s consists of independent literature in pursuit of the earlier black revolutionists' stress on "we wish to Plead our Cause". This period's artists insist on independence from traditional genres and familiar conventions of white Americans' national and ethnocentrism to authorize black vernacular expressivity (Moody, p. 134). Nevertheless, black women writers reject the gendered independence beyond patriarchal restrictions. This reaction stimulates antebellum black authors to refuse expressive art that merely focuses on chattel slavery. They give priority to their technicolored understanding of 'literature' as extensive enough to divine, build, and empower a wide scope of black identities.

The years after the Civil War and Harlem Renaissance (1865-1910) are a critical period since the assassination of Abraham Lincoln overshadows emancipation. However, this break ends with the hard struggle to compensate for the deficiencies in the Constitution through the Thirteenth, Fourteenth, and

Fifteenth Amendments. Nevertheless, the end of enslavement of millions of Afro-Americans', and their political, economic, and social position, in America became the main issue of the Reconstruction period. The literary sphere once again serves to guide Black people in reconstructing an order free from (post)colonial oppression. In *The Souls of Black Folk* (1903), William Edward Burghardt Du Bois pointed the way toward the progress for Afro-Americans, including enfranchisement, political power, and education. In addition to Du Bois, many writers of this period faced limited acceptance in prevailing publishing works, and essays were the most widespread literary form, with the majority focusing on history and politics.

From the beginning of the twentieth century until the mid-century, African American cultural life experienced a significant boost known as the Harlem Renaissance. Manhattan became the center of creative artistic movements in poetry, jazz music, plays, and novels. Langston Hughes defines the period as "the Negro was in vogue". Hence, this act attracts artists to Harlem's art center to shape cultural conventions as a reaction to enslavement and the economic cruelty of the post-Reconstruction era, underpinning modernity and changing European and European American society and mentality since the original Renaissance.

No matter how hard Harlem artists struggled to exclude modernism in black literature, the Great Migration and union movements supported the penetration of modernism into the black artists' psyches and the social alienation that influenced those artists whose focal point was 'creating the conscience of a race'. The circumstances of the period negatively affected African American artists, as moving to industrial cities led black modernists, to some degree, to a general mood of psychological and social alienation. Their perception of the root, meaning, and possible reactions to uneasiness rises as a result of particular conditions of Afro-American history. Fragmentation has

been the fundamental factor in black life since the Middle Passage, and being torn apart from their cultural and linguistic homes, enslaved people are constrained in a world where they could trust no one, nurturing the hardships of the modernist period. Therefore, many artists, such as Sterling Brown, Zora Neale Hurston, and Langston Hughes, discovered that the remedy for Afro-American people against the destruction of modernism was the folk culture of the Black Diaspora. To delve into more details, Langston Hughes's "*Danse Africaine*" (1926) celebrates the power and vitality of Afro-American heritage and culture by alluding to the rich and varied traditions of African dance, revealing the happiness and energy that come from its lively rhythm and movements. Hence, the poem serves as a reminder to celebrate and embrace cultural heritage, even when far removed from one's roots.

The Afro-American literature of the post-Second World War, between Richard Wright and Toni Morrison, whose works are accepted as depictions of the way Afro-American artists strive to make sense of a shifting and contradictory world. While the US requires Afro-American people to fight against Germany, it preserves its various forms of racist discrimination at home. Although Afro-Americans successfully enter the US system, ranging from education to politics, they have to fight against the white-dominated writing sphere. Nevertheless, the period witnesses a cultural reconstruction and an avant-garde aesthetic. The artists center on certain doctrines of black cultural nationalism and the creation of authentic black expression. The issue is the extent of work to contribute to a specific perspective on race consciousness. This situation paves the path for the formation of uncompromising, antiracist, and iconoclastic prose and poetry while it silences any artistic expression that questions the disclosing standards for gender, sexual difference, black identity, or political orientation (Broeck, p. 357). The reaction of many authors who consider themselves in exile since they refuse to accept their contradictory status as black Americans, and the powerful influence of the cultural nationalist

agenda.

William Gardner Smith is called an early literary outsider, and his novels receive little attention as representative of such conditions. He joined the US Army in the Second World War and joined the Afro-American troops who went to Berlin as occupation forces after Germany's liberation. *The Last of the Conquerors* in 1948 illustrates the lives of black GIs, who are among the first people to notice the mobilizing potential of their contradictory status as US citizens when they start to demand improvement in the army. Furthermore, they fall into another war against the paralyzing impacts of discrimination and abuse by confronting Jim Crow laws. While Smith's protagonist is in the heart of a global hot war, she also faces racism at home. Thus, the novel helps to question race, gender, national belonging, and international strife in pursuit of human rights, which should be the focal point of Afro-American concerns.

The period after the 1960s and 1970s in black literature saw a notable increase in national visibility. They produce a wide range of literary texts that demonstrate the soul of Black Power, self-determination, and the high-spirited, multi-faceted rhythms of African American expressive culture. In addition to the existing context of Black Fire and the lack of aesthetic elements resulting from the frequent expression of a militant nationalist ethos, the advancement of a black-based evaluative system of arts, and the convergence of various Afro-American writers' publishing outlets cannot be denied during the Black Arts Era. Nevertheless, black artists produce works that have honored Afro-American culture, evaluated anti-black racism, and bolstered black liberation. Besides, publishers, magazine editors, and anthologists formed or supported an environment that facilitated the passage of black literary art.

The period after the millennium has witnessed the rise in (post)colonial literature with the rise of invasions and police violence in the USA as a representative of the legacy of (post)colonial violence on Afro-Americans. One

of the most widely known cases of police violence took place in 2020, when the 26-year-old Afro-American Breonna Taylor was killed by eight policemen in her house during an unsuccessful police raid. The event initiated one of the most sensational demonstrations that year in the United States. What distinguished Taylor's case from the other cases was the degree of injustice in covering up the policing mistakes and the persistent cases for the victim's family in search of justice. It is assumed, *"the fluidity and ease the state had in presenting the details surrounding Breonna Taylor's death to sidestep any responsibility for it shows us that this ontological violence could not have been aberrant; it was constitutive of systemic erasure"* (Smith, 2021, p. 55). Considering the whole course of the operation, the misconduct of direct violence by the police can be detected. However, the raid team consisted of eight policemen; the court at first charged merely one policeman with a civil rights violation (O'Brien, 2022, p. 1). Regrettably, Ms. Taylor's case still goes on since Afro-American people have not gained a satisfactory decision from the justice system.

The continuity of such events affecting Afro-American citizens in the USA goes on to increase their anger towards racial inequality. Another case of police violence against black people, Afro-American George Floyd, is one of the most tragic cases in the USA. Dr. Martin Luther King, Jr also expressed the high rate of police mistreatment against Afro-Americans. He notes, "we can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality (Bloom & Labovich, 2020, p. 924). The findings unfold the fact that the existing issue is *"byproduct of this racism: police brutality"* (p. 924). The consecutive police violence against Afro-American Americans started anti-racist demonstrations all over the USA to get legal equality and justice in the system. The cases of Breonna Taylor and George Floyd gave rise to the movement "Black Lives Matter". The creator of the movement, Alicia Garza, defines that:

> *Black Lives Matter is an ideological and political intervention in a world where Black lives are systematically and intentionally targeted for demise. It is an affirmation of Black folks' contributions to this society, our humanity, and our resilience in the face of deadly oppression (Garza, Tometi, & Cullors, 2014, p. 23).*

Thus, the movement strives to protest against racial injustice and police violence in the United States of America throughout the world (Barrie, 2020, p. 1). In addition, Breonna Taylor's death started a new campaign on Twitter called "Call Her Name" to raise awareness about racist attacks on black people (Martin, 2021, p. 1001). Martin reminds us that "Black Lives Matter", "Me, Too", and "Call Her Name" movements are the product of the Afro-American people, who started the war against racism and sexism to defend the rights of a race who are collectively neglected and disdained by the system.

The studies demonstrate that reform movements against police violence are not enough, although these movements are assumed to be a solution to racism and sexism. The article titled, *The Body in Postcolonial Fiction after the Millennium* (2020) notes, *"since the turn of the millennium, debates in (post)colonial studies and world literature have repeatedly shown the realities of empire to be continuing, immediate and visceral"* (Duncan and Cumpsty, p. 587). Hence, the authors and critics in the post-millennium period not only demonstrate the history of enslavement and other (post)colonial acts but also shed light on the legacy of (post)colonialism through literature. Neil Lazarus mentions his assumptions about this period and claims that the literary works of this period demonstrate the ideological structures of (post)colonialism and that the material conditions are intertwined. In this context, (post)colonial literature adopts an interrogative stance towards old epistemologies of dominion, in other words, essentializing post-Enlightenment modes of knowing, by which an oppressive (post)colonial past is constructed, and which (post)colonial criticism, belonging to a self-consciously new epoch, deconstructs and supersedes (2011, p. 2). Revealing the connection between capitalism and (post)colonial acts of

imperial authorities, Lazarus notes that the most significant act of (post)colonialism at the beginning of the millennium has impacted (post)colonial literature. He states that:

> *The US-led and sponsored invasion and occupation of Iraq, the sorry misadventure in Afghanistan – have exposed the contradictions of…established (post)colonialist understanding to stark and unforgiving light. For, conjoining violence and military conquest with expropriation, pillage, and undisguised grabbing for resources, these developments have demonstrably rejoined the twenty-first century to a long and as-yet unbroken history (Lazarus 2011, 15).*

Lazarus's expression illustrates the strong connection between (post)colonial history and its impact on literature. In this context, *The Frankenstein in Baghdad* (2013) narrates the story of a supernatural monster who kills people whom he considers the murderers of victims, whose body parts he owns after the invasion of Iraq by the US. Hence, Ahmed Saadawi stresses the pointlessness and surrealism of (post)colonial wars. The monster's political origin displays an imperial connection, and each part of his body refers to the ruins of the (post)colonial direct and structural violence that is disproportionately distributed across the (post)colonial world.

Another remarkable development in the postmillennial literature is the rise of techno-orientalism as the antithesis of Western liberal humanism. The increase of colonized Asian countries, along with the economic and political developments of this continent, has found its reflection in literature as a cohesive and futuristic Asia. This version of Asia is *"futuristic, high tech, non-emotive, non-humanist and Other"* (Park, 2018, p. 22). Techno-orientalism includes the rebirth of colonized Asian countries that have advanced by imitating the colonizer's method of turning into a global power by consuming the colonized's human force and natural resources inhumanely. According to the view of techno-orientalist literary critics and theorists, this literature will continue to be perceived as 'Other' and the colonized, as they have constructed their system, civilization, and art by following the Western path of imperialism.

Therefore, no matter how powerful they may be, they will be referred to as the 'Other'. David Mitchell's *Cloud Atlas* is one of the leading literary products of the postmillennial and (post)colonial era, incorporating Techno-Orientalist characteristics. *An Orison of Sonmi-451,* as the story of a futuristic, oppressive South Korea, illustrates capitalism for the sake of becoming an empire that controls the entire globe.

(Post)colonial ecocriticism has opened a new focus on shedding light on how (post)colonial conduct has devastated the nature of colonized territories and the way it is represented in literary works. The great fires that ravage open lands, deforestation, and the neglect of environmental protections in colonized countries are studied in (post)colonial criticism, where industrial waste is often not treated, and the disposal of land, seas, and rivers is examined. Furthermore, the extractive industry has ignored the precautions to preserve the environment. Thus, critics have questioned the transverse relations between humans, animals, and the environment across a wide scope of (post)colonial literary texts, analyzing global warming, food security, and human overpopulation in the context of animal extinction, queer ecology, and connections between (post)colonial and disability theory. Graham Huggan expresses, "narratives of development in (post)colonial writing, Entitlement, belonging and the pastoral (post)colonial 'asset stripping' and the Christian mission, the politics of eating and the representation of cannibalism" are evaluated in this theory (2015, p. 3). Thus, the literature reveals how (post)colonialism was equally detrimental to ecology in the colonized territories. To delve into more details, *The Underground Railroad* notes that forest fires in Tennessee, fueled by great fires, devastate the trees and soil, leading to the death of hundreds of native animals and plants. Furthermore, the ranges become the center of epidemics and do not allow entrance to the majority of the state. All in all, the history of (post)colonial literature sheds light on various (post)colonial acts aimed at

gaining global power through literary works.

The degree of pain and suffering that has taken root from (post)colonial destruction has affected millions of people's lives. When the number of people sharing similar fears, anxieties, and sorrows is taken into consideration, it is not possible for intellectuals not to shed light on the issue of violence. Among the literary figures who have been deeply affected by the grief of the centuries all over the world, David Mitchell, Colson Whitehead, and Yaa Gyasi's reactions to the violence in their selected novels through the lens of (post)colonial theory will be the scope of this book, which aims to reveal unfair applications of violence against Afro-Americans.

2.1.1. Legacy of Colonialism

The legacy of colonialism is an inevitable process to disguise the (post)colonial acts after the abolition of enslavement in the course of decolonization. Walter Rodney delineates the term in his book, titled *How Europe Underdeveloped Africa* (1972), *"the term '(post)colonial legacies' characterizes the lasting influences and outcomes of (post)colonialism and European expansion which expose the interplay between (post)colonial interventions and domestic decision-making in contemporary policy-making throughout contemporary economic, political and social structures"* (p 280). Hence, the legacy of (post)colonialism focuses on the enduring impacts and outputs of (post)colonialism and Western imperialism.

Western discourse is the core of the heritage of (post)colonialism in Afro-American literature. The leading element in the legacy of (post)colonialism in literature is (post)colonial discourse. Peter Hulme is the first name who defined the term and stated, "it comprehends all kinds of discursive production related to and produced in (post)colonial situations, from the Capitulations of 1492 to *The Tempest,* from Royal Orders and edicts to the most carefully written prose"

(Mignolo, 1989, p. 333). (Post)colonial discourse examines the role of representations in (post)colonialism and imperialism. It is helpful to comprehend (post)colonial relations and identity formations in (post)colonial texts, to perceive the way they enrich our knowledge of (post)colonialism's cultural and linguistic dynamics, and the formation of 'other' in an unfair manner (Elaref, 2023, p. 83). Thus, identity, power, and 'other' are pivotal terms in (post)colonial discourse. Furthermore, Robert J. C. Young notes in his book, titled *Edward Said and (post)colonial Discourse* (2016), *"discourse of domination was the achievement of Edward Said, whose intervention was simultaneously extraordinarily enabling and theoretically problematic"* (Young, 2016, p. 384). Hence, the injection of Western ideology, culture, and civilization in literary texts through discourse has become a key point in the process of furthering (post)colonial acts in the colonized sphere through literature.

The designation "commonwealth literature" has, over time, become a convenient appellation for the literary output of most countries that were former colonies of the United Kingdom, associated with a common experience of British (post)colonialism, the use of English in contemporary life, and the impact of the British literary tradition. It is the combination of political ideology, historical period, and geographical region. In other words, (post)colonial literature has endeavored to challenge this literary system by decoding the core of Commonwealth literature. Therefore, one of the targets of (post)colonial literature has been to undermine the power of Commonwealth literature. Binarism's impact on the legacy of (post)colonialism cannot be ignored. Taking its roots from Western discourse that prioritizes Western civilization, it considers itself the builder of the world's culture and society, while placing the colonized in a position of inferiority, barbarism, and laziness, who are deemed to need the colonizer to survive. Bhabha accepts this term as *"ahistorical nineteenth-century polarity of Orient and Occident which, in the*

name of progress, unleashed the exclusionary imperialist ideologies of self and other." He questions binarism and asks, *"must we always polarize in order to polemicize?"* (Bhabha, 1994, p. 19). Hence, Bhabha illustrates the relationship between the oppressor and the oppressed in the literary sphere. Furthermore, he emphasizes the structural violence that the term perpetuates to form the 'other' in society, placing the colonized in a position of secondary citizenship and restricting their opportunities within the system.

The conduct of binarism has inevitably paved the path for the formation of stereotypes to enforce the legacy of (post)colonialism in literature. The global understanding of 'other' as a projection in (post)colonial literature is best exemplified in Edward Said's *Orientalism,* in which the Orient is defined as philistine, quarrelsome, and unprogressive, implying that the West still holds the authority of representation over the former colonized. (Post)colonial discourse has still not foregone employing stereotypes as its leading discursive tactics by using racist jokes, clichéd views, and other kinds of representations that the colonizer circulates stereotypes about laziness, barbarianism, or foolishness of the colonized, particularly to propagate the latent motif of Europeans' conduct of stereotypes. These stereotypes are used as a strategic discourse to enforce practical control by 'othering' the colonized. Bhabha states, *"objective of (post)colonial discourse is to construct the colonized as a population of degenerate type based on racial origin, in order to justify conquest and to establish systems of administration"* (1994, p. 70). Hence, another step is conducted to shape the sense of 'self' of the colonized.

This conduct is a way of validating cultural hierarchy. Fanon also stresses the strategy of stereotype and claims, *"[T]he feeling of inferiority of the colonized is correlative to the Europeans' feeling of superiority"* (Fanon, 1952, p. 69). The stereotype can be exemplified in Joseph Conrad's *Heart of Darkness* (1902), in which all of the Indigenous people are depicted as savages and

compared to wild animals. Thus, imperial binarism is used in literature as a legacy of (post) colonialism.

2.1.2. The Aspect of Colonialism

The colonized's reactions to (post)colonial violence stimulate wonder about the reflections of the Afro-American response within the framework of literature. Inevitably, these responses to violence have been shaped by various philosophies and movements affected by the developments in the political past of the colonized territories. In this sense, resistance has become the keyword of all the literary responses to (post)colonialism. The resistance in literary works centers on analyzing all kinds of violence conducted by the (post)colonial administration, and many authors have strived to depict and critique violence.

Hence, literature has become a medium for resistance-bolstering authors to demonstrate their grievances of the oppressed colonized and challenge the legitimacy of (post)colonial power systems. These literary works have focused on oppression, exploitation, and subjugation to illustrate the experiences of communities affected by (post)colonial violence.

The depiction and critique of (post)colonial violence consist of the expression of oppression, exploitation, and subjugation to understand the system that they challenge. Giving an account of these notions of the structure of (post)colonialism helps to prepare the basis for deconstructing the rhetoric of benevolence and proto-racism of the Greek model of civilization, although it merely *"dictated engrained form of imperial ideology, and the story of the cross-cultural exchange"* (Acheraïou, 2015, p. 164). The pivotal point after deconstructing (post)colonialism has necessitated presenting notions to compensate for the (post)colonial acts and construct literature free of imperialist elements, so Afro-American authors have believed that the formation of a community that possesses self-determination has required cultural reclamation

by reminding the African roots in literary works by celebrating the rich, bright, and energetic African culture. Therefore, recovering authentic pre-(post)colonial cultures and rejecting imperialistic culture have been the fundamental elements without any compensation, such as creative interactions as the camouflage of Western values. Many novels after the millennium have exemplified (post)colonial artists' insistence on African culture. As a representative of (post)colonial literature, Chimamanda Adichie's *Americanah* insists on the roots ranging from the appearance of the Afro-American people to moving to Africa. Additionally, Yaa Gyasi's *Homegoing* stresses visiting the homeland for the recovery of trauma as a significant step in the fight against (post)colonialism.

Linguistic revival is included in the process of reaction to the (post)colonial system. Because of the fact that language functions in terms of the medium of power, it has caused (post)colonial critics and authors to define it as *"seizing the language of the center and replacing it in a discourse fully adapted to the colonized place"* (Ashcroft et al., p. 37). Two different processes exist to conduct this policy. The first one is called abrogation, referring to the denial of the privilege of 'English' by including the rejection of the metropolitan power over the ways of communication. The second one is appropriation and reconstitution of the language of the center, which signifies the process of capturing and rechanging the language to new usages and marks a separation from the site of (post)colonial privilege (p. 37). Abrogation refuses the categories of imperial culture, its aesthetic, and the illusory standard of normative or correct usage.

Preserving Indigenous traditions and culture has been one of the most prominent elements in the process of challenging the dominance of the colonized power. Indigenous representatives maintain that Indigenous cultures and traditions are the core of their identities, and these two elements shape the organization and transmission of the heritage of their roots (Moran, 2019, p. 9).

Various communities aim to reconstruct and reinvent their traditions in the present. The beginning of decolonization after the 1950s in America bolsters the reconstruction of identities to recapture authentic self-identities and self-determination. As a representative of (post)colonial literature, Toni Morrison was an active supporter of African American tradition and culture in the literary sphere. Besides, she gives a remarkable position to these notions in her masterpiece, *Beloved* (1987), and she gives place to the character, Baby Suggs, who tries to keep her Afro-American community together by reminding people of their authentic traditions. Hence, Toni Morrison insists that African memory is a critical factor in reminding people of African heritage and identity through convention.

One of the most remarkable movements of the national model is Afropolitanism, emphasizing the significance of Africans of the world to form an identity with at least three elements: national, racial, and cultural, with subtle tension in between. Furthermore, the article, titled, *Afropolitanism for Black Women: Sexual Identity and Coming to Voice in Chimamanda Ngozi Adichie's Americanah* (2018), maintains that Africans of the world should have *"a willingness to complicate Africa and refusal to oversimplify what it means to be African in the twenty-first century"* (Lyle, p. 103). As a movement evolving since 2006, the striving to shape a transnational African identity is a notion of metropolitan apparatus of self-affirmation. Chimamanda Ngozi Adichie's *Americanah* (2013) also expands the phenomenon of Afropolitanism by shedding light on being an African immigrant in the USA and explaining the characteristics of Africanness, in other words, Afropolitanism.

Pan Africanism is another development in the (post)colonial literature. It is a term as a worldwide movement in search of encouraging and empowering the bonds of solidarity between all Indigenous people and diasporas of African ancestry. Based on the (post)colonial uprisings and 'Back to Africa' movements

of the nineteenth century, it supports the view that unity is a critical point in economic, social, and political processes. The movement struggles to unify and uplift people of African ancestry (Frick, 2006, p. 235). As the movement develops, the way of thinking about African identity in racial terms weakens. It advances a more geographical idea of African identity (Appiah, 1999, p. 1484). Because Pan-Africanism was initiated as a movement in the New World for the descendants of the enslaved people and extended back to Africa, it struggled to respond to anti-black racism on two fronts.

The struggle of decolonization at this point has focused on (post)colonial counter-discursive strategies by attacking the notion of literary universality, which evokes Western culture and civilization. The second step is rewriting and reevaluating the Commonwealth literature since the decolonization in the literary sphere has required mapping the dominant discourse and reading and exposing its underlying assumptions. Hence, the imperial assumptions from the cross-cultural standpoint of subjectified 'local' are criticized. Thus, (post)colonial writing questions European discourses and discursive strategies from a privileged position in two worlds. It explores the apparatuses by which Europe imposes and preserves its codes in the colonial territories. Hence, rereading and rewriting the European historical and fictional record has become a crucial and inevitable task. Hence, (post)colonial literature and culture are formed in a counter-discursive style instead of homologous practices. Therefore, it does not pursue subverting the dominant and taking its place, but it develops textual strategies that perpetually consume their biases and demonstrate and corrode dominant discourse, so critics such as Richard Terdiman support counter-discourse to deconstruct imperial narrative through strategies like reversing binaries and challenging stereotypes to denaturalize Western culture.

The demolition of the legacies of (post)colonialism has necessitated the

conduct of elements challenging (post)colonialism. Helen Tiffin presents two alternatives to rewrite and reevaluate (post)colonial literature. The first alternative is the practice of magic realism in (post)colonial literary works for discourse. Moreover, she maintains *"potential of allegory as a privileged site of anti-colonial or postcolonial discourse"* (Tiffin, p. 22). Allegory enables authors to form a distance between themselves and the point that they are expressing when these points are remarkable critiques of political or social realities. Thus, this distance allows the authors to evaluate their issues from a more critical perspective.

Furthermore, having the flexibility to change allegorical elements is a practical literary art. Colson Whitehead's *The Underground Railroad* includes various allegories to shed light on the history of Afro-America, but he employs allegory. He spots the direct violence that black enslaved people are exposed to syphilis, so 399 black men died. Nevertheless, he makes some changes to this fact and fictionalizes it in the novel to emphasize how institutionalized racism destroyed African American people's lives.

Anti-conquest narratives are frequently conducted in (post)colonial literature. Although these narratives attempt to position Indigenous people of colonized territories as the victims rather than the enemies of the colonizer, they risk forgiving the colonizer's responsibility by claiming that native inhabitants were "doomed" to their fate (Revie, 2003, p. 95). Such kinds of discourses regrettably have been observed in literature and caused the reaction of the (post)colonial critics and authors criticizing these narratives for absolving the discrimination of the white authority.

2.2. Theoretical Background

2.2.1. (Post)colonial Literary Theory

(Post)colonial literary theory has become prominent again after the

millennium because of the rise in acts of violence for the sake of globalization. The theory took shape in the 1970s and crested in the 1990s. The successive representatives of violence have also affected the number of novels that deal with (post)colonial subject matters, so critics' and academicians' attention has been channeled to the (post)colonial theory.

(Post)colonial literary theory and criticism analyze the literary works penned in countries that are colonies of imperialistic states. The spokespersons of the theory scrutinize the authors' portrayal of the colonized, striving to verbalize and honor their cultural and national identities by reclaiming them from the hegemonic economic power. Furthermore, they also analyze how the literature of the imperialist countries is employed to validate (post)colonialism by means of a continuation of the images of the colonized powers as inferior. J. Daniel Elam states that it is a theory to evaluate the extent and the way (post)colonialism affected the Indigenous people of the colonized countries within the framework of politics, native, economics, history, and social structure as a result of the European (post)colonial authority from the 18th to the 19th century (2019, p. 398). He claims, *"(post)colonial theory takes many different shapes and interventions, but all share a fundamental claim: that the world we inhabit is impossible to understand except in relationship to the history of imperialism and (post)colonial rule"* (p. 398). In this sense, Elam underlines the view that it is impossible to comprehend European philosophy, European literature, or European history without exploring Europe's (post)colonial encounters and oppression throughout the world. Additionally, his view supports that the colonized takes place at the unrecalled core of global modernity. Although the (post)colonial theory has been scrupulously questioned, the fact of (post)colonialism has never stopped. Therefore, the (post)colonial theory focuses on the ever-present forms of (post)colonial authority after the formal destruction of the Empire.

In addition to Elam, Terry Eagleton sheds light on the core of (post)colonialism and states, *"for '(post)colonialism' signifies, of course, not just a body of writing about former colonies, but a whole theoretical or ideological agenda, a whole gamut of doctrines and pieties which are far from historically or politically innocent"* (1999, p. 125). In this sense, (post)colonial literary theory explores not only the colonized but also searches for the colonizer as the power with destructive oppression. Another significant point about his definition of the theory includes *"one might note, for example, though (post)colonial theorists normally do not – that among the more positive reasons for the rise of this style of thought, a resoundingly negative one was a global political defeat*" (p. 125). Thus, Eagleton underlines the fact that the political failure of the colonized has contributed to the development of the theory since (post)colonial theory has been influenced by the political events in the modern world, too. While the theory is in pursuit of the (post)colonial history of the world, it scrutinizes modern times to reveal its effects aesthetically, so Elam explains that:

> *It has been concerned with forms of political and aesthetic representation; it has been committed to accounting for globalization and global modernity; it has been invested in reimagining politics and ethics from underneath imperial power, an effort that remains committed to those who continue to suffer its effects; and it has been interested in perpetually discovering and theorizing new forms of human injustice, from environmentalism to human rights (p. 126).*

Elam's expression about the (post)colonial theory reveals that (post)colonial acts still go on in the political world, disguised in various forms. Therefore, it is not possible to state that (post)colonial acts ended in the 20th century. Furthermore, it has taken its share of globalization and modernity under the shadow of imperial authority through reinterpretation in politics and ethics. However, there are still people who suffer from the (post)colonial system. It demonstrates that there are (post)colonial struggles to create systems to protect the existing imperial authority.

The theory examines the existence of (post)colonial footprints of imperial power in the modern world in terms of both subject matter and literary framework. While the (post)colonial policies have reached the modern age, (post)colonial theory evaluates the effects of oppressive conduct from political impacts to environmental results. As a subject matter, (post)colonial criticism scrutinizes the literature that is produced by cultures that are promoted in exchange for domination. As a theoretical framework, (post)colonial criticism is in search of understanding the operations of the (post)colonialist and anti(post)colonial ideologies in terms of political, social, cultural, and psychological domains. For instance, (post)colonial criticism analyzes the ideological groups that impel the colonized to embody the colonizers' merits and values and also stimulates the resistance of the colonized against oppressors, a resistance whose past dates back a long period. (Tyson, 2015, p. 418). In other words, it explores the philosophy of systematic policies of (post)colonial acts and the reactions of the colonized to them.

The core of the (post)colonial literary theory requires a focus on the circumstances that destroyed the notion of the 'self' in the colonized. One of the most groundbreaking events, displacement, has a remarkable position in the theory. Sunita Sinha defines the term, *"it applies to all migrant situations concerning people who have left their homes to settle in countries or cultural communities which are initially strange to them"* (2008, p. 7). She explains that (post)colonialism often constructs a setting that brings about the migration of thousands of people within the colonies or from them to the imperial center. Migrant literature has gained growing interest in literary studies since the 1980s and centers on the social contexts in the migrant's mother countries to reflect the reasons behind the migration, the experience of migration itself, and their reception in the colonizer's society in the company of racism and hostility.

Another key event constituting the reasons for the destruction of the 'self'

image, oppression signifies the conduct of tyranny by a ruling group. Hence, many Afro-Americans may approve of the radicals in using the term oppression for the situation of Black South Africans. In the traditional sense, oppression refers to conquest and (post)colonial dominion. After the mid-twenties, the new use of the term means the disadvantage and injustice that some people suffer not only because of a tyrannical power that restricts them, but also due to the everyday conduct of a well-intentioned liberal social conduct. According to this new definition, the tyranny of a ruling group over another, such as in South Africa, may be called oppressive. Nevertheless, oppression also delineates systematic restraints on groups that are undoubtedly the result of the intentions of a tyrant. In this context, oppression is structural and leads to encapsulation in unquestioned norms, habits, symbols, and assumptions hidden in institutional rules.

The wide extent of oppression caused ethnic and racial tensions as a factor of dysfunction of the 'self'. Regarding the ethnic and racial tension in the (post)colonial period, the experience of the diasporic people is significant in shedding light on the ethnic and racial conflicts. Raman Selden et al. insist that it is critical to differentiate the concept of race and ethnicity and to deconstruct the suppositions in the use of both terms of a stable, naturally given, or unified national identity (2005, p. 229). Thereupon, various concepts have been developed and applied in (post)colonial theory.

Regarding the representation of what a human being should be, or the appropriate 'self' within the framework of (post)colonial criticism, Indigenous people were accepted as the "other", different, so inferior to the extent of being less than completely human (Said, p. 41). In terms of social structure, the notion of otherness is attributed to the psychological meaning of exclusion, which has both physical and verbal meanings. It is primarily associated with not being welcomed or accepted by a group or community and not being involved.

According to Nina Rowe (2012), the other, within the framework of binarism, is the concept of difference, which pertains to outsiders or people at the margins of dominant society (p. 131). She defines the social meaning of the colonized and colonizer and states, *"the other serves as a shorthand for the colonized, the exotic, the alien, dark-skinned people, and the native"* (p. 133). The existing definition of "other" reveals the binary opposition, which was constructed by the West. In order to construct a colonizer identity and to prove its dominant power, the West preferred a binary opposition: the West, which is civilized, educated, and noble, while the Indigenous people, who are uncivilized, savage, dangerous, and need the West to survive. While the West symbolizes reason and enlightenment, controls rather than being controlled, and has a sustainable life, the East constitutes the opposite, which represents instinct, ignorance, and is always controlled.

The last element in the demolition of the notion of 'self' is gendered violence. The article titled, *Our Bodies Are Not Terra Nullius": Building a De(post)colonial Feminist Resistance to Gendered Violence* (2019) delineates the term, *"gendered violence is historically and presently a (post)colonial tool that power over and against Indigenous peoples, attempting to destroy or erase their sovereignty and lives. Decolonization is necessary for movements addressing gendered violence in settler (post)colonial nation-states"* (Mack and Na'puti, p. 1). According to Mack and Na'puti's views, the studies neglect the impact of (post)colonial power on gender issues by framing gendered violence as merely coming from the binary gendered power relations that disregard the decades of Indigenous, Black, Chicana, (post)colonial, and de(post)colonial views that focus on gendered violence as a complex social problem. Furthermore, they claim that such a perspective nurtures White supremacy, patriarchy, binary Western epistemologies of gender, and capitalist logic.

Rape is a (post)colonial apparatus that supports power over and against

Indigenous people, which aims at destroying or erasing their sovereignty and lives (p. 4). In this view, rape as direct violence is conducted for the sake of reinforcing the colonizer's authority over the natives. María Lugones explains the term in her book, titled *Pilgrimages/Peregrinates: Theorizing Coalition against Multiple Oppressions* (2003), *"civilizing mission' of (post)colonialism was a guise for 'brutal' access to people's bodies through unimaginable exploitation, violent sexual violation, control of reproduction, and systematic terror"* (p. 72). According to Lugones, the (post)colonial epistemologies standardize (post)colonial relations of power not only across racial-class-based lines but also in terms of gender and sexuality. Gendered violence is conducted in order to inflict gender on Indigenous bodies violently, and gender dichotomization is a focal tactic of (post)colonial conquest and control (p. 73). Therefore, gendered violence in (post)colonial territories is a politically constructed structure, and it is the means of protecting the domination of the colonizer.

Postcolonial identity is one of the most significant elements in analyzing literary texts in a (post)colonial structure. Identity is defined as the characteristics of an individual that distinguish him/her from other people, which reveals the significant quality of *"being distinctive, not sharing the same features"* (Collins Dictionary, p. 391). Yet, the term does not meet the requirements of imperialistic ideologies since the policy of sovereignty on overseas territories prefers stereotypes, which can facilitate controlling large populations. Hence, diversity and multiplicity were not accepted by the Western powers because such variations would put an end to stability and hierarchy, which were the fundamental features of imperialism. The identity, which includes historical roots and social background, empowers national unity.

The identity crisis holds a remarkable position in (post)colonial theory and history. According to the study, entitled, *The Crisis of Identity in*

Postcolonial Literature (2017), the problem of identity came to the surface when the nations in search of decolonization initiated a significant move to reproduce social and individual identities after World War II. Hence, the period was characterized by a wide range of battles of liberation from culture to economy, so the circumstances required a repossession of actual identity, which was lost because of the (post)colonial authority. Edward Said claims that the historical truth of the revival of nationalism of the colonized triggered identity assumptions by adopting new cultural practices since an assembled political power came out, and after that, such developments stimulated the struggle against authority in the non-European world (Said, 1993, p. 218). The distinctive clue of an individual or a gathering of a nation in terms of (post)colonialism is the reality that they consider themselves as 'us' with the existence of the contrary 'other'. Otherness is a component of comprehending identity in (post)colonial times, meaning a twofold nature; hence, "each" is not completely the same and also barred by the 'other' and encompasses the characteristics and importance of the colonizer's culture even as it rejects its power to characterize.

The nature of the (post)colonial discourse has paved the way for the formation of the concept of hybridity to highlight the colonizer-colonized relationship. Hybridity is defined as the formation of a new transcultural model within the contact zone via colonization (Ashcroft, 1998, p. 118). Hybridity in the(post)colonial period was pronounced a degrading notion, which means mixed breed and the canaille class of human beings, neither Indigenous nor from the West. Meredith also strives to delineate the term by stating that hybridity takes shape when the cultural marks of (post)colonial domination and its colony interweave. Thus, it results in the formation of a new identity that patterns a particular or stereotypical cultural definition (1998, p. 2). Nevertheless, the paradigmatic formation of the mutual instead of an equal exchange of cultural diasporas is a stable segment of a colonized community

(Ashcroft et al., 2003, p. 119). In this sense, the production of a shared culture by ignoring the extent of the contribution from the colonizer dominates the Western concept of hybridity.

One of the most significant elements of (post)colonial literary theory, mimicry, is defined by Bhabha as "an exaggeration copying of language, culture, manners, and ideas; thus, mimicry is repetition with difference" (2018, p. 28). It is inevitable to analyze Sir Edward Cust's claims about mimicry, to shed light on the policy that lies behind the nature and the function of the formation of the term 'mimicry', and he assumes that:

> *[…] original policy of conferring on every colony of the British Empire a mimic representation of the British Constitution. But if the creature so endowed has sometimes forgotten its real insignificance and under the fancied importance of speakers and maces, and all the paraphernalia and ceremonies of the imperial legislature, has dared to defy the mother country, she has to thank herself or the folly of conferring such privileges on a condition of society that has no earthly claim to so exalted a position (Bhabha, 1984, p. 125).*

Sir Edward Cust explains the political background of the mimicry. While Cust implicitly declares that every colony was turned into a British subject by means of mimicry policy, he does not hesitate to humiliate the colonized by underlining the success of British sovereignty by bringing the Indigenous community to the position of completely forgetting their native traits to the extent that freedom for the ruled is out of the question. Cust's view also reveals that the British Empire does not accept the colonized as British citizens. He positions them in an inferior position. Thus, Cust's explanation represents the British Empire's political view of the colonizer.

Ashcroft's approach to mimicry is more implicit and closer to the nature of the mimicry's impact on the colonized. While he means mimicry, he spots the indistinct copying of the marks that menace individual identity. For him, hybridizing cultures is only an introduction to artificial positioning and cultural relativism, which encircles the resolution of two cultural dialects.

Furthermore, it links a form of (post)colonial authority accompanied by its content, which includes somehow 'terrorized' authority in parallel with the deceit of identification combined with mockery and mimicry (Bhabha, 1994, p. 115). Ashcroft's view emphasizes mimicry's role in stressing the authority of the colonizer, while the term threatens the existence of the distinctive characteristics of the Indigenous culture. He considers the ruled community's resemblance to British power fake and belittling, which means that it is not possible to be completely like the colonizer for the colonized. Regrettably, the output of such conduct merely triggers the Indigenous people's alienation from their own culture and nation since the colonized wishes to behave and look like the colonizer and forms a kind of detachment between himself and his own culture. While the colonized assimilates the role of mimicry, s/he expects to enable order and coherence. When the issue is considered in terms of (post)colonial discourse, both the colonized and the colonizer reconcile through negotiation, which leads to compromise on both sides. The issue that irritates Bhabha about mimicry is the process that comes after mimicry:

> *[t]he menace of mimicry is its double vision which in disclosing the ambivalence of (post)colonial discourse also disrupts its authority. And it is a double-vision that is a result of what I've described as the partial representation/recognition of the (post)colonial object (1994, p. 116).*

Following the process of mimicry, the output is inevitably the formation of alienation in (post)colonial discourse. The synthesis of double consciousness impacts the psychology of the colonized by the condition of alienation. According to Melvin Seeman (1959), alienation delineates estrangement from society and its culture (p. 788). Seeman's study states that estranged people consider themselves detached and alienated from the society in which they live or leave behind. Although the colonized strive to resist the conduct of imperialist attitudes and acts, they cannot help but agree with both the previous and the present cultures, which are gathered together despite the fact that the

aforementioned cultures are poles apart. This process develops during the interaction of cultural exchanges, while the ruled both resist and give in to the West's conduct of imperialism. What happens at the end of the process is that the native people lose their original identity, and their ultimate identity is neither Western nor Indigenous, yet merely an output of the interaction during the borrowing of the cultures. In this context, a native individual feels isolated from people of the same origin, country, nation, or culture. Hence, the other is accepted as different from the center. As a result of the process of mimicry, the native individual alienates himself from his culture, in other words, from 'self'. This 'self' falls into conflict with the 'other', and the relationship between the 'self' and the 'other' is interwoven in a transnational mood.

When the 'other' strives to initiate connections with people, a place, or social institutions, s/he does not feel social relations, although s/he thinks that they should be active participants in the social world. Nevertheless, s/he believes that s/he is constantly controlled by the dominant power. Hence, alienation corresponds to words such as anomie, inauthenticity, commodification, and reification. The term alienation reminds Bhabha's term third space, which leads to a focus on the (post)colonial encounter as a space of contradiction, repetition, ambiguity, and the rejection of the(post)colonial dominion and a space that does not permit authentic and essentialist oppositional polarities (1990, pp. 38-39). When Bhabha's expression is considered, he underlines that the third space is an ambiguous space in which the top point of translation and negotiation between the colonizer and the colonized is to be found (1994, p. 38). Even though the term third space is accepted as a destructive process of (post)colonialism, Bhabha directs the views through constructive criticisms about the term, and he states that:

> *The productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory . . . may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and*

articulation of culture's hybridity (1994, p. 39).

Even though the third space is explored in terms of its negative sides in psychological circumstances, Bhabha also argues that the positive contributions of the term can also be observed, especially to the development of identity by expanding the characteristics of the mind.

Regarding the (post)colonial theory, its foundation has affected some studies. One of such highly acclaimed works, *Orientalism* (1978) by Edward Said, surveys the history and nature of Western attitudes towards the East, considering Orientalism as a powerful European ideological creation - a way for writers, philosophers, and (post)colonial administrators to deal with the otherness of Eastern culture, customs, and beliefs. Said traces this view through the writings of Homer, Nerval, Flaubert, Disraeli, and Kipling, whose imaginative depictions have greatly contributed to the West's romantic and exotic picture of the Orient. Drawing on his own experience as an Arab Palestinian living in the West, he examines how these ideas can be a reflection of European imperialism and racism. Said reflects the notion of East and Eastern countries asserted by the West, and it is a prevalent discourse, and the power of the Occident/West has been a prominent issue of (post)colonial literary criticism. Although the majority of the intellectuals evaluate imperialism and (post)colonialism as a system of merely political apparatuses with passive cultural practices, Said rejects these limited comments and remarks that:

> *[…] to control, manipulate, even to incorporate, what is a manifestly different (or alternative and novel) world; it is, above all, a discourse that is by no means in direct, corresponding relationship with political power in the raw, but rather is produced and exists in an uneven exchange with various kinds of power, shaped to a degree by the exchange with power political, power intellectual, power cultural, power moral (1978, p. 13).*

In addition to the East, the Northern and Western countries have been commonly used as settings for many (post)colonial novels. In Said's view,

Orientalism looks for the meaning between the West and the Orient. He mentions that the Orient has been expressive in delineating Europe and the West since it acts as a constant contrast (Said, 2006, p. 1). Although the Orient functions as a contrast, it is always passive in the West's view. Said remarks on this view by stressing "a powerful difference posited by the Orientalist as against the Oriental is that the former writes about, whereas the latter is written about" (p. 340). In this sense, the Orient is a merely passive milieu as the inferior or "the other", which helps the West to protect its superiority, and he claims:

> *[…] major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity as a superior one in comparison with all the non-European peoples and cultures. There is in addition the hegemony of European ideas about the Orient, themselves reiterating European superiority over Oriental backwardness (Said, 1977, p. 8).*

Said's expression reveals the impact of the Eurocentric view and stresses that one characteristically cannot be superior unless there is a contrastive inferior existence. The view is certainly based on Michel Foucault's approach to discourse, in which Said strived to follow the remarkably systematic discipline by which Western culture may rule and even produce the Orient (Said, p. 3). In Said's perspective, Orientalism is not only a subject matter on which he insists on detail, but it also owns the power to manage and even form the Oriental culture. Hence, Orientalism is in charge of defining, explaining, authorizing views, and managing them; in other words, Orientalism is a Western concept for dominating, restructuring, and owning authority over the Orient.

When all the terms mentioned in this section are considered to illustrate the (post)colonial process in literature, it is significant to pay attention to the way the colonized have been positioned at the center of (post)colonial discourse. Affecting millions of people for centuries necessitates conducting the appropriate policy for them. Furthermore, understanding the (post)colonial

process on the colonized demands exploring the nature of collective consciousness. All human beings share a subconscious that puts aside the memories of all human beings, including both the living and the dead. People own the memories of their ancestors in their subconscious, and they benefit from this collective unconscious to ascribe structure and meaning to the world.

2.2.2. Johan Galtung's Violence Triangle Theory

Johan Vincent Galtung's theory of the violence triangle serves as the literary lens to analyze *Cloud Atlas*, *Homegoing*, and *The Underground Railroad* in this book. Galtung stresses, *"[…] violence is present when human beings are being influenced so that their actual somatic and mental realizations are below their potential realizations"* (Galtung, 1969, p. 168). The author stresses the reason for the difference between actual and potential effects that are conducted on people to destroy their physical and mental potential. Furthermore, Galtung forms an extensive framework from economic shortage to hot wars, ideological oppressions, and psychological operations. In his article, titled *Violence, Peace and Peace Research* (1969), he claims that there are three typologies of violence: direct, structural, and cultural (p. 170). Galtung defines direct violence as *"human beings are hurt somatically"* (p. 169). In this sense, the critic refers to physical violence. Besides including the act of force, he also considers the intentional and destructive side of brutality and stresses that:

> *It is useful to distinguish further between 'biological violence', which reduces somatic capability, and 'physical violence as such', which increases the constraint on human movements - as when a person is imprisoned or put in chains, but also when access to transportation is very unevenly distributed, keeping large segments of a population at the same place with mobility a monopoly of the selected few (1969, p. 169).*

When Galtung does not only include physical damage to the body, but he also adds restrictions on movement, causing an interruption of freedom. In this context, imprisonment and hindrance of transportation for the sake of the

superstratum involve direct violence. As a distinguishing characteristic of this kind of violence, the main distinction comes from the brutality that works on the body.

Among the distinctions that the critic details, the fourth distinction is the most significant one about direct violence. The fourth distinction is on the subject side*, "whether or not there is a subject (person) who acts"* (Galtung, 1969, p. 170). It refers to an actor who controls the coercion directly. Such quality has the advantage of following the traces back to persons and actors. Furthermore, the nature of direct brutality is not as stable as structural violence since the frequency and severity of the conduct depend on the choices of the actor. Because of the fact that direct violence exists physically and verbally, it is accepted as the most visible type of brutality. Thus, both the actor and the victim can be identified. It is also significant that it is profoundly interconnected with structural and cultural violence (Galtung, 2004, p. 5). Therefore, it is not possible to distinguish them from each other in terms of the influence of the relationship. Since violence takes its power from what people are frightened of, the element of fear has a strong relationship with the three kinds of violence.

Along with the direct and cultural violence, structural violence occupies a significant position in the three novels. Being a legitimate type of violence, structural violence is the most systematic kind of violence. Structural violence is defined as avoidable harm or damage to persons when no direct actor conducts violence or where it is not viable to investigate the actors. In Galtung's view, violence stems from an unequal distribution of power and resources, or it is stated to be built into the structures (Weigert, 2010, p. 126). However, Johan Galtung's definition triggers debates on the scope of structural violence, so Kenneth Parsons defines it as: *"an umbrella concept for other forms of injustice—oppression, marginalization, inequality, exploitation, domination, and repression"* (2007, pp. 175-176). Hence, Parsons spots the sub-groups of

violence in line with a historical understanding of violence. Correspondingly, Galtung replies to Parson's definition within the range of political theory, and he reports in *The True Words: A Transnational Perspective* (1980) that *"[...] if there were reasons to believe that inequality, injustice, exploitation, penetration, fragmentation and marginalization were something given by nature, something forever beyond the power of man to counteract, then I would not speak of violence"* (p. 107). In addition to the critic's approval of analytic studies, he also sheds light on the conditions of threats to structural violence. In his view, the reactions of the people who promote such brutality will strive to protect the status quo to preserve their benefits. He also adds that the preservation of the status quo may not take place directly to defend the structure, but they use legal forces such as police, army, thugs, and social groups while they keep quiet for the sake of avoiding the turbulence of direct violence (1969, p. 179). For the sake of social concerns and long-standing conflicts, structural violence has taken a significant place in social movement studies.

In this context, it is noteworthy to understand that structural violence penetrates into every part of individuals' lives by taking its power from the law. In fact, the legalization of violence includes four uses of structural violence as follows: (1) to acquire power; (2) to exercise power; (3) to challenge authority; and (4) to enforce authority (Newman, 1979, p. 11). In other words, this kind of violence is preferred for a radical change or empowerment of authority by standing by the law. In this sense, the beginning of (post)colonialism reveals the foundation of the legal system, which nurtures structural violence.

Apart from structural violence, cultural violence occupies a considerable position in the novels. As the last element of the violence triangle, the critics delineate cultural violence, *"[...] the symbolic sphere of our existence - exemplified by religion and ideology. Language and art, empirical science and*

formal science (logic, mathematics) - that can be used to justify or legitimize direct or structural violence" (1990, p. 291). In this context, cultural violence is related to any aspect of culture that may be employed to codify violence in its direct or structural form. Also, it is intertwined with culture. The theory means that violence studies have two problems: the first one is the use of violence, and the second problem is the legitimation of the use of power. Herein, the psychological mechanism may focus on internalization. Besides, direct and structural violence are validated and thus made tolerable in society. One type of employing cultural violence is altering the moral characteristics of an act from dismissible to reconcilable in any community. For instance, murder for the benefit of the country is right, but in the interest of an individual, it is wrong.

One more way of using cultural violence is to make reality ambiguous so the brutal act or fact may be made invisible or at least, less violent (1990, p. 292). Galtung emphasizes that the principal task of peace research is problematic as he assumes, *"because of the temptation to institutionalize that culture, making it obligatory with the hope of internalizing it everywhere. And that would already be direct violence,- imposing a culture"* (p. 291). Thus, the critic stresses the hardship of making violence more legal and unavoidable in society to make it acceptable and tolerable in the social system. Hence, the ambiguity of cultural violence is an advantage for the authority.

Cultural violence is evaluated through interaction among people. Alka Wadkar states that this kind of violence is accepted as interpersonal behavior, which is verbal attack, indignity, refusing an individual's ideas or thoughts, threatening, separation, confinement, or any type of behavior that brings about the destruction of a sense of self-worth and self-esteem. It also comprises manipulation, refusal, exploitation, and separation (2021, p. 57). Another significant point that Galtung stresses is its power to reveal its charm, and he explains, *"cultural violence makes direct and structural violence look, even feel,*

right at least not wrong" (1990, p. 291). Thus, it hinders violence from being detected by people who are influenced. Regrettably, this kind of violence may impair an individual's dignity and emotional integrity. Besides, it not only injures individuals' psychological conditions, but it may also negatively affect their social circle, hindering their chances of future individual, social, and economic progress.

Nonetheless, cultural violence is more intricate to prove than direct violence since it is not as concrete as physical violence. While there is a wide range of medical examinations, tests, and advanced imaging technologies to prove the existence of this kind of violence, the invisibility of cultural violence restricts the variation of the available methods of detecting the violence within witness statements, texting, emailing, social media, and psychological status reports. That is why many victims cannot demand their legal rights in court. In addition, psychological processes such as habituation and depersonalization may hinder people who are exposed to violence from noticing its existence and showing a reaction to it. However, it is an undeniable fact that violence in the history of (post)colonialism and (post)colonialism has turned from direct to cultural one due to the changing political and legal conditions.

CHAPTER III

DAVID MITCHELL

David Stephen Mitchell is one of the most distinguished postmodernist writers in the modern literary world. He is commonly renowned as a prominent British novelist, screenwriter, and opera writer. Granta magazine chose him as one of the twenty 'Best of Young British Novelists'. Although his style has led him to be called a remarkable representative of postmodern literature in the post-millennium period, the existence of cosmopolitan identities, metafiction, imperialism, enslavement, racism, power, and the law of survival in *Cloud Atlas* stimulates a (post)colonial perspective to explore the novel in terms of political lenses.

David Mitchell was born in Southport, Lancashire (now Merseyside), England, in 1969, and spent his childhood in a small town in Worcestershire. He could not speak until he was five and developed a stammer around seven, which resulted in a lonely childhood spent reading. He had a degree from the University of Kent, Bachelor of Arts in English and American Literature, and a Master of Arts in comparative literature (Augustyn, 2023, p. 1). He stayed in Sicily for a year and spent his following eight years in Hiroshima, Japan, teaching English to technical students, and then he turned to England.

When the reader considers Mitchell's novels, they can notice that his writing includes general characteristics of postmodernism. Initially, the fragmented narrative is one of the prominent features in his books. Initially, fragmented narratives do not include a focal point in the multitude of characters, environment, and plot fragments, but individual fragments' independent focus sprouts multiple paths, constantly shifting between 'decentralization' and recentralization (Yang, 2022, p. 3). It ruins the unity of the word, dissolves the completeness of the text, and helps the author to gain freedom to collage

structure and plot. Based on the author's style in his novels, Johnston-Ellis claims, "through the creation of the Russian doll structure, each story can be seen eaten by its successor and later 'regurgitated' by the same mirror and underline the overreaching theme" (Kristan, 2019, p. 101). Hence, Mitchell rejects using a linear narrative as a traditional writing style. According to Dalene Labuschagne (2019), the irregular nature of reading demonstrates how memory is fragmented, spotting that remembering the past in his works is in line with the dints of fragments, the narrative structure perpetually postponed to a future to come.

The perpetual stories in David Mitchell's novels constitute a significant point in his works. Martin Paul Eve comments on the narrative structure of Michell's texts and claims that the reader will not find a representation of a 'real' world, but will discover only stories representing stories like *Arabian Nights* or *Manuscript Found in Saragossa* (2015). David Mitchell's view about this issue arises from his interest in the core of stories. He states that:

> *I think all the novels are actually compounded short stories. It's just the borders get so porous and so squished up that you no longer see them, but I think they are there. And I do structure my novels in that way (Eve, p. 2).*

In this context, the author's conduct of various stories in his novel is based on the density of short stories. Variety and meaning in text charm the author. While he prefers such condensed expression, he never hesitates to break with the tradition of the progressive nature of time. Mitchell helps his readers focus on the perception of the eternal present to locate positive features in their actual environment by liberating his narrative from the confines of a singular presence. This is paradoxically achieved by historicizing the present, to reveal the way specific aspects of human life have emerged from past developments and the flawed logic that shaped them (Bayer, 2015, p. 347). In this view, the present is affected by the past, and there is no way to wait for the future.

Therefore, the moment is invaluable for acting. Furthermore, the present possesses the responsibilities of both the past and the future.

The author's writing also has enabled a remarkable contribution to the literary sphere through his approach to the value of historical fiction by rewriting the past as plural space, stressing the problematic materiality of time and history which is accompanied by anachronism and allusions to the unpresentable phenomenons or notions, the way his evaluation of time and narrative which presents alternative lenses on the workings of the multiple and interwoven fictional narratives in his novels experimentally (Beville, 2015). Additionally, in David Mitchell's interview with Wyatt Mason, he remarks that:

> *I'm bringing into being a fictional universe with its own cast and that each of my books is one chapter in a sort of sprawling macro novel. That's my life's work, for however long my life lasts. Of course, it's important that each of the books works as a stand-alone so that readers don't have to read everything else I've written to make sense of the novel in their hands. But I write each novel with an eye on the bigger picture, and how the parts fit into the whole (p. 6).*

The author's expression reflects that each section in his novel has its own density through the practice of a story-within-structure. The way the author's engagement takes root is shown through the novel's unconventional narrative structure of the book, which consists of six nested stories, each of which introduces a different genre. Additionally, each story is balanced to interfere with its predecessor to reveal the shifting nature of reading by reminding us how memory is fragmented. In other words, the narrative accentuates that recalling the past is the core of the structure, yet it is the drive of the narrative structure that perpetually delays a future to come, as well. In this context, the book questions the metonymic workings of archiving, a course that enigmatically struggles to conduct a wholeness of presence that will always remain unreachable (Labuschagne, 2019, p. 4). When the present is unreachable, it will be protected from any changes. Hence, the change for a better future may be less possible.

In Gerd Bayer's view (2015), David Mitchell's masterpiece departs from the tradition of apocalyptic and dystopian fiction by offering a unique perspective that rejects the linear narratives of typical conventional utopian and dystopian literature. It generally distances its temporal setting either to the distant future or to the remote past and shifts its geographical location intermittently to a remote elsewhere. However, David Mitchell's novel records its time across past, present, and future and its place around the planet. Using a Chinese box narrative structure in the text, each narrative exposes a distinct side of post-Enlightenment Europe's offensive and destructive tradition. Hence, the author means that this type of apocalypse, which is traditionally foreseen as a catastrophe to be confronted in the future, is already taking place (2015, p. 345). In this sense, the future and present are intertwined. This complexity of time is preferred to shed light on the understanding of time in the modern world.

David Mitchell's contribution to the term of cannibalism is noteworthy. According to Daniela Krisztán, Mitchell's contribution to the literary sphere is noteworthy because he redefines cannibalism in literature, which is conventionally used as a theme, meaning the notion of "otherness". Mitchell's work illustrates this by linking it to consumer culture and society, characterized by patterns of buying, consuming, and generating waste, ultimately leading to the severe depletion of natural resources. It ends in devastating people's future, which may be regarded as the act of gradual self-consumption. Furthermore, the way the formation of the Russian doll structure helps each story in *Cloud Atlas* to be considered to be "eaten" by its successor and later "regurgitated by the same" to reflect and highlight the overpassing theme of the novel, which is the nucleus of predation in search of power (2019, pp. 100-101). The predation of eating up to exploit, empowered by this structure, demonstrates the (post)colonial sense of consumerism and exploitation.

Although the literary world has given priority to the unconventional

narrative structure concerning the novel's postmodern nature, the existence of the (post)colonial fabric of the novel cannot be ignored. Considering the thematic progression of the work, the author responds to (post)colonial oppression by struggling to expose the political, emotional, and social mechanisms of (post)colonialist ideologies. In this context, Sarah Dillon mentions that:

> *The extrapolative potential of SF in all its forms is uniquely configured to negotiate discourses of 'otherness' and difference, to propose alternative modes of interpreting the world, and to imaginatively trace the consequences of monolithic, myopic, and exploitative hegemonic practices. […] explores the ways in which Mitchell uses these three strategies in order to embed postcolonial critiques in his fiction and to articulate a persuasively subversive reading of the history and projected future of postcolonialism (Dillon, 2011, p.17).*

The quotation reveals that the novel's contribution to the literary world in terms of narrative innovations and its thematic approach to violence cannot be ignored. Although the novel's point of view on direct violence may be uncommon, the reason behind it is noteworthy. Before delving into the theme of violence, the position of the novel in the world of literature is worth attention. The novel integrates metafiction, historical fiction, contemporary fiction, science fiction, post-apocalyptic, dystopian, and experimental world epic, so it constitutes a hybrid genre.

Mitchell benefits from local dialects, direct, cultural, and structural violence, and world history, which make up the fundamental structure of capitalist countries and empires. From the 19th century to the future, without the boundaries of time and space, the novel reveals humankind's striving for power, which gives no clues about its cost. While people sacrifice whatever they have, they do not take into account the price that they have to pay. However, their price may go beyond the limits of their power, which Mitchell expresses through the apocalyptic framework of *Cloud Atlas.*

3.1. Rain of violence in David Mitchell's *Cloud Atlas*

Cloud Atlas is a contemporary historical and science fiction novel with (post)colonial violence content, published in 2004. Including six interconnected stories, *Cloud Atlas* is narrated employing a schedule that goes forward across millennia. The first story begins with a British voyager who crosses the Pacific in 1849. The next tale is about a British student-composer who tricks people into living on an unstable income during the Belgian wars. What follows the young artist is the fugitive waitress Sonmi-451's interview with an 'archivist' in a dystopian, futuristic Korea, which sheds light on its corporate culture.

The concept of direct violence in *Cloud Atlas* is analyzed through (post)colonial criticism, whose initial period takes its roots from Edward Said's *Orientalism* (1978). He stresses that the theory of (post)colonialism is based on the false image of the Orient, which the Western sphere initiated. The West, as the creator of the view, claims the Orient or East as primitive, lazy, uneducated, and uncivilized for the sake of forming a contrast to the advanced and civilized West. He also adds that it is a style of thought on the basis of an ontological and epistemological distinction formed between the Orient and the Occident to initiate military campaigns for the (post)colonialization of the Orient and to horrify them. He insists that the consequences of (post)colonialism are still active in the forms of chaos, coups, corruption, and bloodshed (Said, 1978, p. 3). The second prominent critic of the (post)colonial theory, Homi K. Bhabha, contributes to the core of the theory by underlining that the main target of the study would neither be the 'sovereignty' of national cultures nor the universalism of human culture, and he details the core of the theory. He states, *"[…] the unspoken, unrepresented pasts that haunt the historical present. Thatis, we might study what world literature tells us about the personal experience of people whom history has ignored—the disenfranchised, the marginalized, the unhomed"* (Bhabha, 1994, p. 12). Bhabha emphasizes the importance of

retelling and reimagining the history of the colonized to prevent the recurrence of past traumas and disasters. Galtung's violence triangle serves as a useful analytical framework by beginning with the concept of direct violence in the selected novels, which reflect (post)colonial actions from the past to the present. In the novel, direct violence is evident from the very first page, as seen from the perspective of Dr. Henry Goose, and he asserts that:

> *Teeth, sir, are the enameled grails of the quest in hand. In days gone by this Arcadian strand was a cannibals' banqueting hall, yes, where the strong engorged themselves on the weak. The teeth, they spat out, as you or I would expel cherry stones (Mitchell, 2014, p. 3).*

Dr. Goose's expression reflects the exploitation of the Indigenous people with the aid of excessive violence, which may help a person gain a reasonable profit by selling the native people's teeth collected on the shore. The quantity of his collection also implies the severity of the direct violence and (post)colonial oppression that the natives experienced even in their homeland. This act also agrees with Edward Said's view on (post)colonialism against the Orient or justifications for occupation and horror (1978, p. 14). The act of violence before the transatlantic voyage for the slave trade was to make the best use of each resource in the colonized areas. Economically benefiting from the remnants of the foregone cannibalistic feasts foretells the harsher forms of brutality. The image of teeth becomes the first evidence of utilitarian consumerism (Labuschagne, 2019, p. 16). In this sense, even the teeth of the enslaved people are not discarded but recycled within the machinery of economic (post)colonial imperialism. This highlights a critical point: Free-market utilitarian (post) colonial capitalism does not aim to achieve the greatest good for society as a whole but rather serves the interests of individuals, upholding Western superiority.

The image of teeth goes beyond its meaning in the novel. It is noteworthy that the (post)colonial violence in the framework of the unmasked conductor of

brutality not only refers to Peter Hulme's expression of the 'cannibal scene' of the feast on human flesh (1998, p. 2) but also forges away to question the direct violence born of capitalist exploitative accumulation. The combination of the predations of cannibalism and capitalism, with the image referring to brute force, illustrates the Doctor's terrifying plans to extract profit from trade, traffic, and reincorporation of the human teeth of formerly cannibalized, subjugated, and enslaved people (Knepper, 2019, p. 104). Hence, Doctor's enterprise refers to the neoliberal economic system forging every element of the (post)colonial trade.

The satirical part takes place through the exploitative characteristics of trading flow to the (post)colonial metropolis and constitutes a reflection of the history of the Chatham Islands. Mr. Ewig's narration refers to the English abetment in the process of diminishing and inevitable slaughter of the Moriori by the Maori. The latter refers to Bhabha's "mimicry by normalizing (post)colonial state" (1994, p. 86) by resisting their roots and the imposition of the colonizer's global view on economic violence. While he highlights England's global authority, he also means the operation of America broadening its global reach (Mezey, 2011, p. 23). John Carlos Rowe also adds, *"United States trade with Asia, the development of Pacific trade routes, and competition with European (post)colonial powers for Asian spheres of influence certainly played crucial roles in the development of the United States as a free-trade imperialist power"* (2003, p. 87). Being one of the most common punishments by the colonized, whipping enslaved people in front of the community may be considered the strictest act of direct violence in an oppressive (post)colonialframework, as Cora experiences in *The Underground Railroad.* In Said's view, such violence is conducted *"to dominate and exploit the land"* (p. 49). Mitchell stages such a scene to spot the extent of brutality against Indigenous people in New Zealand. He depicts Cora's body as *"shuddered with each excoriating lash; his back was vellum of bloody runes"* (p. 6). The conduct

of whipping or beating enslaved people was widespread all over the world as a symbol of (post)colonial power. Thus, the author reveals how the colonizer triggers internal conflicts between tribes sharing the same blood to cause instability. The masters/owners of the enslaved people frequently applied direct violence to frighten their captives, to hinder them from repeating any unwanted practices, to oppress, and to easily control and dominate them. The (post)colonial authority committed violence whenever or wherever they desired, and punishing enslaved people on a platform and in front of enslaved people, and free people nurtured the master's authority. In this context, the master would prove the strongest side in the relationship between the owner and the captive, while he also aimed at giving an indirect lesson to the rest of his enslaved laborers to exemplify what would happen if they disobeyed their masters. Besides, it was a show to other landowners and masters to present their wealth and power to protect their property and develop new enterprises through cultural violence.

Another kind of direct violence in the novel is the conduct of a hot war. In *Cloud Atlas,* the beginning of (post)colonial oppression by conducting violence is represented by the battle between Moriori and Maori clans, including a historical reference to the (post)colonial war named Musket Wars (1807-1837) in New Zealand, just like wars between the Asante and Fante tribes in *Homegoing.* It is accepted as the first phase of imperialism in (post)colonial theory. The Maori aggression until 1835 caused tragic results for Moriori. The Maori slaughtered, enslaved, and plundered the Moriori lands. To illustrate the core of war, Andrew P. Vayda explains that:

> *The time of Cook's arrival in 1769, the Maoris, after centuries of living in New Zealand and after having hunted the moa and other indigenous species of flightless birds to extinction, were still in the process of adapting to this environment and extending their exploitation of it (1970, p. 561).*

What is noteworthy about Vayda's study is that the Maoris came to the

Chatham Islands after the sixteenth century. It means that Moriori had settled on the islands long before the migration of the Morioris, which dates back to around 1400 AD. The reason behind the Musket was (post)colonial imperialism. The Musket Wars were based on (post)colonial expansion driven by British oppression and vengeance, largely in response to the Moriori's resistance to Māori invasions aimed at forcibly extending control beyond their own territory. These attacks were fundamentally about demonstrating power, and Edward Said argues, *"to uncover grave oppression and persecution of imperialism"* (p. 9). When the origin of the Musket Wars and their course are considered, it is not extraordinary for an author to pen these wars. Additionally, the extent of direct violence conducted throughout the combats was significant. Vayda also adds that:

> *[...] taking of heads, fighting in order to avenge verbal insults-have been richly and conspicuously documented, but copious materials on other aspects have also been made available by observers and students of Maori life in the two centuries since Captain Cook and other Europeans first landed in New Zealand (p. 560).*

The quotation about New Zealand reflects Moriori's history in *Cloud Atlas.* Therefore, the author's goal is to correct the misinformation and disinformation in Moriori's (post)colonial history using his novel. In this context, he benefits from literature to bring facts to the surface. Hence, his intellectual sensitivity spots some parts of New Zealand's history as a colonized territory. The names, dates, and places in the novel are in parallel with the history of the Moriori tribe, so the paragraph above alludes to the realities of the past.

In addition, the project to clear the forests takes place on Chatham Island in the novel. The parvenu farmers clear the land by bushfires that smolder beneath the peat for many seasons, *"surfacing in dry spells to sow renewed calamity"* (p. 13). The destruction of nature for the sake of economic-imperial benefits, even on colonized islands, regrettably, is not a rare event, as Greg Garrard explains*, "islands have been ecological crime scenes for millennia"*

(2007, p. 11). His article helps the readers to follow the steady habitat destruction, which triggers the problem of biodiversity loss and also negatively affects economic diversification, alluding to cultural violence because of the loss of animals and plants. Hence, the author refers to the destructive side of economic violence on the environment by mimicking the colonizer's imperialist capitalism. Also, the impact of the legacy of (post)colonialism is proven in terms of the environmental system.

If New Zealand's (post)colonial period is regarded, the roots of enslavement may be traced back to the seventeenth century. Abel Tasman was the first European explorer and trader to land on Golden Bay in 1642. Following him, Captain James Cook sailed through New Zealand in the late 1700s, so Tasman and Cook were the earlier colonizers. Nevertheless, the nineteenth century was exposed to harsher invasions by the Europeans. The (post)colonial history of New Zealand experienced a different level of (post)colonial acts through the Treaty of Waitangi in 1840. It included the article stating that New Zealand was annexed to British rule. While the country was accepted as sovereign in the British version of the treaty, the annexation was accepted as British (post)colonial governorship in the Maori version (Keown, 2007, p. 56). Thus, the structural violence of the British authority was documented and legalized, which verifies the dominance of British authority. To delve into more details, Mitchell expresses that:

> *The first blow to the Moriori was the Union Jack, panted in Skirmish Bay's sod in the name of King George by Lieutenant Broughton of HMS Chatham just fifty years ago. Three years later, Broughton's discoveries was in Sydney & London char agents (p. 12-13).*

As evidence of common points with New Zealand's history and *Cloud Atlas,* Lieutenant William Broughton, in the history of (post)colonial Britain, possesses a remarkable position. Not only did he direct trade between New Zealand and Britain, but he also contributed to the scientific research on

colonized territories for the British imperial expansion. Margaret Ormsby explains, *"Lieutenant William Broughton was the commander of the armed tender HMS Chatham during 1792, at which time he accompanied Captain George Vancouver's expedition to map the Pacific Northwest"* (1976, p. 88). Therefore, Mitchell's struggle to reflect the history of the colonized New Zealand was very clear. *Cloud Atlas* also portrays the scenes of transportation of the enslaved people through ships under the control of commercial companies for intervention. (post)colonial acts start with the establishment of (post)colonial authority and stability in the colonized territories to exploit all the resources and oppress the subjugated natives by using violence (Boehmer, 2005, p. 9). The Moriori people are implicated in many population-forced movements by British (post)colonial authority through the Middle Passage. Removal for indentured labor requires the first step of the othering process, starting with the physical circumstances during migration, and the author depicts, *"the Rodney embarked from Port Nicholas in November, but its heathen cargo of five hundred men, women & children, packed tight in hold for the six-day voyage, bilged in ordure & seasickness & lacking the barest sufficiency of water"* (Mitchell, p. 14). The quotation reveals typical circumstances of slave ships, which had merely enough supplies to survive.

Cloud Atlas's fifth story, titled *An Orison of Sonmi - 451,* portrays a clone, or 'fabricant', whose design was arranged to be a server in a diner named Papa Song as a mimic, or in Bhabha's words, 'overexaggerated imitation of the West' as futuristic enslaved people. As fabricants are not allowed to get out of their workplaces, the 'Judas' (police) look for Sonmi-451 as a fugitive clone. After the reader considers the existing direct violence in the dystopic story of Sonmi-451, they can notice that the problem of the enslaved people of the future, as the legacy of (post)colonialism, starts with their design for the Unanimity. The futuristic Asia echoes Edward Said's view on (post)colonialism, and he says that the *"consequences of postcolonialism still*

persist in the form of chaos, coups, and corruption" (1978, p. 18). The only food is soup, which is produced by the corpses of the fabricants. The acids in their drink help to weaken their memory as Sonmi-451 claims, *"I have no earliest memories, Archivist"* (Mitchell, p. 187). However, the ingredients are formed to kill their curiosity by amnesiads and to dictate them to work for nineteen hours a day without any rest or holiday for twelve years, with no permission to get outside of the dinery, like Ness, who can only eat her meal while picking cotton at the same time in *Homegoing.* In other words, no fabricants in Plaza have ever been seen outside the Corp. At night, they stay in the dorm room, which is located to the south of the floor, not including any windows; instead, the walls are covered with advertisements. Sonmi-451 adds, *"soup deadens curiosity"* (Mitchell, p. 189). They merely drink their soap with soporifix, which demonstrates effect at zero forty-five, and sleep when the curfew starts. Hence, the legacy of (post)colonialism survives in the story by enslaving people into clones. While their title changes, their function in the techno-oriented futuristic colonized is still the same, which proves Bhabha's claim that nothing has changed in the strategy of (post)colonialism, although it is forbidden on paper.

Although the fabricants reside in a dormitory, their rooms consist of tiny rooms like small boxes, which include only single-size beds, just like Hobs in *The Underground Railroad.* They do not have the freedom to wake up whenever they want because servers are woken at four thirty with stimulin pumped through the air ducts, and it yellows up the dorm room, resembling the (post)colonial enslaved people's lives in America. In addition, servers cannot wake up in the absence of stimulin. It should be kept in mind that direct violence includes maldevelopment, or deprivation, as the intended practice of physical force or power by the people owning authority (Rutherford, 2007, p. 676). The fabricants' lives reveal the continuity of enslavement in disguise as a 'fabricant'

with no rights, freedom, or payment, so direct violence goes hand in hand with structural violence in terms of economic/capitalist gains. In this framework, Sonmi-451 and other fabricants' being confined in the Plaza, and working conditions with long hours without holiday, comply with Rutherford's definition of violence. Moreover, their restricted life in the Plaza alludes to the enslaved people who are forbidden to get out of their plantations, which illustrates another representative of the heritage of (post)colonialism in futuristic Asia.

The most violent situation in *Cloud Atlas* can eventually be accepted as the reality of fabricants' being killed, and their corpses are also used as nutrients for the servers' soup, which reveals their position in the Neo Copros only as fundamental for food stock and also nutrition for the food that is sold in Papa Song's. In other words, they are subservient to pureblood. Their existence means meeting the requirements of the customers. The story alludes to Isaac Asimov's legacy, which is the laws of robotics formulated in 1942, and assumes that:

> *(1) A robot may not injure a human being, or through inaction, allow a human being to come to harm. (2) A robot must obey the orders given to it by human beings, except where such orders would conflict with the First Law (Diamant, 2016, p. 154).*

The statement reveals that the fabricants are put into the position of robots, although these mechanisms are designed for the benefit of human beings. Questioning what social representatives of people who deserve the title of human being is open to debate. In this sense, killing is normal in the story since the fabricant enslaved people of the future are not perceived as human beings, just like the enslaved people before the nineteenth century. Another direct violence to preserve the legacy of slavery is the adjustment of the fabricants' time sense to benefit from the clones' energy as much as possible. While Mitchell pens such a chapter, he struggles to criticize scientific research

focusing on the alteration of time sense. According to Jay Clayton, the destruction of time sense is a critical issue in terms of biological structure. He states that:

> *Genome time fuses the personal timescale of everyday life with the immense impersonal timescale of the species. On the one hand, your genetic code is unique, a personal inheritance from your parents that defines key aspects of your identity and influences your singular destiny (2013, p. 58).*

Clayton's explanation of time, which is genetically changed, has the power to convert the natural sense of time. Most importantly, such an interruption can completely affect identity and destiny. The intervention by means of bio-chemicals in the novel is a crucial issue since the flow of linear time is terminated for the fabricants. By changing their perception of time, direct violence is observed more obliquely. The existing studies on genetic medicine and genome discourse have already become highly prominent. Specifically, 'conceptualize lifecycle' instead of inheritance/linear time" has already taken place in contemporary genome scientists and biotech firms.

The dystopian sphere in the novel refers to enslavement, implicitly employing a fantastic system in which every individual, consisting of fabricants in Neo Seoul, has to own a Soul, a kind of chip, from getting on the elevator to getting out of the city, like chains on enslaved people's feet in the 17th and 18th centuries. Without the chip, taking part in social life is impossible. In this case, the author portrays another kind of enslavement, in which the whole public is controlled by the authority through chains, whips, and cats of nine tails in *The Underground Railroad*. Controlling and restricting every moment of the fabricants becomes the legacy of (post)colonialism, using technology allegedly for security issues. Edward Said (1978) defines power as *"uneven exchange with various kinds of power, shaped to a degree by the exchange with power political"* (p. 12). In the case of enslavement, the fictitious Seoul interweaves the norm into the economic system by foreshadowing its destructive and

inhumane sides. The Archivist reminds Sonmi-451 that enslavement was banned in Neo So Copros legally and claims *"even infant consumers know that the very word slave is abolished"* (p. 241). Sonmi-451 answers*, "corpocracy is built on slavery, whether or not the word is sanctioned"* (Mitchell, p. 193). Hence, she declares that what exists in the law and the practice of enslavement in Neo Seoul are in conflict with each other. Another significant issue about direct violence on *Sonmi-451* is the extent of brute force in the authority of Unanimity given to the enforcers (police). If the enforcers decide to shoot, the result of the trigger is different from the classical arms, and Sonmi explains, *"unanimity dumdums combine kalodoxalyn and stimulin. Kalodoxalyn is a poison that fries the victim in agony, so his screams give his position away; stimulin prevents him from losing consciousness"* (Mitchell, p. 278). The main components of the bullets produced by Unanimity not only wound people but also include chemical matters that affect people's consciousness in order to prolong and deepen the pain, as in the case of the cat of nine tails during the (post)colonial period. Galtung stresses that preserving the status quo to defend the structure requires legal forces (1969, p. 179). Such a brutal system, even in the security system in a country, helps to emphasize the possibility of increasing the degree of direct violence in every period of the history of the world by guaranteeing it through a legal system. In other words, direct violence takes its power from the law.

Furthermore, Mitchell points out the police force's maltreatment of the 'other' in society in the future. His view reminds Martin Luther King's assertion, *"we can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality"* (Bloom & Labovich, 2020, p. 924). When King's remarks are analyzed, Mitchell's insistence on the legacy of (post)colonial oppression for a long period makes sense. In accordance with the direct violence on clones, the chapter reveals the genetic adaptations of animals, an act of ecological interruption in the (post)colonial system. Sonmi's

observation of a genetically engineered butterfly to mirror the destruction of nature exemplifies the scope of the problem, so she expresses, *"their wings' logos had mutated over generations into a chance syllabary: a small victory of nature over corpocracy"* (Mitchell, p. 345). In Diletta De Cristofaro's view, the future that Sonmi reflects is an environmentally devastated period as a result of (post)colonial capitalism, and it is the apocalyptic ideology of progress that flops (2018, p. 10). What's more, the extent of the environmental problems nurtures Sonmi's anxiety, and claims, *"[...] disasterlands so infected or radioactive that purebloods perish there like bacteria in bleach"* (Mitchell, p. 215). Although Sonmi spends the majority of her life in the Papa Song's, even she is highly aware of the environmental disasters surrounding Neo So Copros. To delve into more details, Theo D'halen maintains that:

> *Violence in Cloud Atlas ranges from the greed and ecological waste exposed in the journalist's story, to the psychological abuse of the elderly and vulnerable that stands out in the publisher's story, to the racial enslavement, discrimination, and even genocide (2013, p. 279-280).*

While the novel explores human beings' violence toward man in all stories, it also analyzes violence as ecological waste, taking its share in all the chapters, which means that human evil is observed throughout history. In fact, the sequence of the direct violence in the novel means the devastating side of the brutality, as Bayer indicates, *"Mitchell implies that the kind of apocalypse traditionally envisioned as an event to be encountered in the future is already taking place"* (Bayer, 2015, p. 345). The point that Bayer underlines in his article is the conflict in people's attitudes towards Apocalypses in an anxious manner while they face a wide range of disasters resembling Miksmasday, and at the same time, they continue contributing to the increase of the calamities. In other words, he claims that human beings produce their own end, like humans destroying another human being, but in the long term, they also bring their own end.

Within the framework of the violence triangle, structural violence refers to the political side of (post)colonialism. It is delineated as social injustice (Galtung, 1969, p. 171). Johan Vincent Galtung defines the term in his study, *Violence, Peace, and Peace Research* (1969) as *"[…] a relatively egalitarian structure insufficiently protected against sudden feudalization, against crystallization into a much more stable, even petrified, hierarchical structure"* (p. 172). In this sense, a revolution may lead to a hierarchical structure through a highly hierarchical military organization after a fruitful time of egalitarianism, before a major challenge. Regarding the structural violence in *Cloud Atlas,* such violence is critical, although all the violence of human beings toward another human being is adequately from 'real' history. The Structural violence takes place in the form of ecological waste, the systematic abuse of the elderly, racial enslavement, discrimination, and genocide, the class discrimination that regulates the amanuensis story to the extent of degradation and death of the other by leading to suffering the violence *"both tribal and global, that shapes both tribal and global, that shapes"* (D'haen, 2013, pp. 279-280). In other words, structural violence can be detected in any social structure or institution that restrains people's basic requirements or rights.

Initially, *The Pacific Journal of Adam Ewing* sheds light on the political background of the ideals of the Morioris in New Zealand. The novel mirrors the depiction of enslavement throughout time, like Ajarry's Middle Passage from Benin in *The Underground Railroad.* The chapter begins with the interruption of the political independence of the Chatham Islands. It highlights how various episodes of (post)colonial conduct are read as exceptional cases of inhumanity. According to Jennifer Rickel (2015), the first chapter, which fictionalizes New Zealand of 1850, delineates racism that reinforces (post)colonialism and enslavement (p. 162). In general, the political structure of the Moriori tribe dominates Moriori's history. Mitchell expresses, "their language lacks a word for 'race' & 'Moriori' means, simply, 'People' (p. 11). Mitchell's depiction of the

Morioris is in line with Andre Brett's claims (2015*)* about the background of this race, and she confirms Mitchell's remarks by stating that Moriori reached the Chathams around the thirteenth or fourteenth century (p. 135). Another (post)colonial act of migration also alludes to the beginning of European colonization and is in line with the Moriori's (post)colonial history. Regrettably, the Moriori has to face hot wars, invasions, and plunder increasingly with the beginning of the Musket Wars (1806-1845), like a calamity of (post)colonial acts, and Mitchell pens, *"Māori conquistadores found their single-barked armada in Captain Harewood of the brig Rodney, who in the dying months of 1835, agreed to transport nine hundred Māori"* (p. 13-14). Mitchell's remarks about the Moriori-(post)colonial history cannot be restricted to being defined as dystopic fiction since his chapter owns various common points from the history of the Morioris from Captain James Cook's arrival in New Zealand in 1769, the Musket Wars, the number of Morioris who were enslaved by British policy, and to the Treaty of Waitangi. Brett states that:

> *In 1835 the two iwi appropriated the services of the brig Rodney, which had sailed from Sydney to the Wellington region to trade, and travelled to the Chathams in two voyages. […] while about nine hundred Maori landed on the Chathams (Brett, p. 138).*

The information above acknowledges the (post)colonial voyages to Chatham, which transported nine hundred Morioris through Captain Harewood's leadership for imperial expansion. The match of Brett's accounts with the novel demonstrates Mitchell's endeavor to correct the general mistakes about the past of the Morioris, since there is a bulk of studies claiming that the Maori were colonized and slaughtered by the Moriori tribe. Hence, literature helps Mitchell to explain the structural violence on the Morioris, functioning like a memory for the modern sphere.

The displacement of the people to Europe in inhuman circumstances reminds readers of the earlier migration from Africa to the USA. The arrival of

the colonized islands constitutes another part of the (post)colonial violence to improve their political existence and power by bringing an end to peace and life on the islands. Brett reports, *"Moriori population of approximately 1,650 in 1835 was reduced to 268 by 1848, falling further to 212 in 1855 and 113 in 1867"* (p. 138). Thus, the (post)colonial policies caused a substantial decline in the Moriori population. Referring to the Morioris as the indirect instrument of the British authority, their impact on the success of British political violence is undeniable. The author adds that:

> *[…] when Cpt. Harewood returned from New Zealand with another four hundred Maori. Old Rēkohu was thus partitioned & the Moriori informed they were now Maori vassals. In early December, when some dozen Aboriginals protested, they were casually slain with tomahawks. The Maori proved themselves apt pupils of the English (Mitchell, p. 14).*

The quotation above underlines the facts about the Moriori tribe's history by giving place to people from British New Zealand history, such as Captain Harewood Rodney, whose career as a whaler between 1807 and 1835 caused the devastation of the sea life at Port Nicholson (National Library of New Zealand). Furthermore, the author strives to reflect the realities of Moriori's history, and it is mentioned, *"contact between Maori and Moriori was influenced by the (post)colonial spread of British and other European peoples throughout the Pacific and the engagement of Maori with the settler economy and society in Australia"* (Brett, p. 137). Mitchell wants to stress the extent of the Māori's contribution to the conduct of (post)colonial violence, although Māori and the Moriori come from the same roots, while belonging to different tribes. Their striving to bring an end to the Morioris justifies their turning them into enslaved people of the British colonizer for the sake of tribal debates. It is significant to remember that Adam Ewing kept his journal during his voyage in 1850. The date that Mr. D'Arnoq talks about is 1836; in other words, the period of the Musket Wars. It is stated that:

> *Slavery began with a period of absolute control from 1835-1842, including the*

> *denial of any right to life, and gradually declined in severity over subsequent decades. Richards argues that 2,000 is a bare minimum as it implies a population decline of only twelve per cent between 1791 and 1835 (Brett, p. 143).*

The European imperialists just legalized their political violence through the Treaty of Waitangi because of the need for power. New Zealand became a British colony as the first phase of imperialism as a result of the Treaty of Waitangi (Mitchell, 2014, p. 15). The Treaty of Waitangi, which inaugurated formal British control and settlement of New Zealand, was not signed between Maori chiefs and the British Crown until 1840, and the Chathams were not annexed to New Zealand until 1842 (Brett, p. 137). The treaty of 1842 proves the (post)colonial dominance of the British Empire; in other words, the existence of institutionalized and legalized violence. Ewing's expression on the British expansion worldwide again refers to the British imperial enlargement in the nineteenth century (Dunlop, 2011, p. 147). The act of (post)colonial policy was not merely based on capturing materials; it also focused on the colonized children's habits and the style of their upbringing through schools, in other words, smoking in schools. Mitchell pens that:

> *Your typical Polynesian spurns industry because he's got no reason to value money.[…] But by instilling in the slothful so-an'-sos a gentle craving for this harmless leaf, we give him an incentive to earn money, so he can buy his baccy – not liquor, mind, just baccy – from the Mission trading post (p. 501).*

Wagstaff's explanation is a pattern of (post)colonial financial capital using structural violence by forcing the Moriorian school children to become addicted to smoke. The reader may notice structural brutality even in the schools, although this place should have been an institution to educate children, instead of exploiting them. Thus, the smoking school implies the way a group of natives can be enslaved in an intriguing style by a simple commodity. The misconduct of the colonized children, by being forced to become addicted to smoking, is inserted into the education system as a (post)colonial legacy. Moreover, the education that is regulated by the colonizer is the second

significant problem of structural violence. This educational system demonstrates how the (post)colonial ideology is constructed in a discriminatory way. In particular, the chapter stresses the reality that racial segregation is not the product of a natural formation. However, it is produced, shaped, and instilled by employing structural violence (van Eck, 2013, p. 20). When such an inorganic form is needed, it is protected within the framework of the political structure through violence. In Said's view, power is appropriated and maintained within a specific historical setting (1978, p. 65). Mitchell maintains, *"until we convert these accursed ants, these islands'll never be truly ours"* (p. 502-503). Mitchell's second metaphor for capitalism is ants and parasitism, following cannibalism in the novel. A common predicate in the novel is parasitism, which refers to the benefit at the cost of another by leading to damage to the host. As a sneaky type of devouring, it is slower and less apparent. Regarding capitalism, free competition paves the way for parasitism and predatory behavior. In connection with parasitism, the ants that are mentioned in the previous paragraph imply economic violence utilizing (post)colonialism. Hence, the ant turns into a metaphor for the Moriorian enslaved people, or in Said's words, *"normalizing the (post)colonial state".* According to people like Wagstaff, enslavement is as natural as the oxygen in the air. Hence, the ants are also used to refer to (post)colonialism, and the study, *An Ecocritical Reading of David Mitchell's Cloud Atlas,* mentions, *"whole idea of colonization in the novel is hinted to have its origins in such ants, as Mr. Wagstaff tells Ewing of slave-maker ants that steal eggs from other ants and raise them as slaves"* (Koskinen, 2022, p. 30). In this context, enslaving Indigenous people is not an abnormal act within (post)colonial structural policy. Concerning the Western-(post)colonialist view of structuralist violence in the disguise of human progress and civilization, Preacher Horrox's comments on the (post)colonial ideals in the politics of the colonizer are critical and illustrate that:

> *God, in our Civilizing World, manifests himself not in the Miracles of the*

> *Biblical Age, but in Progress. It is Progress that leads Humanity up the ladder towards the Godhead. No Jacob's Ladder this, no, but rather 'Civilization's Ladder,'. Highest of all the races on this ladder stands the Anglo-Saxon (Mitchell, p. 507).*

When the Preacher's expressions are explored, it is noteworthy to pay attention to the dominance of the Western political system, forming a heritage of (post)colonial policies, although he shows them as if they were his individual views on imperialist policies. While he imposes the qualities of Western civilization as the product of merely the European race, he cannot help but position his race at the top of his list before the Latins, as Said says, *"the Orient is an integral part of European material civilization and culture"* (1978, p. 2). The content of Mr. Horrox's speech means that the whole civilization is the outcome of only the Anglo-Saxon people, so the rest of the human beings have no contribution to the civilized world. In this context, his view is not beyond racism, ignoring the endeavors of philosophers, artists, and scientists to contribute to the formation of civilization over many years.

In this sense, Mr. Goose is not alone in terms of racist determinism and (post)colonial capitalism within the scope of violent and discriminatory philosophies. He also asserts, "the most outrageous example of (post)colonial presumption is Preacher Horox's 'Civilization's Ladder' in which "*every ethnicity is classified according to a God-given hierarchy with the Anglo-Saxon at the top"* (p. 43-44). The distinguishing point of the remarks is the colonizer's underlying hierarchical-racial listing of God-given arrangement to the West in the camouflage of progress, as Ridgeway defines in *The Underground Railroad.* Mr. Goose's perspective is more economic and materialistic than that of Mr. Horrox, whose viewpoint is more racial and discriminatory. His short-sighted vision of the nineteenth century is revealed, and he claims, *"rapacity—for treasure, gold, spices & dominion is the keenest, hungriest, the most unscrupulous!"* (Mitchell, p. 508-509). In this sense, *Cloud Atlas* presents an extrapolation of the dispute alleged by Jared M. Diamond's *Guns, Germs, and*

Steel (1999). The view assumes that (post)colonialist policies only included a purification of the techniques of rapacity in order to benefit from completely unexpected sets of geographical factors. The chapter, in practical terms, demonstrates that such a kind of determinism has been the agent of human history, and the 'eternal return' of rapacity refutes the teleological assertion of progress. Nevertheless, the issue of disclosing the nineteenth-century ideology of progress as only another pattern of the "eternal return" is that it ignores the historical and contingent relationship between the two concepts (Shoop & Ryan, 2015, p. 96). Doctor Goose's and Preacher Horrox's views further structural violence in terms of racial superiority and maintain that:

> *'Why do White races hold dominion over the world?' " ... "Your implication is that White races rule the globe not by divine grace but by the musket? […] Because, Preacher, of all the world's races, our love – or rather our rapacity – for treasure, gold, spices & dominion, oh, most of all, sweet dominion (Mitchell, p. 508).*

The quotation above underlines that the inorganic structure of civilization is a significant basis for the process of 'othering', as in the case that Yaw in *Homegoing* explains. The way Preacher Horrox approaches the colonized races reveals his social oppression by excluding them from society. Said states, *"relationship of power, of domination, of varying degrees of a complex hegemony"* (1978, p. 5). Thus, Horrox verifies his view. While he supports his view, he does not hesitate to insult them by seeing them as inferior. Hence, he demonstrates that the prevalence of his ideas reveals that it has become a legacy of (post)colonial oppression. The extent of rapacity in *Cloud Atlas* leads Lynda Ng to spot global ambitions. Ng says in her study, titled, *Cannibalism, postcolonialism and Apocalypse in Mitchell's Global Future* (2015) that*:*

> *Mitchell's use of cannibalism as a trope for savagery raises questions about the myths of progress and linear time that underlie Western thought. This mythological aspect at the heart of Western culture is echoed in the novel's temporal structure that resembles an ouroboros, the snake or dragon eating its own tail, which Jung so aptly suggested functions as an archetypal symbol (p. 107).*

Cross-cultural detections nurture the interdisciplinary relation between the domain of analytical psychology and (post)colonialism. Hence, it reveals the complex relationship between the colonizer and the colonized (p. 25). Ewing's reaction to the colonizer for feeding oppression illustrates the extent of pressure on the colonized. Nevertheless, Ewing's suggestion people in the tavern that they should struggle to civilize the Black community is in contrast to one of the patrons, who remarks, *"the only gospel the Blacks savvy is the gospel of the d—d whip!", while another retort, "we Britishers abolished slavery in our empire - no American can say as much!"* (Mitchell, p. 17). Hence, the quotation highlights the contradictions that inhibit Western 'civilization'. Besides, Doctor Goose asserts that:

> *'Hurry the darker races to their graves in order to take their land & its riches? "Intellectual courage"? True "intellectual courage" is to dispense with these fig leaves & admit all peoples are predatory, but White predators, with our deadly duet of disease dust & firearms, are representatives of predacity' (Mitchell, p. 509).*

Although Doctor Goose endeavors to underline the substantial contribution of the White race to the development of civilization, he does not notice that the most barbaric act of human beings is violence, and it has been generally conducted by the White people through the motto of 'eat or be eaten'. Hence, the Doctor's claims fall into contradiction by triggering the question of which side of his statement is true: whether the whites constructed the civilization or they, as big fish, have eaten the small fish, since it is not possible to accept both views. When the issue is the material benefit, the Whites do not give prominence to another white man if the other White hinders (post)colonial profits, and Doctor Goose notes, *"Maoris prey on Moriori, Whites prey on darker-hued cousins, fleas prey on mice"* (p. 523-524). Goose's remarks above reveal that historical determinism swallows up anyone against (post)colonial profits, even if s/he is White or not. Adam Ewing's naivety is abused by Dr. Goose, who poisons him for stealing his possessions. Also, this determinism is

founded on capitalism, which gives priority merely to profit, so even White men can be trapped. While *Cloud Atlas* rejects attributing to humanity a specific target, a telos, it is not to reject the author's view. Adam Ewing objects to anyone who *"discern motions in history & formulates these motions into rules that govern civilizations" through the end of the novel"* (Mitchell, p. 528) and argues instead that *"history admits no rules; only outcomes"* (p. 528). In pursuit of its non-teleological ethics, *Cloud Atlas* suggests that whenever such a kind of instrumentalization is discovered, it is inevitable that it produces unfreedom. In this context, Mitchell states that any act of putting any individual into the position of an apparatus for any purpose terminates freedom.

Cloud Atlas illustrates the (post)colonial framework to spot the (post)colonial policy of racial superiority to oppress other races through binary (post)colonial discourse. Ewing's chapter shelters the main argument of the novel by searching whether humanity will turn into a utopian coexistence or welcome the dystopian collapse of civilization through predatory behavior. Certainly, his racist violence echoes throughout the novel, and he remarks, *"as philanthropists, might it not be our duty to likewise ameliorate the savages' sufferings by hastening their extinction?"* (Mitchell, p. 17). Furthermore, he mentions, *"friendship between races, Ewing, can never surpass the affection between a loyal gundog & its master"* (p. 38). People like Dr. Goose lose themselves in the depths of power by abusing it in spite of their involvement in the aristocratic class. As pure blood, their merits are refined, so their intentions or goals are not open to debate or question. Therefore, even their instinctive characteristics take their share in this purity. The values are as pure as possible to spread all over the world. Consequently, people like Dr. Goose have the right to kill, loot, or conquer as the dominant participant of the civilized community, which gives him the authority to say, "the weak are meat, the strong do eat" as the social Darwinism, in other words, the philosophy of structural violence. However, the study, titled, *Cannibalism, Postcolonialism and Apocalypse in*

Mitchell's Global Future (2015), underlines the structural myth of colonization that the unity of the home culture can be preserved while overpowering and incorporating others. The misconception of this supposition is clarified by the reality that the strife of pacifism or non-intervention in the novel is self-defeating. Lynda Ng explains, *"Hobbes consumes Rousseau. Hobbesian bellicosity consumes Rousseauian innocence"* (Ng, 2015, p. 117). Lynda Ng emphasizes that the inorganic structure of Western civilization merely causes genocide. The belief in progress in the Eurocentric sense of civilization is positioned in history using eternal return or reiterations. Nevertheless, such conduct merely denotes shallow rationalism, so faith in progress only appears as a mythic mode of thought. Additionally, Mitchell also maintains that:

> *Scholars discern motions in history & formulate these motions into rules that govern the rises & falls of civilizations. […] To wit: history admits no rules; only outcomes. What precipitates outcomes? Vicious acts & virtuous acts. What precipitates acts? Belief (p. 528).*

Thus, the author shares his view on Big History, which also calls for emergent action, and the peremptory side of the problem requires the identification of the core of the issue and promotes a convenient response. Frantz Fanon also emphasizes the (post)colonial world as a sphere that is split into compartments, and the (post)colonial power or 'power intellectual' (Said, p. 12) is initiated and maintained through this split and partition. *Cloud Atlas* is similarly split into meticulous compartments with the theme of the circle of subjugation. As a kind of history of imprisonment, Ng spots, *"savagery at the heart of civilization is thus displaced onto the indigenous 'Other'"* (p. 117). The quotation explains the fact that history only operates to give excuses to defend enslavement and other (post)colonial policies by forging their approach into history in the disguise of Western progress and civilization. While the narrator, Adam Edwing, is haunted by the barbaric acts of the Indigenous people through the (post)colonial discourse, he understands that he is misled by means of the

structural process of othering. The 'Other', Autua, is the main person, the representative of humanity and goodwill, as a native of New Zealand, although he is put into the position of 'other' in his own country by the colonizer. In this sense, his traumatic experience of (post)colonial violence, his own suffering, and shame function as efficient responses to a solution to divert the course of modern history. Thus, the reader is led to question the ideals that they fail to fulfill. Nevertheless, the other chapters help the reader to interrogate whether such individual responses are enough to act against structural violence.

The second story of *Cloud Atlas, Letters from Zedelghem,* also refers to structural violence in the 20th century, the period when the shared colonized territories had to be reshared through war. Initially, Robert Frobisher's personal and familial past is interwoven with world history. The most prominent issue between the character's private life and world history is death, referring to the British Empire's hunger for expansion beyond its own borders, by alluding to Martin Frobisher. As a theme, death implies a break between one old existence and the new existence that human beings must continuously make. Frobisher's approach to cyclical history as repetitive events mirrors Nietzschean recurrence, yet it represents a part of a larger recurrence model. While these repetitions in the chapter present terrible patterns of violence, Ayrs and Frobisher creatively think about the eternal return. Nevertheless, this creativity merely works for Ayrs, and it finally triggers melancholic conflict not only because of the past but also against the continuous mutability of the present.

While the chapter is set in 1930s Belgium, the author navigates through the political influence of art and his increasingly bleak outlook on life in the shadow of another looming world war—wars driven by imperial ambition. As Edward Said notes, this period marks a "great (post)colonial expansion into the Orient" (1978, p. 26). Reflecting on the interwar period, Mitchell examines micro-level power relations within a small community to mirror broader societal dynamics,

particularly through the lens of voluntary migration. However, the relationship between Robert Frobisher and Vyvyan Ayrs also reveals a deeper power struggle stemming from the emergence of a new hierarchical structure within society as a result of imperial (post) colonialism worldwide, which sought to redistribute the occupied lands. During this era, capitalism began to solidify its grip on Western culture for the sake of globalization. As Ben Van Eck observes, *"capitalism [became] the established, widely accepted worldview and completely dominates the organization of society"* (p. 65). Consequently, the capitalist perspective led to the commodification of social life and the spread of commodity fetishism, which infiltrated global culture like a parasite, as in the case of Ayrs, who struggles to consume up Robert's youth and talent, alluding to England, using up the colonized.

Abstract artifacts like artistic and cultural commodities are accepted as materials produced merely for consumption for pleasure and entertainment in *Cloud Atlas,* like the writings of Robert and Vyvyan. In the novel, the agents of the capitalist economy are portrayed as profiting from their talent to delineate themselves as the superior group that has the power in the social discourse, like the colonizer consuming sources of the colonized lands. After the prohibition of enslavement, a new kind of hierarchical power was required to protect the old power distribution between the master and lower castes in society by means of the (post)colonial legacy.

Vyvyan loses his eyesight, which hinders him from focusing on his musical production. Even though he cannot compose anything, he still owns the power of capital. Because of his great fame and success in the past, he possesses considerable social capital, too. In this context, he is related to co-evolution. In other words, one species has an evolutionary advantage, and it stimulates a change in a closely related species. Such a type of change leads to another evolutionary change in the first species. The co-evolution in *Cloud Atlas* is

through the success of the lower caste to develop an evolutionary benefit, employing the abolishing of enslavement, stimulated by another evolutionary change in the noble master community. Although Robert is a talented young musician with an ecclesiastical family lineage, he has monetary and cultural capital problems at the center of his life. His social status is inevitably aristocratic because of his family lineage. In this sense, Vyvian represents the new upper class that came out following the Industrial Revolution, and Carl Max calls it the bourgeoisie. The class is defined as people *"who receive surplus value they do not themselves create and use some to accumulate capital"* (Wallerstein, 1991, p. 117). A member of the bourgeois class, Vyvyan exploits the symbol of the proletariat, Robert, by othering him because of his lack of degree, fame, and money. He is paid for social, economic, and symbolic capital; nevertheless, Ayrs increases his rate of exploitation and wants to be declared the only composer of their song.

The image of parasitism functions to stress the predation factor of the will to (post)colonial power, like a parasite. Because of needing another organism, a host has to use up the lifeblood of another organism. Thus, Ayrs needs Robert to control his talent and youth oppressively. In the process of exposing the economic destruction of the patronage system, Robert's concentration on the poem *"A Passage to India"* (1871) alludes to empires and capitalist exploitation in a globalizing world. His expression that *"it was perfectly programmed"* (Mitchell, p. 46) can be evaluated as an ironic comment on his masking globalization's underlying history of violence since it purportedly moves from material to spiritual grandeur. If Whitman's poem looks to transcend the material world through the enlightenment of the global soul, Frobisher's letters follow the opposite path, returning repeatedly to the facts of imperial crisis and economic expansion, and he claims, *"Rome'll decline and fall again"* (Mitchell, p. 490). By constructing the binary opposition of the civilized/savage, powerful/weak, or rich/poor, Mitchell presents a social critique that strives to

deconstruct the received notion of the cannibal other. Therefore, he criticizes the destructive side of othering through exploitation. In this context, it offers a systematic challenge to the necro-economic and necropolitical features of globalization. Knepper claims, *"Frobisher reveals another kind of entanglement as his life of servitude as an amanuensis is likened to the conditions of slavery"* (p. 112). Frobisher's story points out a complexity since his life of servitude as an amanuensis is compared to the conditions of enslavement, yet his suicide is not expressed as an act of despair because it is accepted as a resistance to the market forces that shape his life.

It is a significant point to highlight that the chapter narrative focuses on the 1930s with Adolph Hitler. Also, the Nazi Party in Germany was the ruling party, and Vyvan was called as the 'Jewish devil'. The authoritarian mood of the political atmosphere in Germany inevitably led to one of the bloodiest and most catastrophic wars, in other words, World War II. As the only creative artist in the six stories in the novel, Robert is interested in the geopolitics of his century. Because of his sensitivity to losing his brother in World War I, and his dialogue with a friend of Ayrs, Morty Dhondt, he directly blames the institutions that support authoritarian regimes. In case of wars, he denounces nation-states, and he faces Dhondt's comments as he assumes that:

> *Another war is always coming, Robert. They are never properly extinguished. What sparks wars? The will to power, the backbone of human nature. The threat of violence, the fear of violence, or actual violence is the instrument of this dreadful will (Mitchell, p. 462).*

Dhondt's reaction to Robert unfolds his view that wars will not end till the end of the world because of expansionist economic policies. Additionally, he says that the basic reason behind all the wars that the world has experienced stemmed from the desire for power, and the rest of the reasons that people list are merely the apparatus for the wars. Robert's astonishment rises when Dhondt emphasizes the two significant elements of the capitalist system in all history,

and he puts forward, *"war, Robert, is one of humanity's two eternal companions"* (Mitchell, p. 462). His remarks are one of the concrete pieces of evidence of the combination of political and economic violence merging with each other. According to him, war is a source of economic profit. Robert rejects his friend's view and follows the notion of cyclical time. No matter what he believes in, he also takes his share of the destructive side of structural and economic violence and states, *"thirteen years from now we'll meet again at Gresham"* (Mitchell, p. 490). Frobisher's remarks about recurrence convince the reader that he is deeply impressed by his previous mentor, Vyvyan, whose esteem for social Darwinism causes him to entitle his final symphony, Eternal Recurrence. Hence, Ayrs achieves his goal of oppressing Robert. In his view, the world will not change, and wars will go on, affecting millions of lives; still, people will live in a vicious circle under the same conditions. In his final remarks before his suicide, he refers to this Darwinist doctrine.

It is critical to remember that Robert's dream of being confined in a shop filled with porcelain antiquities signifies his strong sense of extreme restriction, like (post)colonial enslaved people in Hobs in *The Underground Railroad.* Furthermore, the harsh consequences of his struggles among the porcelain antiquities result from all the restrictive rules and old accepted values imposed on him by his father, who is declared the 'totting up' shopkeeper. Mekhanet claims, *"places like chateaux Zedelghem and Zonnebeke cemetery symbolize the dark corners of the repressed memory"* (p. 115). What's more, the graves of the dead soldiers whose names are miswritten represent a graveyard of repressed memories, thoughts, stimuli, and conflicts that Robert cannot recognize or analyze. Hence, David Mitchell emphasizes the impossibility of freedom under the pressure of such powerful structural violence and reveals the process that drives Robert to the position of 'other' within the control of such a capitalist system.

An Orison of Sonmi-451 portrays structural violence within the framework of a futuristic dystopia by representing a late and the last pattern of capitalism to subjugate people. Hence, Sonmi's story is filled with violence, oppression, and repression. While the chapter demonstrates the passage from the Anthropocene to the Capitalocene age, it is also the chapter that focuses on imperial oppression at its peak, compared to the other chapters, since its narrative is based on a dystopian and totalitarian nature. Furthermore, the oppression is illustrated through a wide range of individuals from society, such as women, workers, the poor, the disabled, and people from ethnic groups. Sonmi tells her interviewer that:

> *Ignorance engenders fear. Fear engenders hatred, and hatred engenders violence. Violence breeds further violence until the only law is whatever is willed by the most powerful. What is willed by the Juche is the creation, subjugation and tidy xtermination of a vast tribe of duped slaves (Mitchell, p. 360-361).*

The quotation stresses that ignorance structured by the system triggers fear, which nurtures a cycle of violence and produces the order of Social Darwinism, where merely the strong and ultra-wealthy have the last to say in the imperial sphere. The article, titled, *An Ecofeminist Study Of The Anthropocene Age In David Mitchell's Cloud Atlas* (2020), underlines, *"world where the powerful preserve their status and remain wealthy, whereas the poverty-stricken are abandoned"* (p. 648). The patriarchal colonizer set this system up to preserve their status and get more power, while the poor are left alone. Sonmi-451 is a cloned fabricant assigned to work for menial work in a futuristic projection of a fast food restaurant like *"ultimate organic machinery"*. 'Papa Song's' is a fast food restaurant reminiscent of McDonald's, whose color scheme is 'reds and yellows' and 'its golden arches', alluding to the capitalist food chains (Bentley, p. 745). While the story refers to real institutions and companies such as McDonald's, Neo Seoul also represents present-day North Korea. Nevertheless, these peculiar resemblances refer to an entirely consumer-

oriented Western society.

The founders of the (post)colonial theory, Spivak, Edward Said, and Homi Bhabha, were prominent figures of Marxist theory. However, some of them, like Spivak, found Marxism's approach to class and race problematic, so they focused on initiating (post)colonial theory. The basic scope of (post)colonial thought has been developed by the Marxist critique of (post)colonialism and imperialism (Habib, 2005, p. 739). The (post)colonial capitalism in Neo So Copros is a remarkable representative of Marxist-(post)colonial exploitation of purebloods and the fabricants. The fabricants' routines reveal the treatment of the cloned girls in a hyperreal, hyper-capitalist condition in the future of South Korea, being in line with the treatments of the nineteenth century's enslaved people, and it offers a transmigration of contexts of exploitation and resistance through time (Bentley, 2018, p. 735). As a combination of corporatism and autocracy, corpocracy is regarded as an extreme kind of totalitarian patriarchal capitalism. This hyper-capitalistic corpocracy does not separate government and corporations, yet the corporations themselves govern the country through a totalitarian regime since the citizens are obliged to spend a specified amount of their capital in line with their income.

Citizens are branded, meticulously surveilled, and forced to fulfill a monthly spending quota. The Unanimity and the Juche are the names of the governmental units that conduct strict regulations. Furthermore, a cold-blooded system of strata is imposed, which dictates a class distinction. Transitions between strata are banned by the ruling hegemony, while the downstrata are completely controlled, oppressed, and adapted by the upstrata to this extreme pattern of capitalism. Sonmi explains her daily routine at Papa Song's, *"stimulin enters the airflow to rouse us from our cots"* (Mitchell, p. 188). Sonmi's condition illustrates that she is not different from an enslaved individual who is indirectly given chemicals, such as soap, to hinder her from reacting to her

horrible conditions. Any fabricant acting against the enrichment laws is punished or killed. The fabricants are oppressed, raped, and exploited in a systematic order. Additionally, systematic pollution is another critical point. Sonmi says that Neo So Copros poisons itself to death. The soil is contaminated, rivers are lifeless, the air is toxified, and food supplies are filled with rogue genes. Hence, the corpocracy perpetually comes to its end. The article titled *An Ecofeminist Study of the Anthropocene Age in David Mitchell's Cloud Atlas* (2020) remarks that:

> *Corporations have become so powerful that they have taken over the government in a de facto manner. All powerful corporations have managed to establish hegemony over the government with their bribes and dirty connections. With this hegemony, corporations are left unsupervised and assert full control (p. 648).*

The paragraph stresses the way the collapse of the economic system is in parallel with the increasing collaboration of the government and companies to the extent of corruption and bribery. This situation implies a lack of supervision in the administration segment. The output of the issue is the economic and social chaos at its peak. Moreover, the use of Cyberpunk in Neo Seoul is a generic tool to symbolize the degraded vision of neoliberalism. Furthermore, the cyberpunk narrative is centered in this chapter. David Harvey (2005) depicts such a high degree of neoliberalism as 'the financialization of everything' (p. 32). The mentality of the market manifests itself in the aspects of social existence, which are protected from market forces.

The fabricants and millworkers in the Capital share the same perspective. Marx says, *"deduction of the few hours of repose, and during the day if the laborer consumes his disposable time for himself, he robs the capitalist"* (1999, p. 162). Moreover, Sonmi's reply to the Archivist stresses that enslavement is forbidden in Neo So Copros. She insists, *"fabricants are indeed enslaved people, and their enslavement is of a singularly financialized kind. '[B]orn into debt,' they understand their lives in terms of a time-bound investment"*

(Mitchell, p. 15). Hence, the cyberpunk narrative brings together the worst side of the South's technological advancement and the North's authoritarian imperial ideology. The corpocracy that dominates Neo So Copros adopts Juche ideology. Politically oppressive and totalitarian, Neo So Copros is controlled by an Orwellian 'Unanimity', and it is opposed by a scattered guerrilla resistance movement called 'Union' (Park, 2018, p. 19). The article, titled, *Representing Seoul*: *Techno-Orientalism and the Future of Reproduction in Cloud Atlas* (2018), expresses that the author critiques violence in terms of the economic system. It stresses that:

> *The economy of Nea So Copros, in which 'purebloods are 'consumers [who] seethed to buy, buy, buy!' and the 'fabricants' are clones who work and serve to feed this consumption desire, seems an extreme version of South Korea's capitalism. Some of the state's rhetoric (p. 20).*

The article reveals that the structure of the political conduct ignores individuals and accepts their own people merely as consumers who own only one option to take part in this country: to participate in the (post)colonial discourse. The clones constitute the element of serving to help consumers buy more. Therefore, *An Orison of Sonmi-451* functions to demonstrate the condition of the economic sphere after World War II, which turned into the hegemony of capitalism. Referring to the economic structure of the system in the chapter, Louis Economides stresses that Sonmi's narrative takes aspects of contemporary corporate societies, *"social control ...terrorism ...the over-determination of economic factors, gross consumerism, false religion, ecological destruction"* (619). The economy based on a consumer capitalist state requires perpetual production and consumption.

The narrative gives remarkable significance to the representation of these two elements by portraying a state that depends on the exploitation of enslaved clones and controlling citizens in (post)colonial class discourse. Hence, *An Orison of Sonmi–451* sheds light on the consumer system, which causes false

values for goods and services, yet decreases individuality and human relationships. Consumer society is depicted in two ways in the chapter. The first one is the representation of the citizens who are called 'consumers', who are portrayed as oppressed and brainwashed since they are not aware of their subjection. Furthermore, microchips are implanted under their skin to identify citizens. It reveals that they are labeled as Souls. Such an approach also demonstrates the superficial perception of value in society because the context in which the noun exists gains a new meaning by signifying a person's consumerist identity that is monitored by the state. Similarly, one of the catechisms of Neo SO Copros insists, *"a soul's value is the Dollars therein"* (Mitchell, p. 341). It means that a person's worth is up to his/her financial status, but it also implies that the soul has lost its meaning as a spiritual side of a person.

Sonmi experiences the background of corpocracy – a neologism implying corporate governance that has the extra function of a system that sends fabricants living merely to slaughterhouses for work. Therefore, the clones comprise the fundamental element of the economic system of the corpocracy, which even recycles fabricants as food. Hence, the system is called auto-cannibalistic. Many enslaved people like Ajarry die in the cotton fields in *The Underground Railroad.* The citizens/consumers of Neo SO Copros use up the processed remains of the fabricants that maintain the political and ideological system in which they are invested as economic (post)colonial violence. The Archivist defines what she has seen as 'industrialized evil'. The notion of industrialized evil and the concept of recursion signifying cannibalistic behavior of the past to the systematic cannibalism of the future reveal their harsh reality.

A significant issue in terms of structural violence comes to the surface when technological developments to oppress people are supported by the political system. Said stresses the impact of technology, and states, "*[...]*

growing systematic knowledge in Europe about the Orient, knowledge reinforced by the (post)colonial encounter as well as by the widespread interest in the alien and unusual, exploited by the developing sciences" (1978, p. 41). People are instrumentalized, and society is divided into two parts, purebloods and clones. Such circumstance leads to the oppressive ideological police maltreatment (Park, 2018, p. 21), as in the case of whites and enslaved people in *Homegoing.* Considering the economic developments through technology in Asia, particularly in Japan, and its threat as an active world player economically, politically, and in the media universe, the birth of a new emperor evokes the author. David Morley and Kevin Robins (1995) state that the term implies *"traditional equation of the West with modernity and the Orient with the exotic (but underdeveloped) past"* (p. 22). The unpreventable technological development in the developed but previously 'Other' countries has created a new kind of empire in the modern world that takes power from high technology. Hyungji Park mentions in her article titled, *Representing Seoul: Techno-Orientalism and the Future of Reproduction* in *Cloud Atlas* (2018), *"Techno-Orientalist speculations of an Asianized future have become ever more prevalent in the wake of neoliberal trade policies that enabled greater flow of information and capital between the East and the West"* (p. 22). Therefore, techno-orientalist speculations of an Asianized future have been so prominent in the awakening of neoliberal trade policies that they have empowered a greater flow of information and capital between the East and the West (p. 22). Hence, the antithesis of Western liberal neoliberalism is in peril. Park proclaims that there is a collusive, futurized Asia. Therefore, the 'other' Asia is not restricted to the border of the colonized territory. However, the definitions for Asia and the West were different. Although the East was ancient and underdeveloped, like the other in Western view, it turned into high-tech, non-emotive, non-humanist, and Other (p. 22). LeiLani Nishime focuses on the *Asian future in Cloud Atlas* (2017) and stresses that:

> *An economical model for quickly thrusting the reader into the speculative future is to use a technologized East Asia. Sonmi-451 eventually gains self-awareness, knowledge, and power to create a declaration of rights for her enslaved fabricants and oppressed classes, but only after she reads the classics of Western civilization (2017, p. 25).*

Nishime's argument explains the reason why Asia continues to be otherized despite various developments, because it is still expected to derive its power from Western civilization. Its construction is not organic but deliberately shaped by the West to serve its own interests. Considering this reality, it is not possible to erase the footprints of the 'other' in Asian civilization. When the aforementioned chapter is taken into account, the novel displays an opportunity to mention the position of the 'other'. The potential that a novel has to initiate social changes cannot be denied. However, Jennifer Rickel asks a significant question in her article, titled, *Practice Reading for the Apocalypse: David Mitchell's Cloud Atlas as a Warning Text* (2015): What happens when this potential of social change for others is packaged and sold as a consumer object on a basically inequitable global market? Globalization, in fact, has developed from the idealistic view of bringing diverse others together as a part of a global city into the reality of the twenty-first-century neoliberal citizenship. Corporations have been allowed to manipulate the rights of people, and technology has been monetized. In this context, idealistic dreams have achieved the opposite of what they aimed for. 'Other' has become more 'otherized'; they cannot be accepted as an active participant in their society, and cannot protect their relations with their roots. Hence, this century has missed its aims by nurturing structural violence.

Another kind of brutality, cultural violence, is made up of a noteworthy part of *Cloud Atlas.* The term consists of any verbal and emotional brute force related to humiliation, contempt, shouting, threatening, isolation, distancing, and jealousy. The main target of such conduct is to terrify, control, or segregate any person or any group. Dr. Goose's bizarre focus on teeth gives clues about

his degree of courage to conduct violence, stemming from his giving priority to his id, reminding Cora's Doctor, who conducts scientific research on Afro-Americans in *The Underground Railroad.* Although a child's uncontrollable urge to destroy and save objects seems normal, an adult and well-educated doctor's fondness for violence reveals his unhealthy urges since it is beyond Freud's concept of life and death instincts. The doctor's irrepressible urge to destroy and kill proves his mental function, which is based on an unhealthy id foundation. Mekhanet reveals the doctor's situation and says, *"his careless demeanor towards many savage acts, the guiltless pursuit of his desires with no regard to the external world, like poisoning Adam to rob him"* (p. 112). Under these circumstances, the clue about Goose's savage act, such as collecting teeth to sell in England, is a careless attitude that nurtures no sense of guilt in his search for monetary desires to destroy. Besides, his cold-bloodedness in the process of obviously describing his way of earning money foretells the increasing scale of (post)colonial violence in the chapter. In addition to the image of teeth referring to the id, Goose's fondness for ignoring ethics or any other kind of social rules can again be associated with the poisoning of Adam Ewing.

A further aspect of the image of teeth represents the characters formed by Mitchell to symbolize professionals who are flawed. According to Gerd Bayer, professionals like Dr. Goose make only a show of the so-called superiority of educated Western experts. This strategy reveals that the distinction differentiating enlightened from so-called primitive people is not so much a certain set of skills or a body of knowledge, but their human qualities: honesty, compassion, and the bravery to stand up for principles. On most of these counts, the non-Western characters are in no way behind the Western "master race" to be oppressed and exploited. No matter which aspect of (post)colonialism one regards in Mitchell's novel, the selfishness of the Western characters always rules the game, leaving hardly any space for the civilizing mission and its

official rhetoric of empire-making (Bayer, 2015, p. 352). Hence, the story illustrates the Western-produced knowledge of hierarchical structure as a (post)colonial legacy. Another representative of cultural brutality is Autua, the Moriorian enslaved people who are exposed to direct violence. However, the Māorian tribe's devotion to barbaric attacks put harsh pressure on him. The Maori warriors' avarice and bloodthirstiness cause many Morioris like Autua to lose their homeland, and he never experiences humanistic behavior, which nurtures unhomeliness. He illustrates the oppression he is exposed to and says that:

> *That b – – 's greedy dog stole moeeka from kitchen & died, not the Maori. Aye, Kupaka flogged me, but he's old & far from home & his mana is hollow & starved. Maori thrive on wars & revenge & feudin', but peace kills 'em off (Mitchell, 2014, p. 33).*

The quotation reveals how Autua and his tribe are restricted by his relative tribe, as Ajarry experiences in her village in *The Underground Railroad.* Even the blood tie cannot hinder the oppressive approaches for the sake of power, in Bhabha's words, social authority. Additionally, Autua's humble attitude, commenting on the help of Ewing, continues in the following chapters, although he also saves Ewing's life. He notices Dr. Goose's plan by pursuing his intuition. Despite such strong feelings and courageous character interrupting a civilized man's plans, his modest personality hinders him from recognizing his good qualities. After considering the cultural violence, Captain Mr. Boerhaave rebukes, *"Yankee's no concern of yours! & if a direct order won't convince you"* (Mitchell, p. 444). Captain's expression reveals that he is always prone to being belittled by the white community, no matter how he did his best to avoid direct and cultural violence.

Robert Frobisher loses nearly all of his social capital in London due to his debts, extravagant lifestyle, and disinheritance from his family. He damages his social standing in a manner reminiscent of the decline experienced by James and

Abena in *Homegoing* in terms of social Darwinism. Nevertheless, he does his best to hide his social fall in Belgian high society, as mimicry, defined by Bhabha as a recognizable other. What he owns is cultural capital for coming from a noble family, and Galtung states its roots come from the *"theory of superior race"* (1990, p. 291). Another critical point about him is the symbolic capital that makes a considerable contribution to his suicide. Bourdieu defines the term as "apprehended symbolically, in a relationship of knowledge or, more precisely, of misrecognition and recognition" (Bourdieu, 1986, p. 27). In this context, Frobisher's reputation in London destroys his symbolic capital and puts his international reputation in danger through his love affair with Mrs. Vyvyan, as Ayrs adds, *"[l]eave without [Ayrs's] consent [then] all musical society […] will know a scoundrel named Robert"* (Mitchell, p. 474). Thus, Ayrs's threat constitutes cultural violence because of the verbal oppression of Frobisher. While Robert looks down on ordinary or poor people, his condition becomes worse than theirs. Although he starts cultural brutality against people from the lower class, he is also exposed to it by Ayrs's psychological manipulations and oppression. Nevertheless, the working class is not the only social group that is involved in Frobisher's blacklist. Anyone who takes his/her share of Robert's charm becomes his/her victim. In order to enlighten the source of Robert's humiliating and aggressive attitudes, he states that:

> *Dreamt I stood in a china shop so crowded from floor to far-off ceiling with shelves of porcelain antiquities etc. that moving a muscle would cause several to fall and smash to bits. […] Glimpsed my father totting up the smashed items' value, nib flashing (Mitchell, p. 43).*

Psychoanalysis has a strong relationship with (post)colonialism. The subversive strategies constitute a considerable position in political status, and ambivalence in (post)colonial discourse is an inevitable process. Repressed memories from the unconscious mind's deep corners come to the conscious level through dreams. Hence, having an explanation of dreams paves the path for gaining knowledge from the unconscious activities of the mind (Freud,

1900, p. 608). Also, they nurture trauma by keeping it alive in the novel. Robert's dream also functions to reveal the roots of his repressed emotions. Frobisher's symbolic dream echoes the deeper origin of the issue as one side of the coin, while the other side is hidden in another expression. Robert questions, *"why is it I never met a boy I couldn't twist round my finger (not only my finger), but the women of Zedelghem seem to beat me every time?"* (Mitchell, p. 78). When the two quotations are analyzed together, they reveal his conflicts. The process of the dream of being restricted to an antique shop that is filled with porcelain represents Robert Frobisher's emotions of utmost confinement and the harsh consequences of his attempts. The Chinese antiques symbolize the restrictive rules and old values dictated to him by his father. The father is also declared as the 'totting up' shopkeeper. Being the son of a priest is a hard condition for Robert. In addition, living under the shadow of an elder brother who is glorified as an ideal son puts more emotional pressure on him, as Mekhanet says (2016*)* that:

> *These porcelain antiquities represent all the restrict rules and old cherished values that were imposed on him by his father who is manifested as the 'totting up' shop keeper. […] The fact that the destruction of porcelain antiquities resulted in creating beautiful music shadows the sublimation (p. 115).*

The destruction of the antique porcelain brings about the composition of beautiful music. Thus, artistic creativity here foreshadows the sublimation defensive mechanism that Frobisher unconsciously uses to effectively release the urges and emotions that had been repressed since his childhood. Sublimation is a type of defense mechanism in classical psychology in which *"unacceptable aggressive drives are unconsciously transmitted into socially acceptable states of expression*" (American Psychological Association Dictionary). In this context, Robert's dream is a component of recondite indications or messages that embody repressed memories from the complicated realm of the unconscious mind. Such memories generally reach the surface in the framework of disguised

dreams. (Freud, 1900, p. 608). While Robert's dream brings to the surface his oppressed feelings, he benefits from sublimation to relieve his ego. An individual conducts sublimation because of the need for the ego in search of stability of its function to resist certain responsibilities of the ego to regressive transformation and sexualization (p. 515). His unsuccessful communication with his father and brother till his escape to Belgium causes him to have dreams dismissing the irritating images and turning them into a work of art as a more sophisticated value in society, which helps Robert to find a position in high society in Belgium.

In addition to Robert's repressive nuclear family, his family lineage is another source of repression for him. Although 'Frobisher' is a rare surname today. One of the most remarkable people whose surname was Frobisher in the history of the United Kingdom was Martin Frobisher. He was officially the first British mariner to be assigned when Queen Elizabeth I came to the throne. The Queen's break with the Catholic church and the end of England's previous political alliance with Spain paved the path for new markets for commerce and new targets for military and commercial enterprises. In that period, privateering was perceived as a commercial activity closely related to the country's political targets (McGhee, 2001, p. 28). Thus, Frobisher was assigned to initiate the British (post)colonial enterprises in 1576, and his mission failed in 1590. In this context, the character Robert Frobisher represents sailor and privateer Sir Martin Frobisher because of their common features of always aiming for wealth in a shortcut, and their great disappointment that their talents are neglected by the authorities. Furthermore, Robert signifies Britain with the necro-liberalist capitalist system.

Emotional pressure causes Robert to form a selfish character since his love affair proves his sordid side. H explains, *"I'm interested in her body, not her problems"* (Mitchell, p. 463). Jocasta wants to talk about her emotions, the

moments they share alone, yet Robert does not want to listen, later calms down, and repeats the same behavior. His uncaring attitude may seem selfish, but when she blames him for using her, he says, *"I've used her; just as she's 'used' me too"* (p. 86). His expression indicates that their love affair was purely based on individual matters because Jocasta's main target was above her emotional desires. What Jocasta expects from the relationship is to keep Robert in Zedelghem as long as possible so that Ayrs can capitalize on Robert's musical talents and his love of art. Bhabha calls it appropriation of the 'other' as a mimic individual visualizes power. Ayrs can make Robert do whatever he wants. Hence, Robert goes on to predicate until he notices that he is predicated. Ferguson (2015) mentions that:

> *Examples of cultural parasitism offer a vision of an admittedly imperfect symbiosis they also offer an aesthetic reproduction of cannibalism, and it is the idea of cannibalism which in Cloud Atlas both underpins and concludes modern civilization" (p. 153).*

Under these circumstances, the main issue is who uses whom. According to Ferguson, Robert's selfish attitude can be accepted as cultural parasitism by offering a vision of exploitation while he presents an aesthetic reproduction of cannibalism. It is the idea of cannibalism that *Cloud Atlas* both reinforces and concludes modern civilization. Hence, Robert Frobisher signifies the modern man in terms of sharpening his life selfishly because of his problems with his id. Mekhanet demonstrates that he is a completely individualistic, illogical, selfish, and narcissistic narrator (p. 86). Furthermore, he never reveals any clue about feelings of guilt or moral dilemma for his mistakes.

Robert takes his share of psychological brutality. Although he believes that he is a predator, he later notices that he is being preyed upon. He writes to Rufus that he wants to flee to Belgium to convince Vyvyan Ayrs to take Robert to his service, since his poor health hinders him from taking notes in exchange for tutoring Robert to help him gain fame and fortune. Initially, Ayrs behaves as

if Robert does not have a special talent to achieve his scheme, but in fact, Ayrs has already discovered Frobisher's talent, yet he does not give any hints about his plan and merely asks, *"will you stay for a few weeks, with a view to a few months? But you must accept a small salary"* (Mitchell, p. 59). His question obscures his aims but implies the desire to hold the young musician in the chateau as long as possible in return for a small quantity of money. What's more, his work shift is unclear. When Ayrs does not want to work, they do not write even a tune, yet if he desires, he wakes Robert up at five in the morning to have him write his tunes. In this process, he feels as if he is 'a golden boy' because of Ayrs's need for him. Despite his low salary, room, and temporary position in the Belgian high society, he cannot achieve his financial targets, but he still believes that Ayrs cannot do anything without him and does not demand a raise in salary. Nevertheless, the hunting game emerges when Ayrs is sure that he gets Robert under his thumb and mentions that:

> *You gather the raw material, I refine it as I see fit. All the Greats have their apprentices do it. How else could a man like Bach churn out new masses every week?" […] "they won't 'get' you! They'll get me! (Mitchell, p. 473).*

This moment can be accepted as the threshold after which Arys stops latent oppression and accelerates his pressure directly and harshly, but he does not regard the density of his expressions. This fallacy entraps Ayre, and he says, *"Reputation is everything. Yours, my disinherited, gambling, bankrupt friend, has expired"* (Mitchell, p. 474). Such a high dose of cultural violence destroys his resistance. Owing to his exposure to oppression since his childhood, Ayrs's move backfires. As an amateur oppressor, he uses the wrong bluff since the love affair is a part of Ayers's and Jocasta's plan to keep him in the chateau. Although the couple's plan may seem practical, one detail that they cannot consider is Robert's sensitivity to oppression.

Cultural violence is a strong and durable weapon to manage people, but the extent of it is a critical issue. If the oppressor uses less than the necessary

quantity to oppress the person, the psychological stimulus and the conditioning cannot function. On the other hand, if the stimulus is overdosed, the person exposed to it cannot bear it. When Ayrs's threats reach peak, they overbalance Robert after he insists, *"reputation is king of the public sphere, not private. It is dethroned by public acts. Disinheritance"* (Mitchell, p. 475). In spite of believing that the last dialogue empowers his conditions, Ayrs is not aware that Robert is on the verge of self-destruction. Whereas he aims to benefit from Robert's talents as much as possible, his act is the last straw that breaks the camel's back. Instead of bargaining with his sole source of success and joy in his life, he prefers completing his work and committing suicide. In fact, he is still unaware of exceeding the limits. His filing the criminal complaint just evokes Frobisher to finish his work of life. He comments, *"it is all perfectly hateful, hateful as my hypocrite father. I could ruin him. He's ruined me"* (Mitchell, p. 471). In addition to being a farewell letter to Rufus, the quotation above emphasizes the basic reason for Robert's sensitivity to cultural violence, as well. Although his decision to kill himself starts with Ayers's direct threats to him, Frobisher's last letter is filled with his anger toward his father. In this sense, the paragraph repeats and stresses the destructive side of bio-psychological development problems. The young artist's matters stemming from his id get worse as his disclosure of cultural violence increases.

Regarding emotional coercion in the futuristic world, *An Orison of Sonmi-451* exemplifies the price of political violence in terms of cultural violence. Initially, the Archivist questions whether they were happy as fabricants in the political system. Sonmi's reply is also the summary of the psychological burnout of the clones, and she states, *"If happiness is the conquest of adversity or the sensation of being valued and fulfilled, then of all Nea So Copros' enslaved clones we are surely the most miserable"* (Mitchell, p.193). The significant point about the reply is that Sonmi's answer is not

individual. She speaks for all her fabricant sisters as if their mood is the same, revealing collective unconsciousness. This proves they are not accepted as individuals in the system. When the whole system ignores people, the community's happiness does not seem possible. In addition to Sonmi's statements, her dreams are distinct clues about her emotional circumstances. She expresses, *"I used to dream often about seeing Hawaii over turquoise waves; of life in Xultation; we have nitemares, too; of angry diners"* (Mitchell, p. 189). Sonmi's dreams are significant elements in the novel since the conduct of cultural violence hinders all the clones from expressing or sharing their feelings with anyone. However, such practices do not erase the repressed emotions, so these feelings find another way to warn individuals to notice or remember the existence of strong emotions that have destructive potential in people's lives. The platform that urges Sonmi to strive and to save her psychological condition is her subconscious level. Another point to note is that Sonmi shares the same dream with other fabricants: residing in Hawaii after retirement. The dreams reveal the power of collective consciousness since the experience of the centuries for the servers takes place at their subconscious level.

Sonmi's dreams can easily be grouped into two categories: normal ones, which only affect her work life and her desire for retirement, and the second one is her fear of making mistakes in the dinery. In fact, her dreams are not anything different from the repetition of her daily life, since every day is the same for the clones. No imagination, no element of surprise, or shock takes place in these dreams. The emotional result of the restrained life shapes the clones' dream world, connecting psychoanalysis with (post)colonial violence. Furthermore, the dreams nurture her traumas, as in the case of Robert's experiences, as reminders of his traumas.

Dreams are helpful in Sonmi's life, providing temporary safety by letting

her know about the extent of the negative feelings and thoughts that she cannot bring back. As a defense system, suppressing hinders her from putting her life in danger since expressing anything against the existing system constitutes dangerous direct violence. Nevertheless, forgetting or never remembering means experiencing the same emotions without forming any reaction. The deficiency of reaction causes the protection of the bad system in practice. Furthermore, dreams are critical elements in *Cloud Atlas* because the chapter *An Orison of Sonmi-451* is narrated in interview style, so the experience is constricted through the Archivist's questions about the order in the futuristic fast-food joint of Papa Song's. Hence, the only way to learn Sonmi's emotions and thoughts is through her dreams to have a view of the impacts of cultural violence.

Apart from the psychological turbulence in the working conditions in Papa Song's, the civil life in the public sphere does not include a different approach. While the system ignores fabricants' emotional conditions, the public's attitude does not differ so much from the authority. Sonmi's lecture attendance reveals how people mistreat anyone who is different from them in terms of social status. Mitchell depicts the atmosphere in the lecture room and remarks, *"one hot ginseng, two dog-burgers!' […] 'this is our row. Go to the back. You stink of mayo'"* (p. 230). The students' humiliating approach to verbal violence demonstrates that they come from a class-conscious society. Their immediate reaction to Sonmi's entrance proves their learnt behaviors, which is a proof of social conditioning against clones. Although the clones are named as fabricants, their social status and people's behavior help to reveal the reality that they are, in fact, enslaved people. Thus, the fabricants experience otherness in the civilized world. In this context, people who occupy a subordinate position in society have been accepted as inferior in terms of knowledge and talents. According to this view, such people are obliged to the

leadership of people who are more talented, more educated, progressive, and more civilized. Thereupon, the hierarchy of representations is settled by justifying power relations and unequal conduct of the people in authority and the people who are defined as inferior. This structure helps the authority to construct its own system of hierarchy.

Even though Mitchell criticizes the system in Neo Seoul, he sheds light on the events in the academic sphere, as well. Kidnapping a fabricant for the sake of an individual research study and changing her whole life from her dorm to teaching her advanced courses, while she does not know how to read before her escape, puts hard pressure on Sonmi. She stays away from her sisters; she is humiliated by everyone who sees her in the public sphere, and has no private time or time to have fun with her peers. In other words, she is exploited. When her life before and after escape from the dinery is compared, no difference can be found. Thus, the legacy of (post)colonial enslavement carries on its existence through the conduct of violence on fabricants. Furthermore, studying too much causes her to fall into depression, and she mentions that:

> *What was all this knowledge for, I would ask myself, if I could not use it to better my xistence? I saw bleakness of the bigger picture. How would I fit in on Xultation nine years and nine stars later with my superior knowledge? (Mitchell, p. 233).*

In addition to getting much information in a very short time, having no experience with how to benefit from knowledge deepens Sonmi's depression. Also, a lack of epistemological background clouds her mind. In this framework, too much information throughout knowing the nature, validity, and scope of knowledge triggers Sonmi's emotional sensitivity. Like Christopher Marlowe's Dr. Faustus, who turns into Lucifer's slave for the sake of knowledge, Sonmi goes deeper into depression. In this sense, oppressive violence gains its output from introverted humans.

All in all, David Mitchell's novel, *Cloud Atlas,* directly sheds light on

how direct, structural, and emotional violence are constructed and their inorganic nature in civilization, human progress, and history, bolstered by (post)colonial discourse. Also, he spots the way (post)colonial violence is turned into the legacy of (post)colonialism through philosophical and psychoanalytical fundamentals in the violence triangle theory.

CHAPTER IV

YAA GYASI

Yaa Gyasi is an African-American novelist whose works deal with (post)colonialism, (post)colonialism, collective trauma, identity, sense of belonging, othering, and diaspora. Gyasi, the author of *Homegoing* (2016), *Transcendent Kingdom* (2020), and *The 1619 Project: A New Origin History* (2021), is considered one of the promising young African American authors. In *Transcendent Kingdom* (2020), she explores the portrait of a Ghanaian family devastated by depression, addiction, and suffering, and in *The 1619 Project: A New Origin Story* (2021), she reveals the history of enslavement in the USA and its influence in today's world. She was born in Mampong, Ghana, in 1989. Because of her father's job as a professor of French Literature, she and her family migrated to America in 1991 (Avenoza, 2020, p. 3). She grew up in various states, including Columbus, Ohio, Illinois, and Tennessee, because of his father's career. When she was nine years old, she moved to Huntsville, Alabama, where she calls herself a Southerner and lives in Brooklyn, New York.

Yaa Gyasi remembers being shy as a child and feeling close to her seven brothers for their shared experience as young immigrant African children in Alabama. She was born in Ghana, first moved to Columbus, Ohio, and resided in a crowded Ghanaian American society. However, she mostly grew up in Alabama. Furthermore, her family was a participant in the African Christian church since her family aimed to form a cultural identity connected with Ghana. Nevertheless, she has had the feeling of separateness from the African American communities in her milieu, particularly after she and her family moved to Alabama at the age of nine. It was the first time she became aware of the difference between race and ethnicity (Goyal, 2019, p. 477). This frequent move from one state to another after immigrating from Ghana at anearly age

causes a lack of sense of belonging to the community in which she lives and alienation from her African roots. Identity crises in her life constitute the basis for her first novel, *Homegoing.* Therefore, the diaspora caused her to take support from her books as her closest friends. Gyasi submitted to the Reading Rainbow Young Writers and Illustration Contest and received a certificate of achievement signed by LeVar Burton for the first story she penned at the age of seven. While she attended Grisom High School, she found inspiration after she read Toni Morrison's *Song of Solomon* to become an author. Gyasi received her Bachelor of Arts from Stanford University and Master of Fine Arts from the Iowa Writers' Workshop, where she earned a Dean's Graduate Research Fellowship (Reynolds, 2017, p. 105). Her first novel, *Homegoing,* focuses on the legacy of the slave trade as it impacts two sides of an Akan family.

Gyasi mentions the connection between heritage and identity, including a wide range of representatives of mimicry, hybridity, and alienation among the colonized as a result of the direct, structural, and emotional violence conducted on them for centuries. Furthermore, she spots the effect of trauma in terms of epigenetic developments for being a minority group and being exposed to supremacist policies. This matter causes the author to question the nature of home, nurturing the sense of belonging. According to the author, the existing institutional and emotional problems of African American people stem from the legacy of colonization and enslavement in the guise of black issues. At this point, she questions Western civilization, human progress, and history, which aims to legalize the heritage of enslavement and (post)colonialism. She mentions, *"[…] faithlessness of history and misrecognitions across the Atlantic, the shifting meaning of blackness, the benefits of creative writing programs for budding writers, and the restorative power of fiction"* (Goyal, p. 475). The author insists that an analytic focus on time and the way in which enslavement and racism are institutionalized in the United States is a significant point in dealing with (post)colonial history in Ghana and the United States. Considering

these elements helps Gyasi with the structure of the novel by passing through twenty years at a time in each chapter. Hence, she triggers a sense of the whole course of history all at once (Goyal p. 476). Hence, she constructs the framework of *Homegoing.*

The novel won the 2017 American Book Award for her contribution to diversity in American Literature, the National Book Critics Circle's John Leonard Award, and PEN's Hemingway Award for debut fiction as the best first book. It was also awarded the National Book Foundation's 2016 award for '5 under 35' (Avenoza, 2020, p. 2). Additionally, she received the Granta Awards as the Best Young American Novelist (2017), the Vilcek Prize for Creative Promise in Literature (2020), the Great Immigrants Award from Carnegie Corporation of New York, and the Royal Society of Literature as International Writer (2023). She was also shortlisted for the *Transcendent Kingdom* Women's Prize for Fiction in 2021. Her short stories have been published in African American Review, Guernica, Callaloo, and Granta. She remarked that she has great admiration for Toni Morrison's *Song of Solomon,* Gabriel Garcia Marquerez's *One Hundred Years of Solitude,* James Baldwin's *Go Tell it on the Mountain,* Edward P. Jones's *Lost in the City,* and Jhumpa Lahiri's *Unaccustomed Earth* as inspiration. The author is inconfused about her prominence as an Afro-American writer. She wrote an article in the Guardian in March 2021 about the recent popularity of *Homegoing* during the Black Lives Matter protests. She explained that:

> *While I do devoutly believe in the power of literature to challenge, to deepen, to change, I also know that buying books by black authors is but a theoretical, grievously belated, and utterly impoverished response to centuries of physical and emotional harm (The Guardian).*

Gyasi's expression above reveals how deeply she believes in the potential of literature to respond to any injustices of direct and cultural violence by paying attention to African American authors and stimulating empathy in society. She also states, *"fiction—reading fiction and literature—became a way*

of holding on to or better understanding people" (The Guardian). Therefore, she implies that readers can have a more meticulous perception of human nature through literature.

When Yaa Gyasi's two novels are considered, the norm of family wounds and pain can be detected as the most common points between *Homegoing* and *Transcendent Kingdom.* The roots of these matrilineal systems come from the racial inequality in the American diaspora. Both novels shed light on the portrayal of African American families as immigrants hunted by structural violence and imprisoned in racial violence, nurturing institutionalized discrimination that socially, economically, and politically destroyed African American families and communities. The author aims to illustrate the violence that African American people are exposed to, functioning as an intersection of the past and the present.

The evaluation of the historical violence and cultural memories submerges the wounds of centuries, implying the continuity of unjust authority and power, requiring recognition of their impact on the lives of the black migrants. Thus, the author refers to the impacts of the historical oppression and neoliberal imperialistic (post)colonial economy for the sake of capitalism, which is constructed through the mother-daughter relation to deal with discrimination, racism, oppression, and violence in both novels. Another critical point revealing Yaa Gyasi's literary view is her approach to memory, enabling reconnection to racial trauma that minority groups continue to experience by Western supremacist authority, which may be triggered through firsthand experiences of structural violence and experiences of vicarious trauma through the irresistible presence of racial discrimination against black people as the legacies of historical trauma (Mikić, 2023, p. 102). Therefore, the author illustrates the way the African family preserves memories of genealogy.

The author does not hesitate to demonstrate the loss of family members,

focusing on mother figures to underline the faithlessness of history, racial discrimination across the Atlantic, and the shifting expressions of blackness. While she navigates through history, memory functions to focus on migration in the present in relation to longer histories of racial dispossession on both sides of the Atlantic (Goyal, 2020, p. 475). Hence, returning home becomes possible as a survival tactic and the first and hardest step to face (post)colonial traumas in terms of the author's point of view in order to compensate for the diffusion resultant from migration taking place in the context of globalization by obscuring borders and causing new meanings in the 'other's life. Yaa Gyasi explained in an interview with Yogita Goyal that she has been to Cape Coast through the research fellowship she earned and details her inspiration for her first novel. She expresses that:

> *Tour guide told us that the British soldiers that lived up above would sometimes marry the local women—that one sentence was the thing that triggered this whole idea for me. I was picturing what it would've been like to be a Gold Coast woman living in this palatial space that had dungeons underneath and what did they know of the dungeons. That's a more complicated and more interesting story—and I think a more human story (Goyal, 2020, p. 480).*

Homegoing has been embraced by (post)colonial readers and critics, making it a debut novel. The novel is narrated in a neo-slave narrative. It is about two Ghanaian half-sisters in the 18th century who have parallel but different lives. While Effia, from a Fanteland father, marries a British Governor, Esi, from an Asanteland father, is captured and sold to the British colonizer to be resold in America. The story goes on with seven generations, who are exposed to racism, discrimination, and oppression in various ways. Hence, the story starts from Ghanaian shores and goes on in England, American plantations ranging from Mississippi to Georgia, followed by Pittsburgh mines from the American Civil War and Reconstruction Period to Jazz Age Harlem. While the author reveals two different lives spanning three continents, she also reveals different versions of slavery across eight generations.

4.1. Homegoing: Variations of Enslavement in Six Generations

The frequent conduct of direct violence in *Homegoing* makes it a significant work to analyze within the framework of the (post)colonial literary theory by conducting Johan Galtung's violence triangle theory. Initially, the first representative of direct coercion is the fire when Maame starts to run away from her enslavement and let her tribe know that it is the best time to attack the Fante tribe since the fire takes place at night when the Fante holds a special celebration with a heavy drink of palm wine, so it is the weakest time for Asante tribe to defend itself. The result of the fire to end displacement is absolute destruction for Fanteland, and Gyasi remarks, *"memory of the fire that burned then fled, would haunt him"* (Gyasi, 2016, p. 3). Cobbe's view about the outcome of the fire is an initiative perspective in *Homegoing* since the reason behind such a great fire stems from escape from (post)colonial chattel enslavement and rape for people like Maame, since she is stolen from her homeland during tribal wars, like Ajarry in *The Underground Railroad,* which is the first representative of displacement in the novel. Furthermore, the setting of fire for (post)colonial purposes represents how direct violence can affect more than one generation. The fire may not cause the death of people. Still, the devastation of the soil via (post)colonial policies, water, and air in the forests destroys the ecosystem and lays the path for infertility of the land, malnutrition, environmental problems, and poverty.

The extent of direct violence in the novel enables us to analyze the work in terms of the physical damage that the characters are exposed to. In Johan Galtung's definition, direct violence means somatic hurt to human beings. Additionally, he delineates the term as *"increasing the constraint on human movements - as when a person is imprisoned or put in chains"* (1969, p. 169). In this sense, Maame's imprisonment as her first displacement and her exhibition in the center of the village as an object are the earliest images of

direct violence in *Homegoing* through somatic incapacitation and causing constraint on human movements. At first, Maame's entrapment may not seem like a (post)colonial act from an imperial country. Still, the sale of the enslaved people to the British governorship by the African tribes is the core of the direct violence in the novel. The aforementioned quotation reveals the evaluation of the 'overflow of enslaved people'. Cobbe claims, *"we work with the British, Effia, not for them. That is the meaning of trade. When I am chief, we will continue as we have, facilitating trade with the Asantes and the British"* (Gyasi, p. 8). Cobbe, as one of the most important men in his tribe, cannot help but admit the inclusion of the tribes in the (post)colonial acts, although he and people like him claim that they carry out this trade to improve their tribe and make it more powerful. When the right time comes, they will end this commerce. Nevertheless, this date never comes, and the tribes become one of the most significant participants in the development of British imperialism in Africa.

One of the most common kinds of direct violence is kidnapping free people from their hometowns by stealing them in tribal wars. These acts constitute two sides of the coin. The first side refers to tribal wars in Africa. *Homegoing* includes tribal conflicts for the sake of authority. The point that the chiefs ignore is that they are all from the same root, but differ in terms of the degree of kinship. While the Asante and Fante tribes are so close from the perspective of consanguinity, the real reason behind the tribal wars requires attention. The article, titled *Tracing Contemporary Africa's Conflict Situation To Postcolonialism: A Breakdown Of Communication Among Natives* (2009), stresses the source of the issue and states that:

> *Africa witnessed one form of violent conflicts or the other virtually unprecedented in the life of a typical African… Similar was the divide and rule method, which alienated Africans from Africans. This method characterized the policies of the various (post)colonial administrations (Afisi, p. 59).*

The quotation highlights that the nature of the conflicts in Africa stems from the British imperial policies to control the whole continent and expand forcibly beyond its borders. The most feasible way to deal with such a large and high population was the method of divide and rule. Therefore, (post)colonial processes benefited from conflicts among tribes and hindered their union to manage them despite the distance between the continents. The other side of the coin that reveals the reason for kidnapping free people is for the sake of (post)colonial trade. The predatory tribes enslaving people used the enslaved community, as they were necessary for the needs of the tribe and their families. The redundant captives were sold to the British governor on the Gold Cape Coast, in Sadi's words, explicitly (post)colonial-minded imperialism. While the first side of the coin serves indirectly for (post)colonial acts, the other side directly cooperates with the colonizer. In all conditions, they constitute a representative of direct violence.

The physical circumstances in the dungeon are a part of the direct violence, in addition to the beatings by the soldiers in the Castle. The extent of dirt in the dungeon consists of violence, and Bufacchi delineates the term as causing or bearing a high possibility of leading to wounds, death, psychological damage, maldevelopment, or deprivation (p. 197). When the degree of violence in different variations is considered, the existence of direct brutality is not open to dispute. The soldiers in the dungeon aim to subjugate the new captives through their own system as a symbol of racial superiority. They also want to take the authority of the native slave traders to acquire their power. Therefore, abuse, rape, persecution, maltreatment, and torment serve the benefit of the British soldiers in the Castle. As for the features of the slave dungeons, the enslaved people share a small dungeon and eat, sleep, and spend their time in the same place. They do not have the opportunity for hygienization since they have to use the dungeon as a restroom. It is never clear when they have food and water, so every drop of water and food is priceless for the captives. The quality

of the food is also a problem since they do not know what they eat, but they know that they eat whatever is given to survive. Gyasi demonstrates that:

> *Waste on the dungeon floor was up to Esi's ankles. There had never been so many women in the dungeon before. Esi could hardly breathe, but she moved her shoulders this way and that, until she had created some space (p. 46).*

Considering Esi's depiction of her dungeon, her circumstances and environment are consistent with Bufacci's definition of violence. In addition to his expressions, Esi's utterances reveal the general conditions of the new enslaved people as captives. The overcrowded cells, the health problems women have, and the inadequate space even to sit exemplify the maltreatment and deprivation in the Gold Coast Castle.

One of the most common kinds of direct violence in the (post)colonial period, rape, also takes place in *Homegoing,* as in the case of Cora in *The Underground Railroad.* Esi, neither a child nor an adult, is exposed to rape. Rape is not merely a way of controlling the enslaved people to subjugate, but it is also a kind of entertainment for the British soldiers when they are drunk. As soldiers away from their hometowns and families, they think that it is not an un-Christian or un-British act since they do not consider enslaved people as human, not Christian, and they are merely uncivil barbarians and an inferior race in terms of social Darwinism. In this context, the rape of Esi is the soldiers' natural right to have some fun in the savagery. Nevertheless, this is a type of direct coercion through discrimination. As a child, Esi cannot protect herself and becomes one of the victims of (post)colonialism. Gyasi remarks, *"he put her on a folded tarp, spread her legs, and entered her. She, but he placed his hand over her lips"* (p. 48). Although Esi is neither eligible to marry nor have a sexual relationship with a man, she cannot find a solution to get away from the drunk soldier. While rape is a crime on its own, rape of a child is an extreme version of violence, and it is against children's rights. Russlynn Ali (2021) states that:

> *Sexual violence is ingrained in the foundation of the United States, and so is its*

> *intersection with race. When Christopher Columbus colonized what is now the United States in 1492, sexual violence was a key locus of control used to assert power over Indigenous women. Many survivors of this violence were nine to ten years old (p. 19).*

According to the quotation above, direct violence against Indigenous women has a long history in the (post)colonial history of America. The beginning of the discoveries in overseas countries included sexual violence for subjugation, even before the settlement in America. The most unacceptable side of the detail is the age of the captives who were exposed to sex trafficking. Ali goes on explaining the act of sexual violence by stating that sexual violence and rape culture have been interwoven into the legal system since its inception. American colonies delineated the term as *"carnal knowledge of a woman 10 years or older, forcibly and against her will"* (Ali, 2021, p. 18). It means the concept of rape excluded male survivors and normalized any acts that would now be accepted as legal rape. Furthermore, it did not support legal protections for women of color, as many states excluded both free and enslaved Black women from their rape laws. Afro-American women were also victimized by a 1662 law stating that any children born from intercourse between an enslaved woman and a white man were not legally free. This law did not put any preventive warning to white slaveowners who rape enslaved women, effectively legalizing sexual violence against Black women (p. 19). Under these circumstances, the soldiers in the dungeon do not commit any crime from the colonizer's perspective.

The environmental (post)colonial themes also take place in *Homegoing.* The destruction of the ecological system in the colonized territories since the colonizer's capitalist benefits are included in the title of direct violence to subjugate (post)colonial markets, like white people in *The Underground Railroad,* who burned the majority of Tennessee for the cotton trade. Setting fire to the rival tribes to plunder them is common. Esi mentions, *"Big Man and*

the other warriors would go into nearby villages, pillaging the land, sometimes setting the grass on fire so that people from three villages over could see the smoke" (Gyasi, p. 41). As an indirect (post)colonial act, fires cause serious damage to the folk. The people exposed to such violence lose their homes, food, and fertile soil. These negative sides of the fire are the short-term impacts on the region. Regarding the long-term influence of environmental damage, Joshua Castellino states, *"this replaced sustainable circular economies with consumption-oriented profit-motivated drives that are still venerated as progress despite scientifically backed evidence of the damage they cause to biodiversity, communities and the planet"* (p. 97). In his view, the destruction of nature based on the colonizer's economic benefits not only causes damage in the colonized territories but also permanently impacts the whole planet.

Life on the South plantations was not easy for the captives who reached America. The factor affecting the degree of direct violence was up to the slave masters. Henry Louis Gates states, "living conditions of enslaved people remained almost totally dependent on the disposition of individual masters" (2014, p. 82). In this view, there were no rules or legislation to define the status of the enslaved people, which means that every slave owner constituted his own law to manage the enslaved people as a kind of oppression, since enslaved people were not recognized as citizens. Referring to Esi's exposure to direct violence because of speaking her native language on the plantation, whipping is inevitable, and Gyasi utters:

> *Esi had spoken to her in Twi until their master caught her. He'd given Esi five lashes for every Twi word Ness spoke, and when Ness, seeing her battered mother, had become too scared to speak, he gave Esi five lashes for each minute of Ness's silence (p. 71).*

Esi's experience as a result of speaking in her native language may sound strange since she was not born in America, and she has no education in the

dungeon to speak English. Moreover, the masters do not arrange a system to teach English. Instead, they merely forbid all enslaved people to use their native language to eliminate their cultural heritage, and to make them forget their past. Esi's case is more shocking because she speaks Twi when no ruler on the plantation is around her. Hence, her experience reveals that enslaved people are always under surveillance. At this point, the harshness of the punishments reveals the masters' inhuman and racist conduct. It is explained, *"Enslaved people spoke African languages, which often instilled fear in Southern plantation owners. Plantation owners worried that the people were plotting against them"* (Rodriguez & Pearson, 2020, p. 29). Rodriguez and Pearson's statement demonstrates that the slave owners in the South were always on alert about a possible revolt, silencing them by oppression and not providing conditions to learn English. Such oppression is also evidence of the colonized people's cultural heritage and the resilience of African tradition while they are exposed to such brutal circumstances.

The enslaved people's struggle to preserve their practices in secret in the South included punishment and constant abuse. This fear of the likelihood of an uprising reveals that the conduct of harsh direct violence causes fear of exposure to direct brutality for the masters. Thus, the waiting for a reaction to coercion causes the slave owners to apply more direct violence, which is reflected in the extent of cruelty in the period of Southern colonization, as Cora is whipped. Also, this communication reveals Said's master-slave binary dialectic. The commercial situation stimulates slave owners to repay every loss of cotton through direct violence. "*Relationship of power, of domination"* (Said, 1978, p. 5) is fundamental to further the cotton trade. Hence, the metaphor of Hell signifies the harsh conditions and oppression that Afro-Americans have to endure. Nathaniel Welnhofer (2017) states, *"slave work was a literal Hell on Earth. By referring to the plantation owner as the Devil, she illustrates the fear that the slave masters instilled into them"* (p. 8). The paragraph demonstrates

that the enslaved people are exposed to unlimited punishment. While the Whites force their enslaved people to live in line with Christianity and become representatives of good Christianity, they just model the Devil to control their enslaved community. When an enslaved person's spouse makes a mistake, both husband and wife are beaten. However, they do not whip them at the same time. First, the husband is beaten, and the wife is forced to watch. Then, the husband is forced to gain consciousness to watch his wife's punishment. Gyasi expresses, *"she could not lift her head, so the Devil lifted it for her. He made her watch. He made them all watch"* (p. 87). Although Ness is innocent, her punishment is twofold: the first level includes scourging, and the second level is the scars because of that beating, which hinders her from working in the house anymore. No women with scars are allowed to work in the house, so they are sent to cotton plantations. Such oppression can be merely associated with domination. The desire to control each enslaved individual can be explained by an overdose of power.

The next generation following Ness is H at the end of the Fugitive Slave Act and the beginning of the Reconstruction Period. When this period is taken into account, the rise of the exploitative convict-lease system is one of the most critical aspects of the Reconstruction period in the Afro American history and the novel. Matthew J. Mancini states in his book, titled *One Dies, Get Another: Convict Leasing in the American South, 1866-1928* (1996), *"persons convicted of criminal offenses were sent to sugar and cotton plantations, as well as to coal mines, turpentine farms, phosphate beds, brickyards, sawmills and other outposts of entrepreneurial daring in the impoverished region"* (p. 1-2). The quotation helps to understand the politics and the economics of the period, in Said's view, direct domination. The greed and indifference to human beings in the South focused on the Yankees' perspective in the field of criminal justice. The system clustered together all the leading themes within the institution, such as fear of worker shortage, racism, the death of the capital, and hair-trigger

violence. Hasting Hart expresses, *"before the war, we owned the negroes. But the convicts, we don't own 'em. One dies, get another"* (Mancini, 1994, p. 3). According to Said, justification of enslavement or arguments of (post)colonial exploitation are common among (post)colonial writers (Said, 1978, 14). If H's arrest is considered, Mancini's explanation will be enlightened by revealing how this unjust system was nurtured in the justice system.

H is charged with 'looking at a white girl'. Although he does not know why he is charged, he is hired by a Birmingham company in the state of Alabama in 1880 on the fifth day of his arrest for nineteen dollars per month for nine years. The working of the convict system comes to the surface when Afro-American men are arrested without committing any crime as a form of oppression. If the white policemen claim that a black man is guilty, their statement is enough without any complaint or evidence. Furthermore, the story and Mancini's work demonstrate that Afro-American defendants are not allowed to have a lawyer to defend themselves. In this context, the defendants must either pay the fine or be imprisoned for at least nine years. When all these circumstances are taken into consideration, it is not possible to find any remnant of justice for Afro-American people, which furthers the legacy of (post)colonialism in the novel.

Another representative of the direct coercion in *Homegoing* is the work conditions in the mines, as exploitative structural violence like Sonmi experiences in *Cloud Atlas.* Afro-American people are known for their athletic and high figures, yet working in the mines below 650 feet tunnels requires small but strong laborers. Hence, hiring a convict like H, as a very tall man, is not reasonable for the job. However, his strength and low fees make him a favorable candidate for tradesmen. However, direct violence is not limited to the disadvantageous features of H, and each convict has to reach the ten-ton quota so as not to be whipped till death. The harsh conditions force the convicts, and H

misses the target merely one time in nine years because of excessive work hours, and he remarks, *"can't feel my arms, I don't want to die"* (Gyasi, p. 163). Being the hardest working and strongest laborer never enables ignorance of small faults in the system and requires scourging, even if the convict is H, who uses both his arms to shovel coal to hinder his white friend from death. Regrettably, these are not the only patterns of violence in the novel.

H is aware that the dust in the mines destroys miners' health, revealing economic (post)colonial violence. He remarks, *"ain't no way to keep from breathing the dust, doc." The sentence reveals his poor English and lack of education, and it also underlines Kojo's belief in the importance of education by naming his children alphabetically, and he claims, "Hell, most of the men in this room are halfway to death as it is"* (p. 170). He stresses that the long hours in the mine without enough clean air and sunshine cause problems in the miners' lungs. However, this situation is worse than H knows. The doctor of his union illustrates, *"lives are worth fighting for too and continued to speak about the signs of black lung"* (p. 171). Hence, the doctor gives more details about the direct violence as a result of the work conditions in the mines, malnutrition because of the low salaries, and deficiency of sunlight for working long hours without clean air, as a result of (post)colonial subjugation. The doctor implies that the workers' work conditions constitute a greater threat to their lives than the amount of their salary. Therefore, he highlights a more serious fact, which was one of the most prominent issues of direct violence during the Reconstruction period. He steers workers' attention to more fundamental problems. In this way, he spots the fact that the legacy of (post)colonial enslavement finds its place in terms of direct brutality by ignoring the work conditions in the dangerous sectors.

H illustrates how mine workers are hunted to exploit and remarks on how their legal strikes end in deaths because of police violence. What's more,

the police did not care whether they shot a child or a woman. They did not pay attention to whether the people they killed were from the strike or were only a passerby. Being an Afro-American was enough to stare down the barrel of a police officer's gun. Gyasi mentions, *"the boy who had wet himself started to run. He was nothing but a blur in the corner of H's eye before the gunshot went off"* (p. 174). H's observation reveals that police prefer shooting to stimulate a harsher reaction from the strikers. Thus, they can arrest more people to hire in the convict system. H becomes aware of the nature of police violence in their period and tries to prevent such a policy. However, this act turns into a legacy of (post)colonialism, and police violence is still an issue of Afro-American development. Many black people do their best not to interfere with police, and the statistics state that black people do not trust the justice of police officers. Moreover, H's struggle to advance by unions like whites is a representative of mimicry, which conforms to the dominant strategic function of (post)colonial power (Bhabha, 1994, p. 86). Thus, H pursues Bhabha's dream of post-Enlightenment civility.

Rape from the missionaries is both a legacy of (post)colonial acts and the output of the gendered violence in *Homegoing.* Missionary enterprises are followed (post)colonial conduct in Africa, so setting up new schools, churches, and orphanages via missionaries is an inevitable part of it. This institution contributed to direct violence and gendered violence through the participation of religious commissaries. Gyasi expresses, *"she had thought she would have to stay with the Missionary forever, playing his strange game of student/teacher, heathen/savior, […]. "You are a sinner"* (p. 185). Gyasi's remarks illustrate that rape frequently took place in colonized territories for domination. The worst circumstance than rape itself is that the majority of people who are exposed to such violence are African children, and they are not aware of what they have gone through. Akua has no idea what the priest did to her as a child.

The priest's act reminds one of Bhabha's view of normalizing the (post)colonial state. Although the missionary gives "rigorous Christian education", he does not put an end to raping female children. To make matters worse, he teaches his act as a 'teacher-student game' under the title of homeschooling. Therefore, the missionary does not fulfill his responsibility and his mission to teach his religion.

The issue of (post)colonial rape is not limited to the abuse in the novel. When the missionary cannot control his anger because of Abena's extramarital affair and her pregnancy, violence is his only choice to clear away her sins. In his view, repenting is the only way to save the infidels, whether by force or voluntarily. What he cannot perceive is that Abena is not Christian. However, his brutality goes on, and the author explains, "she didn't want to go, but I— I forced her. She thrashed as I carried her through the forest, to the river. She thrashed as I lowered her down into the water. She thrashed and thrashed" (p. 189). The missionary's tyranny continues by taking the corpse to the forest and burning it. As a man of religion who has to avoid un-Christian behaviors, he does not hesitate to resort to (post)colonial violence to preserve his superiority. His addiction to oppression makes him blind to the fact that his actions have no relationship with any belief system. Therefore, his power poisons his sense of mission. Hence, the desire to preserve authority exceeds his religious duties.

The final symbol of direct coercion that comes during the civil rights movement is the deaths because of unexpected attacks, even in the daytime. Gyasi pens, *"Reverend George Lee of Mississippi was fatally shot while trying to register to vote. Rosa Jordan was shot while riding a newly desegregated bus"* (p. 246). Another significant point about this case is that this event literally took place in America. The case document states, *"Reverend George Lee, an African-American minister active in voter registration drives, was shot and fatally wounded in the face, while driving"* (U.S. Department of Justice, n.d.). The author does not restrict herself to this case and expresses another case. She

explains, *"Rosa Jordan was shot while riding a newly desegregated bus in Montgomery, Alabama. She was pregnant"* (Gyasi, p. 246). Gyasi's allusion supports the validity of such events, and she expresses, *"Rosa Jordan, a pregnant black Montgomery resident, is shot while riding a bus"* (Kinginstitute.stanford, n.d.). When the cases are taken into account, the extent of direct violence in the 1950s as the legacy of (post)colonialism may be shocking since these events took place while the victims were in pursuit of their daily lives. They were not on a strike, boycott, or rebellion.

Gyasi's allusions illustrate the extent of violence during the 1950s. Such cases demonstrate that violence dominated every corner of life in America's mid-twentieth century. By preferring two events from African American people, the author serves one of the main functions of (post)colonial literature by rewriting the past. In this sense, she reminds her readers of the history of the Afro-American diaspora, just like Toni Morrison advises (post)colonial authors. Additionally, her writing helps the reader to perceive the turmoil in the twenty-first century of the USA in terms of racism, Black Lives Matter, and the Call Her Name Movement.

The structural violence in *Homegoing* is the dominant part in terms of brutality. The author aims to explain that (post)colonial trade is a complex issue beyond tribal rivalry, like in the case of the Moriori and Maori wars in *Cloud Atlas.* The tribe chiefs are also aware of this fact and do their best to increase the rivalry among the colonizers. In this sense, Dominique Haensell (2021) utters, "*Homegoing* also mobilizes the tropes of displacement and return" (p. 151). This displacement and enslavement are the collaboration of the local tribes and the colonizer, so Haensell adds, *"'fullness of slavery' that starts with acknowledging the 'evil' in one's own home, but it also indicates the notion of an alternative diasporic historiography"* (p. 151). Thus, he confirms the strict relationship between African chiefs and imperial authority to economically

dominate the colonized markets. While focusing on this trade, the responsibilities of each participant are noteworthy. Quey, as an Afro-American coming from Governor James and Effia's roots with higher education in England, his expressions reveal the core of the trade, and he claims, *"safer? Why? Because the British don't tramp through bushland finding slaves? Because they keep their hands clean while we work"* (Gyasi, p. 61). The quotation reveals that Quey is highly aware of the unjust division of labor.

Yaa Gyasi centers on Esi to shed light on the ungracious issue in the history of Ghana. Particularly, she centers on the 'question of complicity of Ghanaians in the 'slave trade' (Goyal, 2020, p. 481). Esi, the daughter of Asante warrior Big Man and his third wife, Maame, is stolen by Fante slave traders who sell African people to British imperial traders. Rebecca Shumway states in her work, titled *Castle Slaves of the Eighteenth-Century Gold Coast (Ghana)* (2014*), "Gold Coast hosted by far the highest concentration of European-trading posts on the African coastline"* (p. 85). Hence, the territory sheltered the slave trade with its destructive impacts. The political and economic collaboration of African tribes with British traders takes place even in the first chapter of the novel and sheds light on how deeply the European colonization of the African continent has destroyed the internal relationship among various tribal powers to create conflict to nurture imperial capitalism. In Said's view, 'oppression and persecution by imperialism' occur to support trade. David B. Davis (2006) maintains that:

> *All of the enslavement of Africans was carried out by other Africans", for nearly four centuries West Africans had been devising techniques, including war, to enslave other Africans – usually members of other lineage or ethnic groups – to sell to European and American traders (p.13).*

The local tribes assault rival tribes and join successive wars, so they experience attacks, plunder, and fire from other tribes, and they are always alerted to defend their territory. In other words, their work does not end with

only capturing people. What the British do is merely to pay the price for the enslaved people, which is a very low quantity compared with the cost that the tribes pay, which includes the money they earn from the colonizer. Defending their territory costs them much more than they can account for.

The chiefs' target to prosper in their village never becomes a reality since their income does not meet their expenditures. Hence, the tribes never become winners in this trade with the colonizer. While the chiefs plan to prosper in their villages, they ignore the policy of (post)colonial displacement by losing family bonds, which also kills the nation of origin. Esi's Middle Passage to leave Cape Coast Castle mirrors the dark side of boarding the ship. Esi explains, *"the scent of ocean water hit her nose. The taste of salt clung to her throat"* (Gyasi, p. 49). Being near the ocean causes hydrophobia in her. Furthermore, all of Esi's descendants have this phobia, and even her great-great-great-grandson, Marcus, hates the ocean. Thus, the ocean turns into a symbol of the coerced diaspora that Esi and thousands of other Africans have experienced. The ocean is frequently involved in (post)colonial literature, although it is a symbolic theme for the coerced diaspora. Even though Gyasi prefers referring to the Middle Passage and the ocean in an indirect way in *Homegoing,* the transatlantic voyage becomes a turning point in Esi's and her generation's lives.

Although Effia's descendants do not have the freedom of their predecessors' abatement from the slave trade, which begins with James and Effia's son, Quey, he is always in pursuit of convincing himself about not betraying his African roots and getting rid of the sense of guilt for taking part in the slave trade. This point verifies Bhabha's remarks on hybridity, and he claims, "the moment of aesthetic distance that provides the narrative with a double edge, which like the coloured South African subject represents a hybridity, a difference "*'within', a subject that inhabits the rim of an 'in-between' reality"* (1994, p. 13). When Quey is under pressure to work for the

colonizer, he hides behind a defensive mechanism and convinces himself that another person would do the same job if he rejected it. Even if he had the opportunity to enable better conditions during the Middle Passage, he believes he is not to be blamed on this trade. Hence, he represses his common sense. Nevertheless, his repressed thoughts and emotions are transmitted to his son James. He understands how the slave trade deeply destroys African people's lives and respects their great pain. Nevertheless, he is not strong enough to act against economic violence. Hence, he prefers escaping from violence rather than fighting against it, while H, Willie, and Sonny do their best to respond to violence. However, he again confronts the impact of (post)colonial trade, so his dream of freedom from it never leaves him. His family's involvement in the slave trade gives way to his seclusion from his new village, being called a hybrid.

The story of economic (post)colonial violence, which starts in Africa, flourishes in America. However, the system is constructed on racism by keeping the work conditions for enslaved people at the minimum level. Gyasi expresses, *"he gave them five-minute breaks every three hours"* (p. 71). Ness's accounts about his owner, Thomas Alan Stockham, in Alabama, are ironic. She says he is a good man, but when she explains the enslaved people's work conditions, it is understood that he was not a better owner than the rest of her owners. Ness also remarks, *"in Hell, she had learned to eat standing up. Picking cotton with her right hand, shoveling food in with her left"* (Gyasi, p. 74). Ness's life conditions demonstrate that the enslaved people have no idea about humanistic and fair conditions in plantations. The fact that they are working for three hours under the southern sun and have only five minutes to rest is a reminder of Sonmi-451's expression that rest is a waste of time for fabricants. In this sense, neither the fabricants nor enslaved Afro-Americans are nurtured with the same structural violence. While Ness says that she eats her meal and at the same time goes on picking cotton since she does not know how to eat and rest, the imperial

capitalist system does not put them in the position of human beings.

The policy of displacement does not end with the transatlantic voyage. Bhabha states that *"each 'unhomely' house marks a deeper historical displacement"* (1994, p. 13). The enslaved people brought to America were separated from all of their connections with Africa. Therefore, the first step is to forbid every act or speaking to their mother or siblings. In this context, the enslaved individual may preserve only habits that they acquire through enslavement to enable acculturation. Orlando Patterson expresses in his book, titled *Slavery and Social Death* (2018), that the policy of alienation that permeates the majority of the enslaved people in a way that can be linked to Ness's estrangement from her family ties, per the enslaved people's own denial of their families and obligations. H is also isolated. Patterson explains that:

> *Formally isolated in his social relations with those who lived, he also was culturally isolated from the social heritage of his ancestors. He had a past, to be sure. But a past is not a heritage. Everything has a history, including sticks and stones. Slaves differed from other human beings in that they were not allowed freely to integrate the experience of their ancestors into their lives (p. 5).*

While the enslaved people are separated from their motherland, they are also exposed to genealogical isolation, like Ness and H, because they have limited knowledge of Akan culture, just like Ajarry is separated from her family in *The Underground Railroad.* The separation from their families is widespread among millions of Afro-American enslaved people who have failed to transmit their family lineage and lost their past. Ness is a representative of the fragmentation of family heritage because of structural violence. While she works in Alabama, Mississippi, and Georgia, she learns that these states forbid speaking any language except English to erase the enslaved people's racial heritage. If they speak, they are whipped by the state. Furthermore, the owner of the enslaved person can whip their enslaved worker after s/he is punished by the state. In this context, it is not possible to pass family heritage on to descendants.

Esi tries to preserve her native culture by teaching Ness, particularly her native language, as a connection to her home country and identity. However, her struggle to protect her touch with Ghana fails when her white master notices her speaking in Twi. Therefore, white supremacy extends its scope to the linguistic structure, which is represented by the imposition of white supremacy through the English language as an apparatus of oral communication in Southern plantations (Bernardi, 2022, p. 24). As Esi could not construct a bridge between Ghana and America through language. Furthermore, all her descendants lost their relationship with the Ghanaian past. When Esi tries to speak in Twi with her baby, Ness, her owner punishes her with five lashes for each Twi word. Because Ness sees her mother in pain, she becomes too scared to talk, so Esi is again whipped five times for each minute that Ness does not speak. Said states that the colonizer-imposed language and cultural values to replace the languages of the Oriental people (1978, p. 108). Hence, he stresses the impact of language for exploitation.

Another structural prohibition in *Homegoing* is naming Afro-American children with African names. Although Esi wants to name her daughter 'Maame', Esi is whipped for it until she cries out *"My Goodness!",* which she says without thinking since she does not know where she has learned it. Because of the fact that she says this phrase, she believes it must be divine. In this sense, the structural violence that aims to inoculate Western civilization achieves its target. Ira Berlin stresses (2004) that plantation owners usually prohibited newly arrived enslaved people from their connections to their mother country, beginning with the prohibition of African names on American lands to form an identity for enslaved people. Mathison, from *Homegoing*, an underground railroad conductor, is aware of Berlin's account of the justice mechanism on native languages, and she hears Ness's Twi lullaby, although Ness does not know what her lullaby means or which language she uses while singing it. She insists on political alienation and says, *"taking away your name is*

the first step" (Gyasi, p. 118). In this case, enslaved people being repressed through language is a significant representative of structural violence. The abolishment of slavery in Britain also has a position in *Homegoing.* Quey is the one who is perplexed about this development. However, Gyasi's craft of reflecting an imperial policy of nearly four hundred years of Ghanaian (post)colonial past finds its place, and she expresses that:

> *We could not sell our slaves to America anymore, but did that stop the tribes from selling? […] It's a question of who will own the land, the people, the power. […] The British had no intention of leaving Africa, even once the slave trade ended. They owned the Castle, and, though they had yet to speak it aloud, they intended to own the land as well (p. 93).*

Yaa Gyasi's expression helps to summarize the route of slavery and the Middle Passage from Ghana to America, like voyages from Benin to Georgia in *The Underground Railroad.* In this context, the abolition of enslavement in Britain does not change the colonizer's target in Africa. David Richardson (2010) claims that the main reason for British abolitionism results from ideological and economic changes related to the period of revolutions, including the British Industrial Revolution (p. 127). In other words, Britain does not need enslaved people in its land anymore. After that period, they demand the natural resources and domination of every system in the colonized territories instead of human power. Therefore, the author stresses that enslavement will change on the surface, but its function will be the same in the colonized lands. In Habib's words, *"nothing has changed in strategy"* (2005, p. 748). Hence, Gyasi explicitly urges her readers to be aware of the indirect conduct of (post)colonial enslavement as a (post)colonial heritage. She insists that structural violence exists in every corner of enslaved people's lives, and she says, *"first step' to take away the very essence of yourself, your personality, your identity"* (Bosh, 2019, p. 7). Thus, the enslaved people are forced to change their names, which is part of cultural identity, and have to own the names of the colonizer. In this way, the 'self' may disappear, and the 'other' can be displaced in Afro-

Americans' identity.

One of the most compelling hardships for the enslaved people before emancipation was the Fugitive Slave Act (Fugitive Slave Law), which also destroyed Kojo's family in the novel. The law was passed in 1850 for the sake of a compromise between Southern interests in enslavement and Northern Free-Soilers (Cobb, 2015). The law nurtures the Northern fears of a slave power conspiracy. It is demonstrated that all runaway enslaved people must be returned to the enslavers, whether there was evidence of their being enslaved or not. All the officials and citizens of a free state had to keep the conduct of the law (Nevins, 1947, p. 374). As a fugitive person since his childhood, Kojo takes his share of the law, like Cora experiences in Whitehead's novel. However, his situation is ironic since he, his children, and his stepmother use forged documents of freedom, and they never get caught. Yet, his wife is free and owns original documents, but the police arrest her, and she is sold to the South as an enslaved person. This case exposes how the law is superficially prepared and conducted. Failing to verify the validity of documents, or being indiscriminately arrested and being sold for not carrying freedom papers, reinforces the structural violence in the novel.

The post-abolition era, revealing H's political oppression, beginning from the end of enslavement to the Reconstruction period, shed light on the changes in America. H's period can be called a time dominated by a racist society. Joshua M. Price mentions in *Prison and Social Death* (2015), *"law and custom lock people racialized as nonwhite, especially African Americans, into an inferior social position"* (p. 76). Therefore, enslavement furthers its function in the public sphere through the (post)colonial legacy, although it was legally abolished in 1865. In other words, enslavement could not be eliminated from daily life, but could be penetrated into the whole society through an oppressive economic system as a (post)colonial heritage, H becoming a particularly an

extraordinary, colonized character in the novel. Bhabha prefers the term "other" for such circumstances, and he explains, *"it is legitimate to represent the relations of exploitation and the domination in the discursive division between the First World and Third World, the North and the South"* (1994, p. 20). First, H is portrayed in a period which is a turning point in Afro-American history, a period between the end of enslavement, allegedly, and the beginning of black freedom on paper. Hence, he experiences both bondage and freedom in the same country. Second, H is the only character who is completely separated from his family and loses his identity, past, and roots. He never meets any of his relatives and grows up with a female underground railroad conductor. Thus, he has no idea about family heritage, memory, past, or culture. Hence, it is the first time that family memory is completely lost. Consequently, H can't gain any consciousness about his origins, which triggers alienation. He has to get through all of his experiences alone. Thus, he cannot go through the past of his ancestors to benefit from their experiences or sense of belonging to a community.

The dominance of racism and oppression by means of Jim Crow Laws as a policy of segregation is the main characteristic of the period that H lives in. Hence, he can never know that many of his ancestors, like Esi, Ness, and Kojo, confront similar kinds of structural violence. Consequently, violence again fulfills its mission to divide and rule Afro-American people to further fragmentation among the Blacks. H experienced chattel slavery until the age of thirteen, a critical period in a young person's life as a passage from childhood to adulthood. H tries to sail through a new life different from plantations, and Gyasi expresses, *"everyone he knew was just happy to be free. But it didn't last long"* (p. 158). H wants to experience the meaning of freedom away from the places where he was an enslaved person.

Many Afro-Americans believed that migration from the South to the North would enable a new beginning, and they tried the possibility of making

decisions about their own lives without the interruption of white masters, which led them to look for a better life to experience the Afro-American diaspora. However, their wishes immediately disappear. In Davis's view, the former enslaved people's position is not different from the period of the Civil War since the position of masters is substituted with police forces to preserve racial segregation and oppression (2006, p. 372). The transition period from enslavement to Jim Crow Laws is described best by Du Bois, who utters, *"slave went free; moved back again toward slavery. The whole weight of America was thrown to color caste"* (2017, p. 83). Hence, America repeats the same racial system in the disguise of freedom to protect the enslavement system as a (post)colonial legacy.

The imprisonment of African Americans after the Fugitive Slave Act was abolished, but it is still a problem that goes on today as a (post)colonial heritage. Although Emancipation was declared in 1860 in America, the issue of racism in the justice system supports structural violence. After Emancipation, the convict system was turned into an alternative to enslavement. Price claims, *"if the end of slavery made it impossible to hold human beings any longer as private property, the birth of the penitentiary made it possible to hold human beings as public property, that is, as property of the state"* (p. 81). Afro-Americans are arrested without giving them any reasons. Gyasi says, *"the guards wouldn't tell him what the charge was, only that he had to pay the ten-dollar"*. She also says, *"I only got five dollars"* H said. *"it had taken him nearly ten years of sharecropping to put away"* (p. 159). In this context, H is hunted by the (post)colonial system since the accusation is not true, and he is charged with nine years for a crime he has never committed. Hence, the justice system nurtures the economic structure with strong, young, and athletic Afro-Americans who can easily be hired by tradesmen.

The second issue in the previous quotation refers to the sharecropping

system after Emancipation. The landowners gave a share of land to be cropped by the sharecropping system, and the sharecropper was usually provided with housing, tools, seeds, or working animals (Mandle, 1992, p. 22). As a return for these supplies, the cropper would pay the owner a share of the product, generally one-half to two-thirds (Ronald, 1977, p. 60). When the share that sharecroppers took is taken into account, the inequality in the quantity that they took is not fair. It seems as if their effort is not different from enslavement in economic terms. While they could earn nothing from their work, they got nearly nothing from cropping.

Cropping is not reasonable for caring for Afro American families' needs. Therefore, people start migrating from Southern plantations to northern cities like H, and the sharecropping triggers mass migration. However, structural violence is not ignored by the authorities. Afro-Americans, the majority of whom are predominantly made up of ex-convicts, could take very low salaries compared with the dangers that their jobs include, the long working hours, and unhealthy work conditions, as an economic (post)colonial legacy. Although H's period includes union movements, it is at the beginning of the efforts, and the bosses are aware of their workers' lack of knowledge and experience with the union system. Also, the existence of a high number of convicts is in favor of the bosses. Gyasi expresses that:

> *A carriage full of black cons appeared, all under the age of sixteen, and looking so scared it made. And still, more convicts were rounded up and brought in. H wondered if there was a black man left in the South who hadn't been put in prison at one point or another, so many of them came to fill the mines (p. 173).*

The quotation affirms that there is always an alternative to preserving the status quo by adjusting it to the system. The bosses are perpetually in pursuit of buying new convicts when their workers demand a raise in their payments or improvements in their working conditions. Furthermore, they conduct direct violence during successive strikes. When there is such an abundance of convicts

in the South, H thinks that no end is possible in their economic conditions.

H's experience with structural violence passes on to his daughter. Willie prefers migrating to New York for better economic conditions for her African American family. However, being an African American woman from a lower social class without any association with the upper segment of New York directly initiates violence in her life. The migration is widespread in the period, and Beyond Tolnay states in *the African American 'Great Migration'*, *"attempted to find a place in the northern economy that would provide the financial security and opportunity"* (2003, p. 218). She comes to the city to be a jazz singer, and the beauty of her voice and her talent for singing lead her to believe she has a chance there. However, an owner of a jazz club says, *"If you were a man, maybe"* (Gyasi, p. 202), and this sentence hinders all her dreams of earning money as a jazz singer, and she is exposed to gendered violence. The work, titled, *Women's Struggle Against Oppression in Yaa Gyasi's Homegoing* (2022), comments on this sentence and says, "proof that Willie is marginalized because she is a woman" (Septiana, p. 36). Thus, the only work she can get is cleaning as a (post)colonial legacy. According to Iris Young, many single mothers and their children, particularly Black or Latino, cannot find their first or second job (2011). In this context, marginalized people, for being young and Black during the Jim Crow Laws, were separated from social and economic life.

Marginalization is accepted as an especially dangerous kind of oppression since its impact is seen in the long term. It extends all categories of people to active participation in social life (Kamilah, 2021, p. 41). Moreover, Bhabha defines alienation and expresses that:

Unconscious speaks of the form of otherness, the tethered shadow of deferral and displacement. It is not the (post)colonialist Self or the colonized Other, but the disturbing distance in-between that constitutes the figure of otherness-the white man's artifice inscribed on the black body (1994, p. 45).

The experiences of alienation hinder Afro-American women from making decisions in line with their own desires. The existence of Jim Crow Laws legalizes racial segregation, which also restricts Willie's life. Being an African American, Willie does not have the opportunity to find a job under the restrictions of Jim Crow Laws, and having any milieu also causes one to be secluded from the public sphere. Hence, structural violence nurtures racism by gendered (post)colonial heritage. She is even exposed to racism and abuse in the workplace when she is with her husband. The author expresses, *"his hands started to move down her body, but before it could reach her breast, she spit in his face"* (p. 214). In addition to it, the men force Robert to seduce her. Furthermore, they fire Robert since he is married to an African American woman. In this sense, Willie is exposed to both direct and structural violence in her workplace. Therefore, Septiana says, *"Willie's position as a woman seems to continue to be threatened in a society dominated by men"* (p. 51). She is harassed by the white community, and she cannot go to any institution to defend herself since no law gives priority to a poor black woman. In this context, women like Esi, Ness, and Willie are always on the verge of violence because of the fear and hatred of white authority.

Willie is a significant figure in *Homegoing* in terms of reflecting the historical powers that forge the modern USA through shedding light on the daily acts of racism that still keep on putting the Afro-American people into the position of black criminals and urges her son, *"he ain't got to sell you or put you in a coal mine to own you. He'll own you just as is, and he'll say you the one who did it"* (Gyasi, p. 262-263). While Willie warns her son about the background of drug issues for black people, she unearths the structural violence conducted on Afro-American people as the legacy of (post)colonialism. Marijana Mikić (2023) expresses that:

> *Her words unveil the inherently racist strategies of the War on Drugs as a war against communities of color, while also promoting Black agency and an*

> *understanding of the Black body as much more than a site of trauma and oppression (p. 10).*

Thus, Willie refers to the past of African enslavement and how her ancestors strived to survive. Yaw's personal experience in life and his career as a teacher in Africa are filled with the echoes of the legacy of (post)colonialism. Even in his first step into his post, he faces the conduct furthered to preserve the (post)colonial system by learning that he cannot use their native language in the courses and Gyasi utters, *"he had argued with the headmaster that he should be able to teach in the boys' regional tongues, but the headmaster had laughed at him"* (p. 225). Yaw perceives that his mother country has never been free of imperialist policies. The authority of (post)colonialism still lingers in one of the most prominent institutions in his country: the education system. He thinks that no revolution can take place in his country as a result of (post)colonial footprints in every corner of Africa. Therefore, he wants to teach the heritage of the (post)colonial act in history and the way it is constructed by Western imperialist ideology. He asks the most critical question in the novel, *"whose story is correct?"*. His first question paves the way for the best reply, and one of his students replies, *"we cannot know which story is correct"* (Gyasi, p. 226). Yaw channels his students through the perspective that he wants to prove and explains that:

> *We must rely upon the words of other. Whose story do we believe, then? We believe the one who has the power. He is the one who gets to write the story. So when you study history, you must always ask yourself, Whose story am I missing? Whose voice was suppressed (p. 227).*

The quotation above not only expresses Yaw's point of view about history, but it also becomes the author's voice, like John Valentine in *The Underground Railroad.* The author's name 'Yaa' is pronounced as /yah/, and Yaw is pronounced as /jɑː/. Also, she asks the question that has taken place in a similar form: whose story am I missing? The author details her view on history through Yaw, starting with the issue of the scar on his face. He knows many

people talk about how he got it, and he is aware of some of them, so he benefits from his individual experience to spot the core of the colonized's history. In this context, the author stresses the existence of the legacy of (post)colonialism in modern Africa.

When his students give a few different versions of their hearsay, he compares this situation with history, and he says, *"history is a storytelling".* He underlines the reality that people learn from history, which includes various conflicting stories. The main problem here is which story people believe in while having such a variety, while they have no chance to see or hear the experience themselves. In this context, the only solution is to trust other people's expressions. At this point, Yaw's detection alludes to the issue of authority, and he remarks, *"when you study history, you must always ask yourself, Whose story am I missing?"* (Gyasi, 226–227). Yaw here refers to the metahistory defined by Hayden White (2010) as *"series of modes according to which history is written. Reality, the stuff of history, does not present itself to the historian already pre-packaged"* (p. 281). According to Hayden's definition, history is a study that does not transform the facts in their original form, but it is rewritten and constructed for the sake of people who own the power to control it. As a teacher and revolutionist waiting for his country's independence, he strives to pen his own people's proto-national history. Said maintains that:

> *Orient's cultural, political, and social history are considered mere responses to the West. The West is the actor, the Orient a passive reactor. The West is the spectator, the judge and jury, of every facet of Oriental behavior. Yet if history during the twentieth century has provoked intrinsic change in and for the Orient, the Orientalist is stunned (1978, p. 109).*

The existence of a sense of time constitutes a significant position in the novel. Michale Hanchard (1999) states the necessity of focusing on racial time since it is linked to *"relations of dominance and subordination, which is*

another social construct that marks inequality between various groups" (p. 253). According to him, the Western sense of time structure is imposed on enslaved people, and it is turned into a legacy of (post)colonialism in African states. This detection can be applied to *Homegoing,* as well. The people in the novel are adjacent to linear progressive temporalities as transnational outsiders. Thus, the novel focuses on the agency of temporality.

The sense of Black temporality is reflected through a discontinuous reading experience. It prefers a sense of linear historical progression employing the line of a literal genealogy (Haensell p. 153). When each period starts, everything remains the same. If the reader can identify the novel's Afropolitanism, the deficiency of continuous narrative thinking can be detected, and the characters support the notion of 'distancing' to reveal the impact of the Middle Passage and the successive migrations after being stolen in Africa. *Homegoing* sheds light on the concept of sameness and repetition that overrule the temporal experiences of the majority of the characters in the novel. Michael Hanchard relates it to the temporal restrictions of enslaved labor in the USA. According to him, *"no time belonged to the slave"* (1999, p. 256). Consequently, time is completely deprived of meaning, constraining the characters in the feeling of being stuck in a time, repetition, or a process of endlessly expecting. Ness, the first generation of *Homegoing* who was born into enslavement, expresses her sense of time when people ask how her day went, Ness ironically expresses, "*ain'tall days the same?"* (Gyasi, p. 71). A similar sentence finds its place in the novel by Amani, Mercury's mother, who replies to Sonny's *"Long day?" with, "ain't all days long?"* (250). After this dialogue, Sonny quits his job in the NAACP housing team when he thinks it is in vain to work for this organization, since he feels that after he reports a young boy's living conditions, he notices the legacy of fixity in social structure for Afro-Americans. He thinks that the boy's family will wait forever, but nothing mightchange in the most developed and progressive city in the world, since

white people have the priority to own such prosperity.

The negative way of thinking echoes his previous doubts about whether Sonny's political struggles may trigger any change in America. Nevertheless, he later says, "this change might not be much different but "mostly the same" (Gyasi, p. 244). Additionally, several cases in the novel reveal such experiences of time, but the reply to such questions is more appropriate with Hartman's concept of "incomplete project of freedom, where each ostensibly progressive historical event fails to undo the afterlife of enslaved people (2008, p. 4). H's cellmate stresses the scope of the Civil War, *"war may be over but it ain't ended"* (Gyasi, p. 158). Furthermore, Kojo tries to comprehend his daughter's night terrors, which he calls "intangible evil" and "unspeakable unfairness" and tries to notice "where it started, but when, where, did it end" (Gyasi, p. 210). Racism hinders everything from changing, restricting, and oppressing African American people.

Cultural violence constitutes a remarkable part of *Homegoing.* In pursuit of the impacts of the slave trade among Afro-Americans, the novel illustrates the psychological results of the transatlantic slave trade. Initially, the cultural violence starts with Cobbe's estimate about the cost of the fire, and he comprehends that the scope of the fire and its impact will not be limited to his family. Hence, he forbids anyone from talking about it, which forms the first oppression of the novel, since the reason for the fire, his enslaved-wife's attempt to get freedom, may be heard, and his (post)colonial trade might be affected by it. An enslaved person who gets his/her freedom is looked down on as a leader. Thus, oppression is inevitable to further the (post)colonial conduct. Esi's nervous breakdowns are not an individual experience. When she thinks about her mother, who was enslaved in Fanteland, she starts to completely understand her lack of a sense of wholeness, and Esi says that:

Maame was not a whole woman. There were large swaths of her spirit missing,

> *and no matter how much she loved Esi, and no matter how much Esi loved her, they both knew in that moment that love could never return what Maame had lost. Esi would inherit that unspeakable sense of loss, learn what it meant to be un- hole (Gyasi, p. 42).*

Ness's expression clarifies Esi's epiphany of perceiving why she looked as if some part of her being was missing. It helps to notice her identity crisis. In her view, the reason behind it was being torn apart from one's homeland and people by losing one's freedom. Therefore, the displacement that an enslaved person experiences includes three levels of isolation: separation from the mother country, family, and freedom. When all of the lost values from one's past are taken into consideration, the lack of sense of fulfillment of the enslaved people is an inevitable situation. If the enslaved people's poor living conditions are analyzed, Esi's mother's mood can be better understood. The experience of enslavement leaves deep wounds in people's souls, even if they get their freedom. Quey's family ties as a son of a British governor in the Gold Coast Castle and a Fante woman from a strong African family cause too much oppression on him and otherness. He always feels the pressure coming from a powerful family lineage. Furthermore, he is aware of the differences between his parents. When his friend Cudjo asks whether he is white or black, he says, *"I'm like you"* (p. 55), but this answer does not convince Cudjo, and he replies, *"Not like me"* (p. 56). Cudjo's rejection embarrasses him, and he wants to cry. The author reflects on the anxiety that Quey feels as a biracial child. Gyasi maintains, *"he was one of the half-caste children of the Castle, and, like the other half-caste children, he could not fully claim either half of himself, neither his father's whiteness nor his mother's blackness. Neither England nor the Gold Coast"* (p. 56). The expression illustrates that Quey has met the issue of a sense of belonging to a race or country from an early age, like Cora in *The Underground Railroad.* Therefore, he experiences biracial problems of anxiety, stress, discomfort, and confusion because of his cross-cultural background as a result of forced assimilation and imposition of imperial culture on the native

people (Priyadharshini, 2020, p. 122). Hence, Quey never has a safe attachment to any culture, country, or race. Whenever he participates in a different environment, he immediately compares it with his parents' homeland. According to Homi Kharshedji Bhabha, hybridity is (post)colonial power's *"shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal"* (1994, p. 112). The issue in Quey's life is being stuck in a hybrid identity. When he visits Cudjo's village, he again starts comparisons and thinks, *"there was not even one white person there, no soldiers to say what one could or could not do"* (Gyasi, p. 56). Because Quey was born in the Castle and his father never lets him go to any place outside the Castle, a place filled with Europeans and British soldiers, he feels a cultural shock in his native territory. His leaving the Castle takes place for his education in London for the sake of his assimilation into the British civilization, and he can forget his native language and memories under the shadow of Western culture. This kind of forced assimilation through his father's arrangement causes him to be closer to the British system.

Quey's hybrid mood swings between the qualities of contrasting cultural elements. This opposite pole of doubleness hinders the stability of his own identity. Ashcroft conveys that hybridity serves to assimilate stratagems by stimulating inequality and imbalance of power associations (2003, p. 119). Hence, the clash of his African and British cultures causes his identities to be constructed and deconstructed many times because of the inside and outside options. Joel Kuortti and Jopi Nyman (2007) state that displacement and migration forge identities by causing ambivalent space rivalry (p. 5). The battle between self and the other is managed by the instability of circumstances in the limited space of different identities (p. 5). Therefore, many characters in(post)colonial literature revolve around a complex and unsettled space for the pursuit of deciding on a permanent plan among rivaling alternatives. When all these psychological turbulences are taken into account, Quey's reaction to this

oppression sheds light on his emotional chaos, and Gyasi pens, *"inside he resisted. His comfort and familiarity with the local customs? His parents' history with the village?"* (Gyasi, p. 51). The quotation above illustrates that his emotions go between the cultural and social contact zones of his identity. The study titled, *The Transgenerational Trauma of Slavery And The Shaping of Identity in Yaa Gyasi's Homegoing,* Cañellas Bosch (2019) states that:

> *Quey does not have a unique identity and, in fact, he thinks he has "neither" of them. This problem in colonized Africa in the 19th century has its reflection in the segregated America of the 20th century both Quey and Sonny are in conflict with identity because they do not know how to define themselves (p. 8).*

Quey cannot say whether he is a British or an African person in a clear-cut way. The hybridity not only haunts him while working, but he is also surrounded by being a noble British man, and, at the same time, not dealing with the slave trade. Hence, his identity is *"never total and complete and in motion, pursuing errant and unpredictable routes"* (McLeod, 2010, p. 148). In addition to the cultural clashes that his identity suffers, he also has trouble with his job, which is an intersection of his biological roots. The slave trade is passed on from one generation of British governor to the next like a family trauma, resembling the fire trauma of Maame's family descent through memory. While James Collins initiates the business in the novel, Quey furthers the work and wants to pass it on to his son. Hence, the hybridity also passes on to the next generations, which hinders Effia's descendants from owning a complete, pure identity. Quey's transcultural circumstances create 'the troubled space' of hybridity, which affects his emotional conditions.

Maame's descendants go on to experience slave trauma in various states in America as the heritage of (post)colonialism. Even the beginning of Ness's chapter dominates the gloomy mood of Ness, and the author utters, *"there was no drinking gourd, no spiritual soothing enough to mend a broken spirit"* (p. 70). While the first sentence of the chapter demonstrates the loneliness and

separation she feels, which steals all of her hope and optimistic view about her life, the ongoing print of trauma declares itself. The melancholy stems from her work conditions, which resemble hell. Also, she is separated from her mother, the only person in her life who tries to make her happy. Amamda Lamers (2017) claims, *"her mother hardened because of the journey to the United States, and Ness finds comfort in the silent strength"* (p. 17). That is why Ness does not try to communicate or reveal any clues about her psychological condition. Ness's story spotlights the effect of parenting on her psychology. The parent and child relationships are a prominent theme in the novel. Her character and traumas are generally shaped by her mother. Because of the traumas that Esi experiences from being captured and displaced from her homeland, she cannot be considered an indulgent mother to Ness. Moreover, Ness isolates herself from the enslaved community, yet she has strong motherly instincts, which are discovered when Ness tries to protect Pinky, an enslaved child without a mother.

Ness cannot get accustomed to hearing English and desires to hear anything in Twi; in other words, she looks for a sense of belonging in the plantation to fight against the normalizing (post)colonial state. Furthermore, being separated from her husband and two children hinders her from socializing in the Afro-American enslaved community. In fact, her experience in Mississippi and Georgia hinders her from getting into contact with other enslaved people because of the harsh rules of her masters. While enslaved people in Tom Allan's plantation recommend that she not be so harsh to other enslaved people, she ignores their words and goes on to preserve her loneliness. Therefore, Ness cannot feel a sense of fulfillment because of inheritingMaame's and Esi's sense of un-wholeness due to displacement from home. Thus, their sense of self and their desire to have relationships with other people deteriorate. Evelyn J. Schreiber maintains in her book, titled *Race, Trauma, and Home in the Novels of Toni Morrison* (2010), *"body becomes a placeholder for memory and trauma, accounting for personal and cultural*

behavior and explaining why trauma persists" (p. 2). In this view, family trauma does not leave Afro-Americans, no matter where or in what conditions they live. Furthermore, Marijana Mikić (2023) stresses that the novel "gives readers the opportunity to bear witness to the detrimental impacts of the cultural trauma of enslavement on Black individual and collective identity, but it also reinforces a sense of control by reproducing an imagined wholeness (p. 106). When the reader takes into account the power of the cultural trauma of enslavement, s/he does not find it hard to perceive why Ness cannot be happy in Alabama, although her work conditions are better there compared with the other plantations that she has worked on.

Ness's individual experiences cause her to feel frequently depressed because of the strict management of her master, whom she calls the 'Devil'. His act of direct violence affects the enslaved people so deeply that the direct violence is followed by cultural violence. His harsh surveillance causes enslaved people to believe that he could come and punish them at any moment. Gyasi adds, *"they fear that the Devil is watching them […] waiting for the metronome of fear that keeps her heart's drumbeat moving quickly to slow"* (p. 81). Ness's degree of fear and horror can be understood by her master's fondness to preserve his authority to keep them in control from deciding on food and water portions, religious ceremonies, forming divisions utilizing the class system among enslaved people, and choosing the ideal couples to marry them for the sake of getting more enslaved people without payment. Kojo's experience as a fugitive slave with false papers constitutes the fundamental reason for his emotional problems. Therefore, he is always anxious when he comes across a policeman or a criminal case happens around his workplace. The author expresses that:

> *Whenever a boat was robbed, all the black dockworkers were rounded up and questioned. Jo was tired of it. He was always jumpy around police, or anyone in uniform. Even the appearance of the postman had once sent him running behind a lace curtain (p. 111).*

Kojo's anxious state of mind is the result of displacement and separation from the roots, leading to alienation from the language of liberty, according to Homi Bhabha's view. Furthermore, Kojo's feelings can be considered more complicated since his lack of connection with his family as a baby and having no memory of his family causes separation anxiety disorder. Being aware of the level of this anxiety and the destructive side of it in his life leads him to always be alert. Her conductor also notices this situation and does not find it odd since she cannot even say his original name, 'Kojo' since his free paper, which is forged, states his name is 'Jo'. Mr. Mathison explains, "taking away your name is the first step" (Gyasi, p. 118). Thus, he highlights that the conduct of alienation to separate people from their roots begins with their names. The transmission of the linguistic system of one's root may be cut off, and hence, the ancestral bonds can be eliminated (Bernardi, 2022, p. 25). Thus, Yaa Gyasi explains how the transmission of family memories can be interrupted by traumatic separations. While the native language is forbidden, the acceptance of the new language can be possible. The hindrance of family memories of the past leads to empty spaces in identity, just like Kojo experiences.

Kojo, a fugitive Afro-American, feels the impacts of chattel slavery, although he has not worked as a plantation enslaved person. Living in an extremely racist environment prompts a perpetual sense of insecurity because of the problem of freedom for three generations, as the heritage of (post)colonialism. The emotions of constant unpredictability are not confined to enslaved people; this feeling is also shared by the people who are free but live in a political system that does not protect their legal rights as American citizens. Bernardi maintains *"transmission of family memories can be brutally interrupted even when slavery is not directly involved"* (p. 28). Kojo's chapter begins with racism that is confronted in every corner of Baltimore, where both free and fugitives reside. This is why he is always on the verge of leaving his work and looking for every member of his family. His sense of insecurity is also

a trauma of his ancestors, who never experienced a moment of security or relaxation because of the masters' dictatorial management. The existence of the Fugitive Slave Act terminates the sense of security in every Afro-American person's life since being accused of any crime that black people have no connection with is highly probable during this period. Furthermore, Afro-American history has frequently witnessed free black individuals being kidnapped and sold to the South's slave market. Regarding these circumstances, expecting fear and distrust from all authorities, including the police force and judicial system, is reasonable. The oppression these institutions apply emotionally impacts black people.

Night terrors, the psychological heritage of slavery, are not a rare situation in *Homegoing.* The most striking representative of such events is Kojo's daughter Beulah, who starts whimpering in her sleep during the period of police violence, including the sale of Afro-Americans to the South at its peak. Her screams and scratches on her face reveal footprints of trauma. However, Kojo notices that Jo *"saw the girl's little legs start to move: a bend at the knee, an outward kick, repeat. Beulah was running. Maybe this was where it started. Intangible evil"* (Gyasi, p. 120). Kojo's detection reflects the visible version of cultural violence through a child who is a free Afro-American person but cannot get rid of her fear of being caught up by the police and separated from her family. Freud states that repressed memories from the unconscious mind's deepcorners come to the conscious mind's surface through dreams (1900, p. 608). Therefore, Beulah's nightmares, which she cannot remember in the mornings, illustrate how deeply she buries her fears and anxiety of losing her freedom. No matter how her consciousness tries to repress her emotional burdens, the unconscious part of her mind strives to reflect the deplorable situation of an American child who does not have any sense of security, which can be understood from the way she looks like she tries to run away from somebody.

The fear of death among colonized people is common and supports cultural violence. Because of the fact that buying an enslaved African person is cheap, slave owners never care about the extent of physical damage or killing to preserve their authority, since another cheap enslaved person always exists. Furthermore, the enslaved people are not accepted as citizens, so they are put into the position of property with no identity. In this context, the enslaved people do not have any institution or organization to seek their rights. Within this framework, death is always so close in their lives. Thus, the fear of death is an inseparable part of their lives. H also experiences it while working in the mine by doing grueling work and says, *"I don't want to die, Joecy. I don't want to die"* (Gyasi, p. 162). The quotation indicates H's level of anxiety, just like Esi and Ness feel, as enslaved people who have faced the frightening side of death by coming so close to it. In other words, the trauma of death may be transgenerational, as evidenced by epigenetics. Although H has no interaction with either Esi or Ness, his fear reminds him of the fears that Esi and Ness feel. Moreover, this feeling goes on through the generations after H. In this sense, *Homegoing* sheds light on collective trauma. Hirschberger (2018) expresses that:

> *The psychological reactions to a traumatic event that affect an entire society; it does not merely reflect an historical fact, the recollection of a terrible event that happened to a group of people. It suggests that the tragedy is represented in the collective memory of the group, and like all forms of memory it comprises not only a reproduction of the events (p. 1).*

The definition above demonstrates that collective trauma influences subsequent generations of people by causing them to remember and comprehend the disastrous events in a different way from the direct survivors. Therefore, the reconstruction of past traumatic events may take different forms while transforming from one generation to the 'other' (Hirschberger, p. 1). H's attitude towards feeling anxiety about death affects his life and leads to a change in his view of his race. While he pursues a more adventurous life before being

sent to prison, he begins to think about being a lonely African American convict with no family. According to Dominique Haensell (2021), H's characterization is a compelling meditation on materiality and embodiment, which is associated with Fanon's Black intervention and an assertedly universal model of subjectivity. Frantz Fanon claims, *"negro suffers in his body quite differently from the white man"* (2008, p. 106). While Afro-American enslaved people suffer, they also pass down their experiences through generations. Each individual of the same family lineage bears the codes of enslavement trauma even after emancipation. H's experience as an African American reveals the African diaspora. Markus Nehl states in *Re-Imagining Slavery In The Twenty-First Century* (2016), *"loss, dispossession, and grief are defining features of the African diaspora"* (p. 12). The writer insists that diasporic novels should deal with the task of representing or at least not misrepresenting the true implications and the horrors of enslavement. Bhabha explains trauma as:

> *Ambivalence, at the point of disavowal, Freud describes as the vicissitude of the idea, as distinct from the vicissitude of effect, repression. It is crucial to understand that the process of disavowal, even as it negates the visibility of difference, produces a strategy for the negotiation of the knowledges of differentiation (1994, 132).*

In this context, H's chapter reflects the trauma of the (post)colonial past in America by shedding light on the impact of the justice system on the criminals, who are not, in fact, criminal Afro-American citizens. The imagery of H's scars all around his body also turns into a symbol of the legacy of (post)colonial anxiety. Although enslavement is banished, Gyasi implies that the criminal justice system operates in a very similar system in practice, whose impacts cause disorder in black people. The fearful diction illustrates the traumatized feelings of the Afro-American people as a community of diaspora due to the nightmarish stories their parents lived through (Welnhofer, 2017). The cultural violence prevails throughout H's existence, and he believes, *"he*

couldn't go back to the free world, marked as he was" (Gyasi, p. 167-168). While the scars are evidence of the direct violence he is exposed to, they also feed the cultural violence since they make him believe that he is marked like an enslaved person and that society may not accept him. His anxiety makes him think that he does not deserve to be part of people who do not share the same fear and sorrow as he does. Hence, he becomes an 'other' in the country where he was born.

The peak point of cultural violence in *Homegoing* is Akua's story and the history of African (post) colonialism and (post)colonialism that are parallel. The symbol of fire destroys every character from Effia's family lineage since the symbol of fire begins with Esi's mother, Maame, who is an enslaved individual in Asante land for the sake of British (post)colonial economics. Maame's fire represents the bloody side of the slave trade that Asante warriors conduct by kidnapping Fante people and selling them to Britain. However, this symbol starts with a family heritage of anxiety, and Gyasi says, *"every time Akua dropped a quartered yam into sizzling palm oil, the sound made her jump"* (p. 177). The sound of the fire causes Akua to feel as if it would swallow up everything it catches, so the fire represents power that only destroys. When she watches the burning of a white man by her villagers, it takes place in her nightmares in disguise as a 'firewoman' carrying two babies. Hence, her dreams mirror her oppressed feelings of death by fire, and she tries to tell her husband that it is not good behavior to kill a person mercilessly. Her husband forbids her from telling anything about it. Aku obeys her husband, but the image of the man increases her desire to think about him. She cannot risk talking about it since her villagers claim that it may cause punishment to their tribe. Thus, she cannot sleep, and when she sleeps, her dreams are similar. The author explains, *"fire in Akua's dream had been nothing more than a quick flash of ochre. Now the firewoman raged"* (p. 177). The sleeplessness negatively affects Akua as a pregnant woman. She feels tired and lacks concentration. When these two problems come

together with her fear of fire, her behaviors are misunderstood by the people around her, and they call her 'crazy woman'.

Akua's dream demonstrates the devastating impact of oppressed feelings. As she feels gloomy, lonely, and frightened, her dreams use fire as a more violent symbol. The misinterpretation of her situation also makes the issue more complicated. When Yaw refuses to get in touch with her, her depression reaches its peak, and she isolates herself from her community. The dreams psychologically function as a self-narrative device to rearrange and make sense of personal experiences (Androutsopoulou, 2011, p. 489). When these dreams are explored, their potential to include meaning and reflect a message about 'self' is accepted in the psychoanalytic approach (p. 480). In this sense, Akua's perpetual dreams of fire concerning her (post)colonial experience are reasonable. Additionally, Bryan Sinche (2021) maintains that dreams frequently appear in the narrative when characters strive to make progress. Roles of the dream visions within a narrative help the characters to demonstrate the connection between things, facts, events, and doctrines that are to be processed by the reader (p. 151). Therefore, Akua's nightmares help her let her emotions and fears get over the oppression that puts her in the position of an alienated character in the novel.

Focusing on Willie's most complicated oppression requires them to shed light on her feelings about being an African American woman in Harlem after emancipation. The economic situation of her family gets on her nerves, and she gets worse after H dies, since the accelerating negative events cause her to lose her sense of home and immediately leave her hometown and move to New York during the migration period. In Bhabha's view, *"margin of hybridity, where cultural differences contingently and conflictually touch, becomes the moment of panic"* (1994, p. 207). The word 'home' is associated with family, safety, comfort, origin, and belonging. When Willie loses her father, she also gives way

to all her feelings of attachment. Sarah Heinz (2020) utters, *"home is a human desire and that ideas of belonging and origins cannot simply be discarded or dismissed"* (p. 121). Heinz stresses that all sociological and psychological interpretations share a common theme: they associate home with a sense of apparent stability, boundedness, and the protection of belonging (p. 122). In this sense, home implies a concrete and intangible steadiness. Heinz also underlines that the narrative structure reinforces *"disparity, rupture, and movement"* (p. 126). When H dies, Willie loses all her bonds with her hometown. Losing the feeling of belonging and being concerned about establishing and maintaining relatedness to other people, environment, self, or institutions (Belin & Johnson, 1989, p. 76) are significant elements to form a sense of belonging, but these qualities are not found in Willie. Nevertheless, their absence nurtures alienation.

The cultural violence that Willie is exposed to is secondarily nurtured by her husband's view on racism. Willie is not merely put into the position of 'other 'hybrid' by the Jim Crow Laws and white people; her husband also contributes to her otherness and the necessity to be isolated in the social world. When a person who loves her husband so full-heartedly and gives priority to his happiness, like Willie, is treated in this way, her psychological breakdown is inevitable. What is worse than the distance he puts in the social life, his rape of Willie in a club toilet in front of white people leads to verbal-Emotional abuse, humiliation, contempt, and aggression belittling to terrify people. In other words, this event contains every definition of cultural violence. The way her characterization is set illustrates how she is trapped by the gendered violence despite all her struggles to have a better life than people in Pittsburgh who have to rush into mines for little money and die because of black lungs. Willie thinks, *"a man had asked him why he spoke 'that way,' and he'd become scared to talk"* (p. 210). The statement reveals that being African American makes her situation hard, but being a woman worsens the circumstances. As a woman with a child in a new city, she strives to be a part of the city, but the

dominance of Jim Crow laws hinders her. Moreover, Willie has difficulty mingling in the social crowd as a consequence of her alienation in New York. First, she willingly migrates there to get away from the structural violence in her hometown. While Pratt City was a 'speck of dust' in her perspective, being among so many white people paralyzes her, and Gyasi pens, "there were so many white people around them that Willie started to feel scared. Here, now, she tried to keep her body small, squaring her shoulders in, keeping her head down. She could feel Carson doing the same thing" (p. 220). Comparing life in Pratt City with life in New York was like comparing coal with diamonds for Willie. Nevertheless, her loneliness in such a big city with a little son causes Willie to think about what home is. She is surrounded by the notion of 'homing desire' when she cannot attach anything to her new life.

A sense of attachment is a basic human need. When a person is influenced by anxiety and avoidant attitudes, the 'self' is emotionally wounded. Although many colonized characters struggle to avoid any type of attachment, including Willie, they do not notice that they cannot do everything by themselves. When they are overburdened, their psychology reveals the signs of disorder in their lives or in the people around them. Sonny, or Carson officially, is restricted by emotional coercion because of being affected by systematic racism, which is a legacy of (post)colonialism. Moreover, moving three times in six months, being evicted each time, and living with twenty strangers in the same apartment are not merely the physical hardships that he has to endure; the successive moving blocks him from establishing or maintaining an attachment to a place or people. He is highly aware of the fact that their problems are the results of racial oppression, although he is a child. Hence, his struggle to discover the 'self', revealing his identity, including his biological facts, merely disappoints him. His struggle to be a 'recognizable other' fails. Yaa Gyasi remarks, "he used to ask her about his father, and all she would say was that he didn't have a father. He didn't have a father" (p. 253). The quotation helps to

notice Sonny's pursuit of his 'self', that he cannot find himself.

Willie's attitude does not make Sonny's emotional turbulences easy. Although he wants to establish a bridge between himself and his father, she cannot notice his need to be connected to a person, place, or institution to taste the emotion of relatedness to get rid of loneliness, alienation, and hopelessness. Maslow ranks the third sense of belonging in his hierarchy. The notion is significant in terms of a sense of fulfillment, but people like Sonny cannot get even closer to it. Santokh S. Anant (1966) states that this term implies a sense of involvement in a social system so that people feel themselves to be an indispensable and integral part of the system (p. 21). Regarding Anant's definition, understanding Sonny's impasses sounds logical. Furthermore, his frequent participation in organizations like the NAACP and the Nation of Islam also sheds light on his desire to be a part of society. In Bhabha's view, "language of national belonging" cannot be activated. Being exposed so much to racial oppression also explains his unsteady school life despite her mother's efforts. Gyasi utters that:

> *While Sonny looked at the pristine building, clean and shiny, with smartly dressed white children entering and exiting as calmly as can be, he'd thought about his own schools, the ones in Harlem that had the ceiling falling in and smelled of some unnameable funk (p. 249).*

The paragraph is one piece of evidence that convinces the reader that Sonny's problem of stability and order comes from his earlier years in life as a consequence of the problem of attachment. Furthermore, the question illustrates how hard Willie struggles to provide a much better life than hers. Doing her best to send an Afro-American boy to a white school in Manhattan during the Harlem period cannot be ignored. Nathaniel Welnhofer (2017) states that the inequality of education between whites and blacks in *Homegoing* presents the advantages supplied to white people that are not given to blacks. What she neglects during these hustle and bustles is the cultural violence that his

circumstances nurture.

The discrepancy is a critical issue in a community. It takes its roots dominantly from segregation, nurturing ethnic conflicts, and it was legal and prevalent in America (p. 8). Karen Benjamin claims in her article, titled *Suburbanizing Jim Crow* that the discrepancy in schooling was intentionally conducted by lawmakers (Benjamin, 2012, p. 226). While the local governance 'protects' elite white neighbors by forcing restrictions on Afro-Americans, they can move to the well-equipped white neighborhoods with newer and better schools (p. 226). This conduct is the malevolent systematic oppression that the white culture has induced on the black community (Welnhofer, p.8). When the white children are so strictly and legally 'protected', Sonny's reaction to having difficulty in maintaining a long-term relationship with school or a white neighborhood is reasonable.

The lack of a sense of belonging impacts Sonny's work life, and he begins neglecting and skipping his work this time. However, Willie cannot figure out the emotional destruction behind it and scolds Sonny, and she says, *"you can't do a single thing, can you?"* (p. 246). Such reactions from Willie merely worsen Sonny's psychological situation, and drug addiction is added to Sonny's problems. Regrettably, Willie perceives it too late and assumes, *"you was always so angry. Even as a child, you was angry. I used to see you lookin' at me like you was like to kill me"* (p. 262). Willie's partial awakening demonstrates the extent of Sonny's anger throughout his life because of his inability to follow his path due to his race. Sheldon George illustrates that enslavement has not only arisen as a mere symbol of the constitutive trauma of subjectivity, but it has also brought together social losses with psychic lack for many Afro-American people, making it impossible for them to experience losses suffered at both personal and historical racial levels, which triggers the lack of racial identity (p. 117). Therefore, Soony's chapter is filled with pieces

of fragmented self-identity.

The un-wholeness dominates his psychology and personal identity, while his sense of self is also intermingled with collective memory and identity, which leads to Sonny's swinging between his personal experiences and his ancestors' facts. The collective memory and trauma led him to the protests and imprisonment in favor of racial equality. Nevertheless, this act is neglected by Willie, and she shouts, *"how many times they gotta throw you in jail, huh?"* (Gyasi, p. 244). The point that Willie is missing is Sonny's level of intellectual awareness of race and his high sense of responsibility to take action against it as a black man, noticing the extent of the danger waiting for them. The author mentions, *"the shooting had started the riots, pitting young black men and some black women against the police force. The news made it sound like the fault lay with the blacks of Harlem"* (p. 259-260). The quotation reminds H's experience after being arrested. Sharing the same experiences with his grandfather displays that police violence merely increases its impact on Afro-Americans.

Despite Sonny's issues with belonging, his sensitivity toward other Afro-Americans mirrors how hard he struggles to improve his condition. Bhabha claims, *"the ambivalence enacted in the enunciative present"* (p. 179). Such genuine goodwill for his community goes unrecognized, even by his own mother, so Sonny's growing sense of otherness intensifies and supports his depression. Sonny asks a man he does not know, *"what do you do when you feel helpless?"* (Gyasi, p. 247). It illustrates that Sonny embodies multiple layers of trauma stemming from his epigenetic inheritance of his ancestors' suffering. Moreover, hid his individual experience of anti-Black racism and his frustration as a result of the inability to initiate change through activism, which influenced his vicarious trauma. Sonny's story highlights the impossibility of recreating or preserving 'self' because of the density of trauma. Marijana Mikić stresses, *"Sonny's inability to cope with the aversive emotional effects of racialized*

trauma enhances the emotional intensity of the narrative. Racism, Sonny's inability to cope with the aversive emotional effects of racialized trauma enhances the emotional intensity of the narrative" (2023, p. 109). In this context, Mikić approves of the dominance of cultural violence in Sonny's life. The power owned by the white authorities continues to exploit the Afro-American people. The white institutions do not hesitate to use up biracial people, and they also disregard the black community. Thus, many alienated black people like Sonny may keep on destroying their psychology.

Marjorie experiences complicated cultural violence for being born in Ghana and growing up in America. Spending her early childhood in Ghana led her to speak British English as a legacy of (post)colonialism and forced assimilation. Attending an American school for the Afro-American race does not make life easier for her. This time, language becomes an apparatus 'to other an African Americans from the Afro-American person'. *"You sound like a white girl. White girl"* (Gyasi, p. 269). This event demonstrates the extent of

the 'othering' process, fragmenting biracial people. The article, titled, *Rooting Routes to Trans-Atlantic African Identities: The Metaphor of Female Descendancy in Yaa Gyasi's Homegoing* (2021) supports that:

> *As an African-born Black American, she struggles to deal with the hurtful feeling of not belonging anywhere since she exists in a liminal space where two antagonistic cultures claim her. Her struggle to identify what place to identify with splits her sense of belonging (p. 28).*

Marjorie's double consciousness is shaped by the dominance of two opposite cultures. Therefore, she strives to create harmony and unity in her identity to fulfill a sense of wholeness. While her parents and teacher insist that she speak more in English, her grandmother, Akua, wants her to speak in Twi so that she may not forget her heritage. When these two cultures clash, Marjorie feels as if being stuck between the two cultures. Hence, what can be said about Marjorie is that her being *"socially isolated and confused about cultural*

identity" (Haensell, 2021, p. 175). Furthermore, her quest for a sense of home and belonging reveals how deeply she is restricted psychologically through oppressive conduct.

Marjorie confesses that her grandmother is the only one who sees the real Marjorie. She explains to her teacher, Mrs. Pinkston, that she feels like being pulled away. The teacher assumes, *"here, in this country, it doesn't matter where you came from first to the white people running things. You're here now, and here black is black is black"* (Gyasi, p. 273). Hence, blackness is imposed on the African immigrant by displaying how or when they arrive in the United States, and African immigrants *"must deal with Blackness as a master status, or as their most salient identity"* (Landry, 2018, p. 127). In this sense, even an Afro-American teacher dictates that she be loyal to only one identity: American blackness. Although teachers are expected to guide their students to respect freedom, pluralism, and equality, what Mrs. Pinkston does is to tend to have a Western way of thinking on racism by being on the side of the group that has the authorial power to control society. This dilemma is promoted both by her family and the public sphere in America and Ghana, standing on the same side as Marjorie's milieu. This situation causes her to get more confused about the problem of identity and belonging. Marjorie's hybridity causes her to be divided into two poles. *Intersexuality and Women's Resistance in Homegoing by Yaa Gyasi* (2024) maintains that being biracial causes ethnic tension because of the differences between the backgrounds of the roots before and after the migration, which puts her into the position of dual insider and outsider (Raounak, p. 64). When a person cannot find an identity that s/he may find his/her 'self' in, the crisis of identity comes to the surface. The imposition of cultural and social oppression provokes her to resist the one-dimensional perspective of her transnational heritage. Therefore, Marjorie's story is a kind of confirmation of the fluidity and complexity of identity and the significance of the search for the

'self' despite being a hybrid.

Marcus's struggle to find the 'self' in his identity represents the Afro-American people's experience through the end of the twentieth century. Said calls it "silent distance and alienation" from the Western view. His fear of being in the white sphere and fear of authority is followed by cultural violence. Inevitably, the element that initiates emotional coercion is the transnational heritage of trauma surviving for six generations. When he attends a school visit as a child to museum, he loses his classmates, and his anxiety rises. What brings about chaos is that he sees a white man with a cane hitting the floor. Gyasi states:

> *The cane kept hitting at his foot, and for a second Marcus had felt as though at any moment the man would lift the cane all the way up toward the ceiling and send it crashing over his head. He couldn't guess why he felt that way, but it had scared him so badly (p. 288-289).*

The image of a cane is a distinguishing element for Marcus's subconscious and stimulates fear and panic because the use of the cane was common among white plantation owners, but it was not a symbol of nobility or aristocracy. They used it as a whip or scourge to conduct direct violence on African enslaved people. Thus, cane transforms through nearly four hundred years and evokes the fear of direct violence, although He has no feeling of guilt like his enslaved ancestors. Additionally, his sensitivity towards oppression and racism is nourished by his father, Sonny, and Gyasi says that:

> *Sonny was forever talking about slavery, the prison labor complex, the System, segregation, the Man. His father had a deep- seated hatred of white people. A hatred like a bag filled with stones, one stone for every year racial injustice continued to be the norm in America (p. 284).*

The sense of belonging that Sonny looks for finds its place with his son, and he imposes his views about white people. These history lessons, both from family lineage and Afro-American history, steer him to question his own 'self' and identity by searching through the racial oppression across Africa and

America. This pursuit confuses him further because every topic he chooses seems complicated. At this point, trauma reaches its peak. Marcus's repressed and dissociated memories in accordance with the symbols or images he faces, such as the cane in a white man's hand, and the ocean he sees for the first time, all *"had made his stomach turn […]. It terrified him"* (Gyasi, p. 284). The more the image has power, the more it provokes him to know more about it, which depends on the power of the image to reveal its potential meaning. While Marcus loses himself in the process of making meaning in this process, this process requires the pursuit of permanent identity to create a relationship with himself, others, and the environment, accompanied by a feeling of belonging. Gilad Hirschberger (2018) states that victims of collective trauma form meanings by passing down culturally derived values and traditions related to their past traumatic events (p. 2). Thus, Marcus also lingers through the history of the Afro-American past. As he gets more anxious, he thinks that:

> *How could he explain to Marjorie that he wasn't supposed to be here? Alive. Free. That the fact that he had been born, that he wasn't in a jail cell somewhere, was not by dint of his pulling himself up by the bootstraps (p. 296).*

Marcus's situation reveals that he is unable to voice his psychological trauma while he is deeply entangled in searching for his identity. Thus, he perceives that the feeling of being 'other' in the community where he was born as a grown-up is an established and institutional structure that destroys African American people's emotional unity. The double consciousness he feels is the product of the emotional legacy of diasporic people of African origins in America. Therefore, his complex and gloomy feelings on relatedness are not an individual or isolated trauma, but a collective trauma of a race that needs to be faced. The cultural violence also shapes the last generation of Esi and Effia's generations.

Yaa Gyasi's Homegoing narrates the (post)colonial violence in six generations of a Ghanaian family. Thus, the author reveals how direct,

structural, and emotional violence is experienced through two half-sisters by two parallel streams of family as a family saga. Hence, she spots the memorial practices in Middle Passage fiction, navigating through time and space across the diaspora to highlight the way trauma, which comes from history, Western civilization, and the notion of human progress, has shaped Afro-American people's lives.

CHAPTER V

COLSON WHITEHEAD

Arch Colson Chipp Whitehead is one of the most significant figures in Afro-American (post)colonial literature. He was born on November 6, 1969 (Musmita et al., 2018, p. 537). He grew up in Manhattan's Upper East Side as the third of four children: two older sisters and a younger brother. His forefather migrated from the West Indies, Barbados, to the United States in the 1920s (Kattel, 2018, p. 6). His parents were successful professionals who ran an executive recruiting company. Thus, Whitehead attended Elite Trinity School as one of the merely five Afro-American students in his class (Dickerson, 2021, p. 1). He went to Harvard University between 1987 and 1991. Whitehead joined the Dark Room Collective (Britannica), a local group of young Black writers, some of whom continued to have great literary success, including Kevin Young and future U.S. poet laureate Natasha Trethewey, and Tracy K. Smith.

He graduated with a bachelor's degree in English and comparative literature. While he was still a college student, Toni Morrison visited his campus, and she highlighted in her speech, *"Criticism of this type will show how ... narrative is used in the construction of a history and a context for whites by positing history-lessness and context-lessness for blacks"* (Manshel, 2020, p. 31). Her call for an innovative investment in black literary history influenced students of African American literature. He started working at Village Voice, where he wrote reviews of television, books, and music after graduation. He has taught at the University of Houston, Columbia University, Brooklyn College, Hunter College, New York University, Princeton University, and Wesleyan University, and has been a Writer-in-Residence at Vassar College, the University of Richmond, and the University of Wyoming (Colsonwhitehead.com). He lives in New York City.

He has written *The Intuitionist* (1999), *John Henry Days* (2001), *Apex Hides The Hurt* (2006), *Sag Harbor* (2009), *Zone One* (2011), *The Underground Railroad* (2016), *The Nickel Boys* (2019), *Harlem Shuffle* (2021), *Crook Manifesto* (2023) as fictitious novels. *The Colossus of New York* (2003) *and The Noble Hustle: Poker, Beef Jerky and Death* (2014) are his non-fiction books. His essays are *Lost And Found* (2001), *A Psychotronic Childhood* (2012), *Hard Times In The Uncanny Valley* (2012), and *Occasional Dispatches From The Republic And Anhedonia* (2013). His short stories are *Down In Front* (2004), *The Gangsters* (2008), *The Match* (2019), and *The Theresa Job* (2021). Colson Whitehead's reviews, essays, and fiction have appeared in many publications, such as the New York Times, The New Yorker, New York Magazine, Harper's, and Granta.

The Underground Railroad enabled Colson Whitehead to win the National Book Award for Fiction in 2016, the Carnegie Medal for Excellence in Fiction in 2017, the Pulitzer Prize for Fiction in 2017, the Booker Prize in 2017, and the International Dublin Literary Award in 2018. *The Nickel Boys* were awarded the Pulitzer Prize for Fiction in 2020. Only Booth Tarkington, William Faulkner, and John Updike had won the Pulitzer for fiction twice before him. Additionally, Colson Whitehead is the only author who is alive and has taken part in the Norton Anthology as an author, winning the Pulitzer Prize twice.

Colson Whitehead generally writes his works in the first-person singular narration and gives place to both his external observations and internal analysis to reveal his characters' experiences and pursuit of meaning in his works. Furthermore, his writing style includes a modernist formal narrative with a high attention to descriptive writing. His writing reveals his artistic thinking through meticulous details. Additionally, the author enjoys using dramatic irony and humor to evaluate his novels' themes. The author fictionalizes a real-life policy that abused and maltreated Afro-American people. He fictionalizes real events

from history in imaginative styles to detail oppression, injustice, power, and racism since he supports the view of *"the time of slavery, in many ways, now"* (Elias, 2001, p. 114). In other words, Whitehead believes in the existence of enslavement in different forms in the twenty-first century.

The author is widely known for his infatuation with using a wide range of genres throughout his writing career. Stephanie Li claims in *Genre Trouble and History's Miseries in Colson Whitehead's The Underground Railroad* (2019), *"The Underground Railroad (2016) is, like all of Colson Whitehead's work, a genre troublemaker"* (p. 1). Whitehead does not hesitate to use various genres in his novels. They include a wide scope of variety as a result of their content because they benefit from American history. Thus, he has applied science fiction, bildungsroman, historical fiction, academic satire, historical fantasia, and political satire, although they are called hybrid forms. Additionally, he was influenced by James Joyce and Thomas Pynchon in plot structure to write *The Underground Railroad* (Kattel, 2019, p. 7). Furthermore, he read Eric Foner, Edward Baptist, Toni Morrison's *Beloved* (1987), and Michelle Alexander's *The New Jim Crow* (2010) (Schuessler, 2016, p. 2). His ten years of preparation to pen the novel constituted reading these writers to have a view of the history of American enslavement.

Another remarkable point about the author's style in *The Underground Railroad* is his changing of historical events' real time and place. His rearranging, but not radically changing, the past helps the reader to discover the procedures as hypothetical without the intervention of the real histories. Thus, it switches the novel's poetic practice from the realm of the speculative element to the overwhelmingly satirical one (Dischinger, 2017, p. 91). Such an overlapping sense of time and space enables the author to give a general view of the history of enslavement without feeling the necessity to stick to history.

America's storyteller, Whitehead, published *The Underground Railroad*

on 2 August 2016. *The Underground Railroad,* as an alternate history novel, centers on a female Afro-American enslaved family of the third generation in America, Cora, in the period of the Antebellum South during the nineteenth century. She is in pursuit of survival and freedom from the torture of a Georgia plantation by means of an underground railroad, which is a system of trail transport with safe and secret routes. Her escape starts with fleeing from Georgia to South Carolina. Nevertheless, her boss, bounty hunter, Ridgeway, finds her prints, and she escapes to North Carolina by living in an attic for months because Afro-American people are forbidden to reside in this state, and any enslaved person caught and people helping them are hanged. The treasure hunter takes her to Tennessee before she is taken back to Mr. Randal. She confronts the half of the state blackened by wildfire, by white homesteaders, to open forests to set up ranges throughout her journey. Finally, she is discovered by an underground railroad conductor and saved from the slave hunter.

Books about the past have always helped us understand our present; Whitehead's, in particular, are crucial to understanding our current cultural and social climate. In a moment when Senate majority leader Mitch McConnell has made headlines for discrediting the need for enslavement reparations and former Vice President Joe Biden is under fire for excusing his past work with segregationists, Whitehead's books are a vital reminder that American racism is far from bygone. In his opinions on the history of enslavement, he mentions, *"I carry it within me"* to remind his readers how the USA's racist history lives on (Jackson, 2019, p. 1). Mitchell S. Jackson underlines that the past has always been ready to be understood today. Whitehead's point of view is especially crucial to understanding the Afro-American people's current cultural and social climate. When the period that the USA has been through is considered, Whitehead's novels are noteworthy in reminding us that American racism is far from bygone. Jesmyn Ward, who took part in the jury the year *The Underground Railroad* won the Pulitzer Prize, claims, *"I had never read*

anything with an enslaved person as a main character where I really felt that sense of dread, claustrophobia, and the narrowing of choices" (Jackson, p. 2). Thus, Ward emphasizes the psychological impact that the novel leaves on the readers as a legacy of enslavement.

The novel, as an alternate historical fictional masterpiece, presents a textured account of nineteenth-century chattel enslavement through its use of figurative language, dialect, and free indirect discourse, and time to reveal Cora's kinetic adventure tale of vicious will to escape from the horrors of bondage and a devastating, powerful meditation on the history. The story consists of a multi-perspective going between Cora and the other characters. Not only is Cora the storyteller, but Caesar, Ethel, and even Ridgeway become storytellers to present their points of view. Such diversity of perspectives presents different voices to help perceive the complex experience of enslavement. Each chapter starts with runaway postings from the American slavery archive, and the novel ends with Cora's posting. Hence, chattel enslavement is taken away from the realm of the historical archives and participates in an active, truthful conversation of fiction using the novel. Terry Gross's interview with Colson Whitehead in 2016 demonstrates how the idea of an underground railroad system is applied in the novel. He says, *"when you're a kid and you first hear about it in school or whatever, you imagine a literal subway beneath the earth. And then you find out that it's not a literal subway, and you get a bit upset"* (Npr.org). Nevertheless, the idea does not leave his mind, and he frequently talks about the underground railroad with his friends and thinks about what would happen if it were real. When his admiration for *Gulliver's Travels,* where the story restarts with each journey, like Cora's escape to a different state, is mixed with his childhood idea, the novel takes its shape. Moreover, *The Underground Railroad* is also an apparatus that conveys the readers to various periods from the past and reveals the alternative Americas (Dickerson, 2021). Another critical point about the novel is choosing the correct

identity for the antagonist, and Whitehead maintains that:

> *Deciding on the female protagonist-- was an-- important piece. Being an enslaved woman, it's much different than being an enslaved man. Your body is not your own, obviously, and you're supposed to pump out babies because more babies means more property, more slaves. And when you become a woman you enter a new sort of more terrible phase of-- of being enslaved (Dickerson, 2021).*

The author's expression demonstrates his sensitivity to reflect enslavement as accurately as possible as an Afro-American author, which caused him to always think about the sort of existential terror of being descended from enslaved people (Dickerson, 2021, p. 5). He also admits that he has the feeling haunting him to live in a miracle, for still being alive, having ancestors who were kidnapped but did not die in the Middle Passage.

Being in the wrong place or the wrong time for people of color means life and death for them. This way of thinking and feeling impacts his attitude toward police violence, as well. He expresses that the moment he comes across the police, he asks himself *"are they here for me?"*. He adds, *"I think about how strange it is just to walk through your own city and have that-- have that thought. And I think, 'Am I alone?" And I realize I'm not alone"* (Dickerson, 2021, p. 6). His remarks demonstrate that an African American person's intellectual or economic situation does not change his/her attitude toward police violence. He explains that:

> *It's always there, in terms of being picked up by police, everyone who is black has had that experience to the point where it's not even that interesting. That's been my acquaintance with white law enforcement since I was a teenager, and it was my parents' experience and my grandparents' experience" (O'Hagan, 2020, p. 5).*

The quotation implies that Colson Whitehead is not hopeful about the end of police maltreatment toward Afro-American Americans. The author's intellectual sensitivity towards recent developments among Afro-American Americans is noteworthy. He does not hesitate to comment on the police killing of George Floyd in Minneapolis in 2020, and he claims that:

> *I've been writing about it over the last couple of years, I've also been living with these periodic conversations about police brutality. They get very loud, and then grow quiet again, and then become louder when something else happens. In a way, that's been my whole life (O'Hagan, 2020, p. 2).*

Although Whitehead follows developments about racial violence and Afro-American Americans' reaction to it, it causes the reader to think that he is not pleased with the lack of response to racism. Therefore, he sheds light on the immediate forgetfulness of racial violence, whose speed of progress irritates the author. All in all, *The Underground Railroad* was awarded the Pulitzer Prize in 2017. The Pulitzer Committee cited the novel *"smart melding of realism and allegory that combines the violence of enslavement and the drama of escape in a myth that speaks to contemporary America"* (Ningrum, 2019, p. 20). The novel, revealing a fugitive enslaved people's experience in a state-sanctioned system, sheds light on structural violence, which is normalized by the white majority.

5.1. *The Underground Railroad:* From Enslavement To Unfreedom

The Underground Railroad (2016) spotlights racial violence using three generations, and the first member of the family lineage is Ajarry. The grandmother of the antagonist, Ajarry, starts referring to direct violence by revealing how it is conducted in the Middle Passage as her first displacement. Because her father cannot keep pace with the march, he is killed, and the first representative of the coercion begins, and Ajarry narrates the physical conditions on the transatlantic ship voyage. The crowd, lack of food, the problem of hygiene, seeing the death of family members, and whipping the enslaved people led the captives to commit suicide, and Colson Whitehead expresses that:

> *The noxious air of the hold, the gloom of confinement, and the screams of those shackled to her contrived to drive Ajarry to madness. Some of the more seasoned mates dragged her from the hold six weeks into the passage. She twice tried to kill herself on the voyage to America, once by denying herself food and then again by drowning (2016, p. 4).*

The quotation above reveals how enslaved people are dragged to suicide in *The Underground Railroad* through the Middle Passage; in other words, the journey of the enslaved African people across the Atlantic Ocean by ship is a part of the (post)colonial slave trade. Ships traveled from Britain to Africa by carrying goods, which were exchanged for captured Africans who were taken to be soldin America or the West Indies. Conditions of the journey were terrible, and many African people died during these transformations (Kozlowski, 2010, p. 78). Thus, the route of the slave trade can be detected in the definition of the term. The enslaved people's first voyage in inhumane conditions is not different from the rest of the overseas transits till the abolition. The transfer of 20 African enslaved people to America in the British colony of Jamestown, Virginia, is noteworthy because of the extent of the acts of physical violence. It started with the kidnapping of the enslaved people from their homeland by taking them to the New World, maximizing the ships' cargo capacities. The voyage conditions on the ships are depicted:

> *Human cargo was kept below decks, where the air was stale and carried often deadly disease, and where there was barely room to move. People urinated and defecated where they lay, and many died of disease or despair. Some people committed suicide (Kozlowski, 2010, p. 78).*

Such circumstances prevented the enslaved people from having peaceful voyages during the transfers, which generally took several months. The direct violence results from the overcrowding of enslaved people, the deliberate lack of food to suppress their energy, and prevent rebellion or suicide. Furthermore, poor hygiene conditions contribute to the continuous infliction of suffering on Africans. The slave traders are aware of the possible loss of lives due to the investments in the course of transporting overloaded ships. When the estimated rates are lower than the existing numbers, the circumstances worsen, meaning less food, water, space, and air.

Maltreatment and the deficiency of health care for the survival of the individuals are also included in direct violence. When enslaved people in

Georgia could not get health care with traditional supplies, no enslaved person had the opportunity to see a doctor or call a doctor to the ranges for enslaved people. Whitehead illustrates Cora's mother's helplessness and struggle to live and says, *"how her mother bled for days, and Connelly didn't bother to call the doctor until she looked half a ghost"* (Whitehead, p. 14). When the economic conditions of America before the 1850s are considered, calling a doctor and buying pills for enslaved people were more expensive than the capture. When the high number of enslaved people is also added to this calculation, letting the enslaved people die and buying new ones is cheaper. In other words, enslaved people's lives are cheaper in terms of economic standards. In this way, the plantation owners reorganize their staff. Hence, Whitehead's exposure to violence reminds one of Said's use of humanistic critique.

Death in the cotton fields is a common event in the (post)colonial novels, and *The Underground Railroad* also takes its share from this reality. The high air temperature in Georgia, the lack of moisture, and the inadequate quantity of water for enslaved people, causing dehydration and excessive fatigue, make the cotton plantations in the South an inappropriate place for Afro-American enslaved people to endure. The author expresses, *"Ajarry died in the cotton. The last of her village, keeled over in the rows from a knot in her brain"* (Whitehead, p. 9). It can be concluded from the author's expression that Ajarry has a brain hemorrhage with a high possibility as a result of hot weather. These remarks take their roots from the seventeenth and eighteenth-century Southern states to oppress the enslaved people. The daily work order of the enslaved people is reflected, and Katz mentions, *"life at plantations also made slaves experience great suffering as they had to work all day picking cotton with a little break. The slave masters inculcated effective lessons of obedience to the slaves through acts of violence of cruelty"* (Katz, 1968, p. 200). Thus, their daily work conditions swing between struggling to work in very hot weather and suffering

as a result of being whipped by the overseers to control enslaved people.

The hatred of an Afro-American enslaved person toward another black enslaved individual is the most dangerous kind of violence in (post)colonialhistory. The debate among the enslaved people resembles the tribal wars in Africa during the (post)colonial period. The enslaved people's first target in life is merely survival. Physical punishment, rape, and killing cause them to do their best to get over the fear of torture. The most trustworthy type of guarantee for peace is to get on well with the plantation owners and seers of the ranges. The bosses who are aware of this fear trigger conflicts among enslaved people as a principle of the divide-and-rule strategy. Thus, the unity of the enslaved people is prevented, and any possible revolt is hindered. Cora's struggle to protect her only property from others results in rape, which the boss ignores. The author explains, *"Edward, Pot, and two hands from the southern half dragged her behind the smokehouse"* (Whitehead, p. 25). The quotation illustrates how a black person mistreats another black person, although their circumstances and targets are the same, while inorganic rivalry among them merely nurtures bosses' benefits. Whereas the black seers cause punishment and extensions of power that turn black people from each other, Connely and Randalls enjoy preventing enslaved people from forming a strong community and preserving their power. The absence of support for Cora not only puts her into danger, but the whole African American community in the Randall plantation suffers from this ethical tension and gendered violence in the novel. The gendered violence as a part of direct violence in (post)colonialism furthers with the owners' rape of the enslaved people. The author remarks that:

> *"I like to taste my plums," Terrance said, prowling the rows of cabins to see what struck his fancy. He violated the bonds of affection, sometimes visiting slaves on their wedding night to show the husband the proper way to discharge his marital duty. He tasted his plums, and broke the skin (p. 36).*

Terance's sense of power and authority extends to the level of rape, even to the married enslaved people. Said illustrates the qualification of the Orient as

"ideas, cultures, and histories cannot seriously be understood or studied without their force, or more precisely their configurations of power" (1978, p. 5). Randall takes his power from his white superiority. His white domination in the South does not put any limits on his sexual assaults. Edward Baptist (2016) states that various methods of torture got more brutal and sophisticated for the sake of changing enslaved bodies into commodities with which the financial history of the Western world was transformed (p. xviii). Therefore, rape is a type of torture for Terence to display his dominant power. In this context, David Doddington's statement (2018) makes sense, and he claims, "slaves' sexual lives were rarely free from white interference and marriage was frequently predicated on fecundity" (p. 149). Hence, rape becomes widespread among the plantation owners to subjugate enslaved women.

The turning point in direct violence in *The Underground Railroad* is Chester's being harshly whipped and Cora's reaction to protect the little boy. Her punishment goes on the next day because of the overseer's anger, and Cora says, *"far worse was the lashing Connelly gave her the next morning under the pitiless boughs of the whipping tree"* (Whitehead, p. 42). The quotation states there is no limit to torture for oppression. The time that ends the beat is the whipper's feeling of tiredness or coming to the end of anger. The author explains, *"he started with Chester, and called for their bloody backs to be scrubbed out with pepper water afterward. It was Chester's first proper licking, and Cora's first in half a year. Connelly repeated the whippings the next two mornings"* (p. 43-44). The point that overseers and slave owners ignore is the extent of violence. Although they aim at regulating authority and order in the plantations, they do not notice that the reason forcing enslaved people to escape is the high rate of violence, leading them to feel that if they stay there, they will die. In other words, the people in authority cause the birth of unauthorized circumstances. As a sadistic master, Randall loves brutality and sexual abuse. Because he is obsessed with making money, he is consequently brutal in his

conduct toward his enslaved people. Furthermore, he loves showing off thispower and turning punishment moments to prove his power, and the author claims that:

> *It was customary for slaves to witness the abuse of their brethren as moral instruction. At some point during the show everyone had to turn away, if only for a moment, as they considered the slave's pain and the day sooner or later when it would be their turn at the foul end of the lash (p. 54).*

Whitehead's expression highlights the conduct of random direct violence. The ambiguity of facing violence at any time or place prevails in the quotation. Although the reader may think that it is the peak of coercion, Big Anthony's capture demonstrates that the mere limit of violence is death in the South. Terrance Randall turns his shows into a fetish of brutality and prepares a three-day event for the enslaved people's punishment. He calls friends across from Atlanta and invites a newspaper reporter to make them witness his cruelty. Whitehead explains that Big Anthony is whipped for the duration of their meal, and they eat slowly. Whitehead adds, *"newspaperman scribbled on paper between bites. […] while Big Anthony's punishment continued"* (p. 54). Although Terrance's tendency to violence is noteworthy, the visitors coming to watch the death of a person in a fire, like they were at a social event, the atmosphere of the period before the Civil War is no less cruel than the author's reflections. Such scenes were prevalent at that period, and the level of torture did not irritate them. Cora says, *"Big Anthony was doused with oil and roasted. Witnesses were spared his screams, his manhood had been cut off on the first day, stuffed in his mouth, and sewn"* (p. 55). The end of the garden party of three days as a festival is a bloodthirsty celebration of (post)colonial direct violence. The way Colson Whitehead describes the process of punishing Big Anthony is multi-layered. His torture starts with his being roasted like the preparation of a feast meat for celebration. Hence, the author reveals the relationship between the cruelty of the plantation owners and the elite wealth of

the white superior class. Nevertheless, violence is not restricted to Georgia The moment Cora enters North Carolina, she transmits her first side and mentions that:

> *The corpses hung from trees as rotting ornaments. Some of them were naked, others partially clothed, the trousers black where their bowels emptied when their necks snapped.[…] one had been castrated, an ugly mouth gaping where his manhood had been. The other was a woman. her belly curved (p. 182-183).*

The name of the road and the way Cora thinks about it are more of a dilemma than Big Anthony's punishment scene. The way is called "Freedom Trail". The way is a horrible image of direct violence, which refers to white supremacy that functions against African American communities. In 1774, the North Carolina Provincial Congress passed a law that states, *"we will not import any slave or slaves, or purchase any slave or slaves, imported or brought into this Province by others, from any part of the world". The Congress also passed a law, "that we will not import any slave or slaves, or purchase any slave or slaves, imported or brought into this Province by others, from any part of the world"* (Vorenberg, 2004, p. 1). Thus, any African American person in the state and anyone helping them is killed. The successive bodies of tortured slave trees are related to the inevitable fact of white coercion against Black people in the state. Said states that violence is the *"recrudescence of the violence which they had been designed to repress"* (1978, p. 354). Said's words emphasize the position of violence in the (post)colonial repression for the sake of authority.

Colson Whitehead compares cotton to an engine that consumes African people as fuel, and it serves as a metaphor referring to the industrialization motivated by cotton production. As a result of the Industrial Revolution, factories were made capable of milling cotton and producing finished goods much more quickly, and the demand for raw cotton initiated a demand for cheap or free labor.

Employing enslaved people to minimize the expenditure was the ideal alternative for the colonizer. African American people's likelihood of revoltterrifies North Carolina policymakers and leads to exclusion laws, eliminating enslaved people and forming a completely white state. All these struggles to control Afro-American people stem from the will to grow as much cotton as possible by (post)colonial trade. According to Martin, cotton is the last and most recent force enforcing Cora's confinement in the attic since the laws make Martin's house a fatal risk for Cora and his family. Cotton not only controls his family life, but it also controls the economy, the political sphere, and the lives of the black community. Said explains capitalism, *"as anticolonialism sweeps and indeed unifies the entire Oriental world, the Orientalist damns the whole business not only as a nuisance but as an insult to the Western democracies*" (1978, p. 109). Thus, he bridges capitalism and (post)colonialism. The author also exemplifies the issue of fugitive enslaved people, *"night riders dragged the girl to the great oak in the middle of the park. […] The noose lowered around Louisa's neck"* (Whitehead, p. 192). The quotation illustrates the tradition of Friday Festivals in North Carolina as a metaphor of reinforcing the principles of white supremacy in the white community as the pivotal themes in the novel. African American fugitives are punished at the weekly entertainments, and their main stimulation is fortifying the white community's belief that the laws are just, fair, and equal for everyone as a necessity. Furthermore, the plantation owners' and slavecatchers' struggle to follow the abolitionists is an inevitable part of guaranteeing that the system runs without a problem. Nevertheless, North Carolina's high demand for a strict degree of surveillance of the white community is dangerous for abolitionists. Therefore, the Friday Festival functions to remind them what will happen if they break the law. Additionally, this event is arranged to glorify the new laws, to praise people who catch Afro-American enslaved people and people helping them. Cora's confinement in the attic and her observation of the festival remind

her to think about the roots of the systematic slave trade for centuries. The murderof Luisa triggers her mind to remember where and when the African-American people's direct violence and pain start, and she says that:

> *Jockey used to talk on Randall about how the slavers needed to roam deeper and deeper into Africa to find the next bunch of slaves, kidnapping tribe after tribe to feed the cotton, making the plantations into a mix of tongues and clans (p. 205).*

The recollection of the stories about the beginning of the adventure of the enslaved people helps Cora to find the common point between the Afro-American enslaved people's subjugation and the call for European migrants, particularly from Ireland and Italy, to apply the same racial-economic system to get cheap workers. In this context, the author implies that indentured service does not differ much from chattel slavery. Under these circumstances, the one who always wins is the white authority. (Post)colonial supremacy not only tries to dominate all human beings, but it also wants to rule the land. The fires that white homesteaders start to clear away the forest for growing cotton and tobacco in service to Britain turn into a natural disaster. Whitehead utters that:

> *A sea of ash and char from the flat planes of the fields up to the hills and mountains. Black trees tilted, stunted black arms pointing as if to a distant place untouched by flame. They rode past the blackened bones of houses and barns without number (p. 240).*

The fire that burns down the three million acres is victimized for the sake of benefiting from the (post)colonial cotton trade. Therefore, this fire can be analyzed in terms of (post)colonial ecocriticism. The term explores the plentiful archive of fictional and critical texts that are used to think about ecology anew (Cohen & Duckert, 2015, p. 4). Hence, the representation of elemental biopolitics of enslavement in the novel is possible. The article titled *Resisting (through) the Elements of Race: A Fugitive Humanist Reading of Colson Whitehead's The Underground Railroad* (2022) highlights how Colson Whitehead narrates the way the colonization harnesses the elements of fire, metal, and cotton as interconnected forces. These elements serve both to extract

African American labor and energy and to construct racialized categories of humanity (Klestil, p. 39). Hence, not only are fire and cotton included in the (post)colonial ecocriticism, but metal is also added to this discipline. The cages to keep the enslaved people captured, the chains and handcuffs that hinder them from escaping, are the product of white authority, which does not care about the environmental disasters that they cause. While a white man is punished and killed for sheltering an enslaved person, his act of starting a fire, affecting millions of acres by turning a huge forest into ashes, and home for various illnesses is not punished.

In recent years, the Middle Passage has been included in (post)colonial ecocritical thinking. Such imperialistic voyages of Western civilization to Oriental lands are for economic growth and expansion. Homi Bhabha expresses that the Middle Passage is transnational since contemporary (post)colonial discourses are rooted in *"specific histories of cultural displacement, whether they are the 'middle passage' of slavery and indenture"* (1994, p. 172). They are also accepted as threats to the environment, including animals (Abbasi and Pourkaramali, 2014, p. 2). Hence, the study accepts the transatlantic voyage as an initiator of ecocriticism. Naziha M. Shams Eddine states in her article, titled, *Colson Whitehead's The Underground Railroad and The Nickel Boys: An Eco-critical Study* (2024), *"land was their means to satisfy their greediness for cotton as a natural resource. Their lack of ecocritical consciousness enabled them to exploit enslaved Africans"* (p. 4). Therefore, neglecting concerns about nature can be converted into a threat by human interference with the environment. The (post)colonial act of exploiting lands and marginalizing races destroys the harmony between human beings and the environment. Hence, nature takes its revenge through drought, floods, and infectious diseases. Whitehead remarks that:

> *Tennessee was cursed. Initially she assigned the devastation of Tennessee-the blaze and the disease-to justice. The whites got what they deserved. For*

> *enslaving her people, for massacring another race, for stealing the very land itself. Let them burn by flame or fever (p. 215).*

The expression reveals that the (post)colonial conduct is replied with the revenge of nature, and it is a reply to a history of injustices, and 'human beings' meddling with affairs of the environment certainly takes its share from 'nature's response' (Abbasi & Pourkaramali, 2014, p. 3). Consequently, Tennessee is cursed for enslaving innocent Africans, and Nature reacts through a yellow fever outbreak, which turns the whole state into a wasteland (Eddine, 2024, p. 5). Thus, the forest fires, driven by the (post)colonial slave trade and the need for cotton, become a significant theme in the novel.

A fugitive's experience with violence does not end with being away from the masters. The circumstances in which they have to live physically destroy their lives. If they do not leave the country, they need to change their location frequently to avoid leaving footprints. If they do not have such an opportunity, they cannot easily change or improve their station. Cora also experiences a similar case. Living in the same small attic is another form of displacement, including not moving enough or not standing up due to the height of the ceiling, being deprived of direct sunlight, and not being able to take in enough clean air and oxygen, which puts her health in danger. Whitehead expresses, *"in her dizziness, the nook lurched and rocked. She lost the contents of her stomach in the small space"* (p. 215). Carceral circumstances can impact the body, such as being infected with bacteria, viruses, or other infections. Colson Whitehead's fictionalization of such a scene alludes to a real case of a fugitive slave and abolitionist, Harriet Jacobs' personal life, who escapes from her rapist master and hides in an attic for seven years and does not change this place even when she is deadly ill.

The physical estrangement causes Cora to think about the true nature of freedom. She starts asking herself whether it means being away from plantation

owners' and overseers' direct violence, going anywhere an Afro-American individual wants to go, or getting over the chains that cover their souls and minds. When she thinks about the meaning of being free for months in the attic, she understands that they are not completely far away from each other. Each act done with one's own desire is a form of freedom that every Afro-American person wants to experience. The main point about the issue is the extent of the sacrifice that the individual has to put forward under these circumstances. The dilemma that Cora faces stems from her indecisiveness about what to sacrifice, as each attempt at freedom comes at a cost. Furthermore, the attic chapter is ironic because the more Cora struggles to run away from white supremacy, the closer she finds herself to their environment. While she flees from the Randal farm to find a chance to get rid of white power, she falls into a state that is completely constituted by a white community.

The character in *The Underground Railroad,* who visits different parts of America, resulting in various displacements, is Cora, who first goes to South Carolina, then North Carolina, and Indiana, and finally sets foot in the West, causing various displacements. Bhabha remarks, *"who have suffered the sentence of history-subjugation, domination, diaspora, displacement - that we learn our most enduring lessons"* (1994, p. 172). Furthermore, the book ends with Gulliver's arrival at home, but Caesar does not begin with his home. Caesar holds the hope of finding a home one day, but he cannot since he has no idea what a home is. Thus, his home becomes 'death'. While *Gulliver's Travels* satirizes human corruption, a similar corruption also causes Caesar's enslavement and <u>his</u> homelessness, which finally causes his death. Another noteworthy point about his death is that it takes place after Ethel's murder. Thus, anyone having any relationship with enslavement takes its share by death.

The last pattern of direct violence in *The Underground Railroad* occurs like a massacre, and Whitehead expresses that:

> *Then came a chorus of rifle fire, screams, and broken glass, and a mad scramble overtook the meeting hall. The white men outside whooped and howled over the carnage. Pell-mell the residents hastened to the exits, squeezing between pews, climbing over them, climbing over one another (p. 342-343).*

The voice of the Afro-American community in Valentine Farm is muted through direct violence. This act nurtures white supremacy. The black people's voice is considered a threat to the white establishment. Black people's success in the vineyards in accordance with their intellectual development, without the participation of the whites, led them to be exposed to direct violence at the massacre level. The rise of literacy in the state disturbs the whites since all the states except for Maryland, Kentucky, and Tennessee passed laws against teaching enslaved people to read and write after the slave revolt by Nat Turner in 1831. The law included that:

> *Any person who shall attempt to teach any free person of color, or slave, to spell, read or write, shall upon conviction thereof by indictment, be fined in a sum of not less than two hundred fifty dollars, nor more than five hundred dollars (Span and Sanya, 2019, p. 402).*

Span and Sanya's book underlines that the United States is the only country known to have had anti-literacy laws (p. 402). The reason why Southern states are against the education of blacks is that it increases the possibility of smart, articulate anti-establishment protests like Lander's attitude, which promotes other black people's reaction, and this may hinder acculturation efforts. Cora remembers her master's words when Lander transmits his view on Afro-American development. Randall says, *"the only thing more dangerous than a nigger with a gun…was a nigger with a book"* (Whitehead, p. 326). Thus, Cora perceives one more fact about how her race is enslaved through illiteracy.

The destruction of the farm means the birth of a place of refuge for black people, which is another representative of direct violence in *The Underground Railroad.* The community survivors spread to various states, accompanied by the trauma of the disaster, resulting in successive displacements. Furthermore,

this direct violence paves the path for structural violence because the enslaved people's education is interrupted in search of housing and earning money. Therefore, they also lose the chance to improve the quality of their lives. Hence, they have to turn back to the plantation's mannerisms and circumstances. Cora, too, has to dismiss her wish to stop running away, although she full-heartedly wants to stay there. However, the legacy of slavery follows her just like her grandmother and mother, by having no normal life and not fulfilling her sense of belonging.

The structural violence in *The Underground Railroad* begins with tribal wars and kidnapping for (post)colonial trade, like in the cases of *Cloud Atlas* and *Homegoing.* There is no direct information to trace Cora's family lineage and understand her ancestors' relationship with (post)colonialism. Still, the rival tribe can be detected in the novel, and the author remarks that:

> *Dahomeyan raiders kidnapped the men first, then returned to her village the next moon for the women and children, marching them in chains to the sea two by two. […] The survivors from her village told her that when her father couldn't keep the pace of the long march, the slavers stove in his head and left his body by the trail (p. 3).*

The Kingdom of Dahomey was a West African kingdom located in present-day Benin that existed from about 1600 until 1904. In this context, Cora's grandmother must have come from Benin or a village that is very close to it, considering the technology of transportation at that period. The quotation above reveals the close relationship between Dahomey and the British governorship in the (post)colonial human trade. In other words, Ajarry did not arrive in America as a voluntary immigrant. Ajarry is also a representative of chattel slaves who have been through the Middle Passage for the sake of the economic benefits of the African tribes. Furthermore, she loses her father as he cannot keep pace with the other captives. Because of the fact that old men's economic value is not noteworthy, killing them is less costly than trying to compensate for the time that is lost. The period's frequency of transatlantic

travel requires consideration since the ships could not arrive very often. The ships had to be filled with human cargo and sail through the plantation as fast as possible.

A remarkable point in the novel may capture the reader's attention, as the Dahomeyan tribe is not often featured in (post)colonial literature, unlike tribes such as Fante, Asante, Yoruba, Fulani, Chokwe, or Mbund. Nevertheless, Dahomey's economic past is extraordinary and includes many prominent historical facts that have not been mentioned before. The transatlantic slave trade was very significant in this kingdom. Dahomey kidnapped men, women, and children in tribal wars, and the enslaved people that were raided were sold to European slave traders in exchange for various goods such as rifles, gunpowder, textiles, cowry shells, and alcohol. Moreover, they conducted magical rituals for slave trading. Before the enslaved people were sold to Europeans, they were forced to march in circles around the 'Tree of Forgetfulness'. Hence, they would lose all their memories of their culture, family, and homeland through acculturation. The primary purpose of such a ceremony was to deter the spirits of enslaved dead people from returning and seeking revenge against the royalty of Dahomey (Herr, 2010, p. 25). Thus, there is a ritual of human sacrifices by killing enslaved people (Bahamianology.com). Paul E. Lovejoy states in his book, titled *Transformations of Slavery: A History of Slavery in Africa* (2012), that human sacrifice was widespread in West African states until the twentieth century. Even though archeological pieces of evidence are not clear enough on the issue before European contact, those societies conducted human sacrifice, and enslaved people were the most significant victims (p. 91). These ceremonies were practiced in order to clean the royal family lineage (Rummel, 1997, p. 3). Thus, Colson Whitehead sheds light on a fact foreshadowed by tribal wars but illustrates the structural violence of the royal families to take their hands off the economic destruction of human

trafficking. The auction in the (post)colonial sphere is an unstable issue floating in accordance with the political and economic conditions of the period of the auction. When the sex and health conditions of the enslaved people are taken into account, the matter gets more complicated. The author states that:

> *The rest of her family was purchased by Portuguese traders from the frigate Vivilia, next seen four months later drifting ten miles off Bermuda. Plague had claimed all on board. Authorities lit the ship on fire and watched her crackle and sink (p. 4).*

The first location of the auction that Whitehead narrates is Quidah, a city with high significance in terms of (post)colonial trade, although the (post)colonial period readers do not frequently come across it. Hence, Colson Whitehead reveals his hard study before writing the novel. First, Quidah was a strategic place for the slave trade in the Gulf of Guinea, where more than one million men, women, and children were kidnapped and sent to Europe, the Caribbean, and the Americas to work for the plantations (Noret, 2011, p. 1). Therefore, the author spots another fact that gives clues about (post)colonialism, as the earlier displacement of the captives, and also reveals Cora's family lineage. However, the voyage from Dahomey to Quidah is not a direct trip to America. Ajarry is sold a few times, and her value changes each time. The author expresses that:

> *It was hard to say how much they paid for her in Quidah as she was part of a bulk purchase, eighty-eight human souls for sixty crates of rum and gunpowder, the price arrived upon after the standard haggling in Coast English. Able-bodied men and childrearing women fetched more than juveniles (p. 4).*

The extent of human trade in the quotation demonstrates how superficial human value is if these people are African enslaved people. While the author details the trade, his use of 'bulk purchase' suggests whether they were dealing with the purchase of goods or property. Nevertheless, the author's choice of words reveals the people of that period's point of view on this trade. Furthermore, Whitehead includes Liverpool, where Ajarry's ship sails along the

Gold Coast. Hence, the author gives an accurate account of the transatlantic voyage. The next stop for Ajarry is Charleston, Sullivan's Island. After being kidnapped, she experiences the second phase of enslavement: arriving in America.

The policies of the acceptance of the arrivals necessitate quarantine and health controls after the whole ship is set on fire to prevent any plague in Charleston. The (post)colonial period and transatlantic voyages are famous for epidemics, and unfortunately, enslaved people and Africa were claimed to be the source of epidemic diseases, yet the truth was completely different. It was used as a quarantine station for captured Africans, who were sheltered in various 'pest houses' on the island and examined for communicable diseases before they were sent to Charleston for sale at public auction (Morekis, 2018, p. 170). In other words, the enslaved people were ignored by the tradesmen. Jim Morekis underlines the fact, "Sullivan's Island was the port of entry for over 40% of the estimated 400,000 enslaved Africans transported to (post)colonial America, making it the largest slave port in North America (p. 170). It can be assumed from these figures that more than half of Afro-Americans have forefathers who have been through the Sullivan Islands. In this context, Colson Whitehead presents to his readers the route from Benin to Georgia as a map of displacement from Africa to America. The reason behind such a peculiar study on the history of the route of the (post)colonial human trade sheds light on every tribe, governorship, country, and kingdom that has a relationship with this bloody trade. Particularly, the author exposes all the powers that joined and benefited from the economic (post)colonial conduct. The course of the Middle Passage underscores the flagrancy of economic violence in (post)colonialism, the role of associate traders, and the extent of its inhumanity. The author says, *"there was a bidding war over a group of Ashanti studs, and the foreman of a limestone quarry bought a bunch of pickaninnies"* (p. 5). The struggle for land

cultivation and the boom in the production of rice, tobacco, and cotton led the white authority to forget 'who' or 'what' they bought.

Colson Whitehead's target is not merely to disclose the route of unfreedom and the people participating in the slave trade; he also illustrates the history of enslavement for Afro-Americans, as well. The book, *The Half Has Never Been Told: Slavery And The History Of American Capitalism by Edward Baptist* (2016) expresses, *"enslaved African Americans built the modern United States, and indeed the modern world, in ways both obvious and hidden"* (p. xxv). The reason behind Baptists' remarks is that institutionalized enslavement was at the center of the American economic structure and national power, and the South, addicted to enslavement, was the pioneer in terms of capitalist management. The untold half of the story that Baptist exposes is that enslaved Africans survived despite forced migration to the agricultural South, which steered the modern world through enslaved people's survival, labor, and resistance. Cotton is the most significant commodity in the global economy of the late eighteenth and the first half of the nineteenth century as the most necessary raw material of the factory revolution that initiated the global economy on its modern course (p. 261). Whitehead explicitly informs the reader that he has read Baptist's work before writing the novel.

The Underground Railroad focuses on the America of the 1850s, when cotton for (post)colonial trade was at its peak in the South. Hence, the author initiates his novel with Cora's grandmother, Ajarry, who is kidnapped in Africa and brought to America, and the author starts the economic violence in the novel. He remarks, "since the night she was kidnapped, she had been appraised and reappraised, each day waking upon the pan of a new scale. Know your value and you know your place in the order" (Whitehead, p. 8). Besides, Baptist underlines and documents how a wide range of violence becomes more cruel and complicated in order to change the enslaved people into property, through

which the financial history of the Western world passes (p. xxviii). The expansion of cotton manufacturing in Great Britain led to the cruel violence on the Southern plantations. Raw cotton was exported from America to Europe, and the capital that flowed in the opposite direction was, in general, guaranteed by mortgages on enslaved people. While the tradesmen's role in the system was stable, the enslaved people's situation included the rise and fall. The author remarks, *"she would have fetched more but for that season's glut of young girls"* (p. 6). Ajarry's first prize seems low since the group of enslaved people that she participates in lowers her prize, since making a comparison among enslaved women on sale changes the market value. However, this situation changes, too, and Whitehead explains that:

> *[….] so many times was she sold and swapped and resold over the next few years. […] Her first master got swindled by a man who sold a device that cleaned cotton twice as fast as Whitney's gin. She went for two hundred and eighteen dollars in a hasty exchange, a drop in price occasioned by the realities of the local market (p. 6).*

The frequency of selling an enslaved person may sound illogical to the readers, but it was a common practice in (post)colonial America. Punishing the enslaved people, losing land, or getting new enslaved people leads to the recurring sale of them. The most noteworthy representative of economic violence is exchanging an enslaved person for a device that cleans cotton. In other words, African enslaved people are put into the position of belonging or property, which can be exchanged since both 'belongings for sale' share the same value as putting the enslaved person into the position of an object. Furthermore, her value falls after her second sale in the novel, yet the reader cannot understand the reason behind such a fall. The author refers to this issue as the changes in line with the local market's trade conditions. Nevertheless, the reader cannot comprehend the nature of this local market throughout the novel. Whiteheadalso stresses this fact more and adds, "*her price fluctuated. […] The trader called upon the tobacco plantation looking for enslaved people*

of breeding age" (p. 6-7). The author at least comes closer to the general course of the slave sale and states that:

> *Each thing had a value and as the value changed, everything else changed also. […] Best to cut your losses on an old man who won't survive a trip across the ocean. If you were a thing—a cart or a horse or a slave—your value determined your possibilities (p. 7).*

The assumption that can be gained from the quotation is that any enslaved person can be killed when it negatively affects the profits, since they are merely the property of the American slave traders. In this sense, and as a 'thing', the enslaved people have only one condition: doing what the market demands. The writer expresses, *"Randall plantation bought her for two hundred and ninety-two dollars, despite the new blankness behind her eyes, which made her look simpleminded"* (p. 8). Ajarry goes on to surprise the reader since her value this time rises. Besides, this rise takes place despite her problem. In this framework, the checking of the people who want to buy enslaved people becomes less meaningful. The main point is who buys the enslaved people.

Colson Whitehead explores the concept of slave ownership by revealing the extent of a master's interference in the lives of enslaved individuals. Initially, the slave owner decides on the time of the marriage of an enslaved person, and the owner chooses the enslaved person's spouse. Randall orders Cora to take a husband (Whitehead, p. 29). While he gives this order, he does not ask Cora whether she wants to marry or to be a mother. Terrance Randall furthers his interventions in the marriages and *"arrange and approve all marriages personally to ensure the appropriateness of the match and the promise of the offspring"* (Whitehead, p. 56). Therefore, plantation owners have the power to control the institution of marriage. Furthermore, the owner is the owner of the word to let them marry in the church. If the masters do not let any Afro-American enslaved people step into the church, the enslaved people cannot have a religious ceremony because some extreme white Christians

believe that blacks are cursed and they cannot take part in religious activity. When they have children, they are also enslaved people and the property of their masters, as the heritage of (post)colonialism. Hence, it is a free way of having more enslaved people, which is the plantation owners' favorite way of gaining new enslaved people. The limit of starting to work on the plantation is decided, and the author writes, *"when they were old enough to carry water and grab weeds around the great house"* (p. 45). In other words, child labor is not a problem in (post)colonial America, while their parents are the property of masters. This means that the policy of the period ignores both human rights and children's rights. In this context, every enslaved person is accepted as part of the workforce to meet the demand of the cotton trade.

The hunger for cotton charms every plantation owner, and the Randalls are willing to join the new expansion trend. The moment Terrance Randall inherits the whole plantation, he immediately raises every slave picker's daily quota by a percentage. In this way, Colson Whitehead emphasizes the position of cotton in America. He compares the fields of cotton to the ocean. Ajary dies on the cotton plantation with all the cotton bolls around her like whitecaps on a wavy ocean. Moreover, old Randall turns his indigo plantation into cotton and enlarges his plantation after a dream of a 'white sea'. The metaphors of cotton and ocean refer to the global structure of the cotton trade, bringing African captives to the new continent, and Southern America merely grows cotton but cannot produce anything with it because Britain does not let the USA set up factories to manufacture textiles. Britain buys the raw material from America at a very low cost with no customs duty and sells all the products to the whole world under British domination. The author's expression 'King Cotton' attributes to the economic power and appetite of the plantation owners todemand laws guaranteeing enslaved labor to grow more cotton. Thus, Whitehead implies that the capitalist world is a global corporation that supports each other's trade and functions in this circle of trade. Additionally, Terrance

Randall signs new contracts in New Orleans and has deals with speculators supported by the Bank of England. Hence, money flows from England more than ever before. *"Europe was famished for cotton and needed to be fed"* (p. 15), says the author. Thus, cotton becomes one of the prominent motifs in *The Underground Railroad* as the core of the violence.

The structural violence against Afro-American enslaved people in the Southern plantations is not a restrictive act for the white authority. It contains, *"as migrant workers, part of the massive economic and political diaspora of the modern world"* (Bhabha, 1994, p. 8). The period before emancipation presents every opportunity for the white plantation owners to support them in producing as much cotton as possible to dominate the cotton market. If they have any problems and schedules for enslaved people, the legislative system lets them do whatever they want, including killing enslaved people, no matter the reason. The author expresses, *"advertisements were posted at every public place. Drunkards, incorrigibles, poor whites who didn't even own shoes, delighted in this opportunity to scourge the colored population. Patrol bands marauded through the slave villages and ransacked the homes"* (p. 74-75). Whitehead's depiction of the situation may sound exaggerated, but the legal system of the period is open to debate. While America does not have a regular police force in that period, they have a wide scope of power to find fugitive enslaved people, such as sheriffs, patrol bands, bounty hunters, slave catchers, night riders, regulators, constables, the agency of bondage, overseers and law enforcers are only some of these groups that have legal rights to pursue fugitive slaves and bring them back their owners. If they kill the enslaved people that they have found, they are not legally felons since the enslaved people are not accepted as citizens.

When enslaved people are not considered human beings, their ignorance of the political and democratic systems is not a surprise. Moreover, the author

adds, *"revolts in the West Indies and disquieting incidents closer to home worried the local planters. […] The patrols increased in size"* (p. 88). Colson Whitehead directly explains the reason behind such a meticulous security system. Because of the fact that plantation owners buy more Afro-American enslaved people, their population grows more than the white population on the plantations, since raising the quantity of land to produce cotton requires more enslaved people to pick it. Nevertheless, the high number of enslaved black people raises the fear of revolt, which necessitates establishing institutions to focus on enslavement problems. Hence, the patroller system was initiated in South Carolina in 1704 (Bellesiles, 1999, p. 230). Furthermore, this state is the first one where Cora's first displacement will take place. When the demand for such white groups is on the rise, the quality of each member of the community triggers wonder, and the author explains, *"patrollers were boys and men of bad character; the work attracted a type. In another country, they would have been criminals, but this was America"* (p. 90). Terrance Randall abuses Cora in the cotton field for protecting an enslaved child, and finally, the cruel murder of Big Anthony stimulates Cora to think that there is no life for an African American enslaved person on that plantation. Her escape causes Terrance to lose his temper because he is obsessed with her and offers a huge amount of money to anyone who finds and brings her alive. Hence, Cora struggles to get away from the cotton trade, and she seeks to start her migration. In other words, Cora follows her grandmother's path, inherently alluding to the motif of the agonizing American journey, which takes a significant position in African American history. Although the notion of migration for Cora and Ceaser means to *"find the true face of America (p. 82), it is "you'll see the breath of the country before you reach the final stop"* (p. 82). Ajarry's expression, alluding to Moby Dick, reveals her perception of the structure of the political system.

Cora's understanding of the systematized violence requires more

experience as an enslaved person who has never been out of the Randall plantation. Her misunderstanding of the first conductor, who says, *"it was a joke, then, from the start. There was only darkness outside the windows on her journeys, and only ever would be darkness"* (p. 314), reveals the misinterpretation of the notion of American freedom. James Baldwin highlights, "the story of the Negro in America is the story of America. It is not a pretty story" (p. 44). Cora believes that she can be free and save herself from the direct violence and the fear of dying at any moment if she flees from the (post)colonial plantation. Therefore, she symbolizes people believing in American history and mythology, in other words, the American Dream, by sacrificing the Afro-American people, which is a representative of structural violence in America (Buccola, 2020, p. 14). Buccola also states that Afro-American people are located in the position of tools and objects that constructed the country. When Cora first goes to the underground railroad, it shocks her, and she asks*, "Who built it?"* (p. 81). The conductor's reply is clear: *"who builds anything in this country?"* (p. 81). The article, titled, *Riding the Rails to (Un)Freedom: Colson Whitehead's The Underground Railroad (Groba,* 2019), mentions that the railroad has been a critically significant symbol in African-American literature and culture, meaning hope and an apparatus for freedom (p. 256). Besides, Cora wants to be free by escaping from racial oppression in Georgia.

Each movement of the train undermines the stable status of history in the novel and leaves the readers in a state of shock since this state comprises a wide scope of unknown possibilities. When Coras asks the length of the tunnel, Lumbly, the white abolitionist, replies, *"far enough for you"* (p. 80). When she tries to learn how long it took to finish it, Lumbly answers, "more than you know" (p. 81). While Lumbly steers her to South Carolina, he wants to portray a positive view of this state and remarks, *"every state is different ... Each one has a state of possibility, with its own customs and way of doing things"* (p. 82). Hence, Lumbly cannot directly explain the possibility that these states put her in

danger. One example of the structural violence Cora and Caesar face is their new and, of course, fake identities, and the statement on their card, *"we're the property of the United States Government"* (p. 110). In this case, Ceaser reveals the fact that being away from Georgia does not mean gaining freedom. South Carolina demonstrates to them another kind of enslavement, which is legal. The sentence in the identification document reveals that white supremacy dominates and manages the political system.

The system in South Carolina is always based on following commands about what to do or not to do. Fugitives stay in dormitories that are supported by the state, which assigns whites to manage and teach them, and also nurture the process of acculturation. However, the reader cannot notice Afro-American individuals who stay in a house. They either reside in dormitories or settle in white families to work as servants. Only Cora works for an Afro-American family, but it merely lasts for three months, and this family is alienated from their community. Mrs. Anderson gives the impression of a white person. Furthermore, their lives are centralized in the white sphere. Mr. Anderson's office is in the Griffin Building, a skyscraper, the first one in America. The skyscraper signifies urban-modern life, progress, and the future. Nevertheless, the vision of the future that the building refers to includes white bureaucracy, capitalism, and scientific research. Although the residents of the town warmly welcome the vision, the novel reflects the dark and political side of modernity.

The bureaucratic laws and archive system resemble the 'Soul' in *Cloud Atlas* as an apparatus to keep people under surveillance. This system permits the government to control Afro-Americans, and the profits gained in the South are produced by the exploitation and the brutality of enslavement. Initially, Cora faces the second evidence of unfreedom by the state when she has to visit the doctor's examinations in the Griffin building. Whitehead deems, *"she stepped into a long corridor lined with chairs, all of which were full of colored men and*

women awaiting examinations. The nervous talk was understandable; for most, this was their first visit with a doctor" (p. 119). The first irritating point about the quotation is the absence of any white patients in the office. However, the building is filled with white people having offices and visitors of the white community, including African-American people like Mr. Anderson preparing contracts for cotton trades, in other words, the business of white people. The novel never expresses anything about the white patients on the tenth floor of the building. Thus, Cora reveals that all the patients who visit Cora's doctor are Afro-American. The other point worth paying attention to is that it is their first visit to a doctor since enslaved people rarely have the chance to see a professional doctor on plantations. Furthermore, the doctors of the Afro-American people frequently take blood samples from black patients; such conduct for the white community never happens in the novel. The doctor reveals his aim and says, *"blood tells us a lot, .. about diseases. How they spread. Blood research is the frontier"* (p. 120). Although Cora cannot understand the core of the issue in the beginning, Sam's accounts spot the nature of the examinations. Alexander Manshel's article, Colson Whitehead's *History of the United States* (2020), claims that:

> *The setting of The Underground Railroad is temporally complex, blending and juxtaposing referents from the Fugitive Slave Law of the antebellum period and Klan violence under Jim Crow to the Tuskegee syphilis study and programs of forced sterilization that continued into the mid-1970s (p. 38).*

Whitehead's concern with Afro-American history, using manipulation of time and geography to display oppression and control of black people, like in *Homegoing,* aims to inject the notion of stability in the enslaved people in order to prevent them from imagining any social or political change. He maintains, *"I was not going to stick to the facts, but I was going to stick to the truth"* (Paulson, 2021, p. 1). Hence, he stresses that the events are more important for him than where or when they take place. His mere target is to reflect how white

supremacy in need of enslaved people extends their structural violence by a perpetual insistence to control the bodies of the Afro-American people in settings apart from plantations. The South Carolina chapter is set in an urban place in a time that resembles the Progressive Era of the early twentieth century, which portrays different social structures and labor requirements from Georgia plantations. Even though the Afro-American community in South Carolina looks free, they are not free, and they are the property of the US government. Although they can go wherever they want, they do not have the freedom to choose where to reside or to choose their job. Moreover, Sam explains that many Afro-Americans in South Carolina are sold by the white people who leave South Carolina. When these facts coincide with the policy of sterilization of the Afro-American people in America, Cora perceives how political violence is constructed in this state.

The violence through medical conduct is not limited to women. Men are also infected with syphilis during these examinations to decrease the black population. Of course, these processes are applied without the permission of the black patients. The experiments to prevent Afro-Americans from outnumbering the whites allude to structural coercion as a long-term project to solve 'the negro problem' through eugenics and sterilization. *The Underground Railroad* refers to scientific research, including experiments with Afro-Americans in Tuskegee, Alabama, and a disreputable clinical study was carried out between 1932 and 1972 by the US Public Health Service to examine the natural progression of untreated syphilis in African men. The article titled, *Riding the Rails to (Un)Freedom: Colson Whitehead's The Underground Railroad* (2019) states, *"399 poor black sharecroppers from Alabama were never told that they had syphilis and were not given the penicillin that could have cured them; another 201 black men served as controls"* (Groba, p. 264). Thus, Whitehead's expression of *"blood tells us a lot"* finds its echo in the Tuskegee experiment, in

which blacks were told that they were treated for "bad blood" (Groba, p. 264). Additionally, Cora's doctor recommends her to undergo *"a new surgical technique wherein the tubes inside a woman were severed to prevent the growth of a baby"* (Whitehead, p. 134). The study *Black Women and the Pill* (2018) states that:

> *During the 1960s and 1970s, thousands of poor black women were coercively sterilized under federally funded programs. Women were threatened with termination of welfare benefits or denial of medical care if they didn't 'consent' to the procedure. Southern blacks claimed that black women were routinely sterilized without their consent and for no valid medical reason—a practice so widespread it was called a 'Mississippi appendectomy' (Roberts, p. 92).*

The anachronism that the author applies in the novel underlines the fact that the depredation and suppression of Afro-Americans do not end even after the Abolition. Thus, Whitehead reveals that the liberalism that some states like South Carolina assume is merely structural violence camouflaged under the titles of liberalism, enlightened attitude, or color advancement. Furthermore, the white doctors take blood samples to determine people's roots in Africa for the sake of eliminating certain races of African origin, so that Afro-Americans can be easily kept in control by the white government. The secondary representative of the structural violence through the medical sector is Gertrude's screams, saying, *"they're taking my babies!"* (p. 127). Even though it is considered a psychological impact of the plantation life for enslaved people, Sam explains that it is a political conduct, like the sterilization policy, to balance racial differences in the population by stealing black babies to sell to the South as enslaved people. The African American people's babies are taken from them, which stresses South Carolina's 'kindness and liberalism', referring to the mistreatment of people of color less recognizably.

Language functions to reveal the lack of education that enslaved people are exposed to by the law. The problem of having no education for being an Afro-American enslaved person is a tool to subjugate enslaved people. Bhabha calls

this problem of language an *"undecipherable languages of enslaved person's memory that obscures the historical narrative of infanticide only to articulate the unspoken"* (1994, p. 15). Arriving in South Carolina raises the hardship of having such a problem. However, her only alternative to compensate for such an issue is attending evening classes in her dormitory after work without having any rest in "liberal South Carolina". Her teacher explains, *"in North Carolina," she said, "what we are doing is a crime. I would be fined a hundred dollars, and you would receive thirty-nine lashes. That's from the law"* (Whitehead, p. 114). The way Miss Lucy communicates in her class does not sound like the attitude of a liberal state supporting the uplifting of enslaved people. Moreover, her style causes Cora to feel more embarrassed since her teacher is a few years older than her. Cora says she feels as if he were 'an ignorant pickaninny'. Tania Musmita et al. (2019) state that the education she gets so late stimulates her to study and learn harder. The word 'ignorant' in the quotation is conflictive since it leads her to feel worthless (p. 539). In fact, the only ignorance she has is about her neglect to recognize that the problem stems from structural violence. Besides, this problem is not limited to Cora. Every enslaved person in the South shares the same problem of acculturation of illiteracy. When Cora's classmate Howard speaks, she cannot understand her. Howard's language is a lost African language and the talk of enslaved people, which is forbidden in the South. Mabel summarizes the nature of the issue; *"the words from across the ocean were beaten out of them over time. For simplicity, to erase their identities, to smother uprisings"* (Whitehead, p. 113). Hence, the matter of language is completely conflicted. First, white authority forbids African languages but does not teach English to preserve white superiority. When the enslaved people are promised freedom, they do not have the freedom to use the language that they could learn through limited conditions, but this time, their language is not accepted. When Cora talks to Miss Lucy, she immediately corrects Cora's mistake in South Carolina English. When Cora says, *"she a Randall",* Miss Lucy ultimately

corrects her, *"she is"* (p. 116), just like Mercury in *Homegoing,* who is ostracized from her community through language. Each state demands a different language, and every enslaved person has to obey these rules. In other words, there is no freedom to speak their language for enslaved people, no matter where they go in America.

The way South Carolina follows the 'liberal path' permits Afro-Americans to be put into the position of an object or property. In Bhabha's view, it is a general white middle-class Westerner's view that *"it his human prerogative not only to manage the nonwhite world but also to own it, just because by definition 'it' is not quite as human as 'we' are"* (1994, p. 109). The political violence enabling such a path is represented in Cora's second job in South Carolina at the museum to teach the history of the Whites in America. As an Afro-American person, Cora is confused about the museum since it includes many contradictory accounts. The Africa that the museum portrays is completely different from what she has heard about it. When the reader focuses on the depiction, it is possible to notice that the Africa the museum presents reminds one of the primitive ages, referring to the legacy of (post)colonialism. The spinning wheel in the middle of the cotton field is another absurdity of the staging. The unrealistic explanation and fiction constitute a false point of view about enslaved people's lives. The museum's narrative assumes the enslaved people rescued from 'Darkest Africa' to be 'co-laborers' with white sailors aboard slave ships. When they reach America, they live like white independent farmers. The violence that they are exposed to in America is excluded from this performance to console white people's minds, who want to accept themselves as moral and ethical people without revealing any inconvenience of objecting to slavery. Hence, South Carolina's liberalism empowers its reputation for enslavement nationwide, which signifies that it supports further institutionalized enslavement.

The museum does not reflect true American history, but it reconstructs the history in accordance with the design of white authority. In this context, the museum stages what the white government wants to show. Thus, the novel shares the same view as *Cloud Atlas* and *Homegoing* in terms of insisting that Western white civilization distorts history and reconstructs it in the service of its imperial target. Thus, the history they present is an inorganic structure. Colson Whitehead focuses on displaying how Afro-American history is stolen and reconstructed by white supremacy, and maintains in one of his interviews, *"I did want to talk about how world fairs would exhibit black people as jungle natives"* (Jones, 2016, p. 48). Additionally, the museum includes no white people models; all the whites are free, and they are masters just in the case of representations in the figures of pioneers, *"they were masters of their lives, lighting out fearlessly into their futures"* (Whitehead, p. 137). This satirical allusion to the white icon Huckleberry Finn also declares his intention at the end of the novel and utters, *"to light out for the Territory ahead of the rest"* (Twain, 1999, p. 60). Therefore, Cora is oppressed by her own history in a distorted form and put into the position of 'other'.

Colson Whitehead refers to the contribution of the political enforcers, particularly patrollers, who return the fugitive slaves to their owners. Ridgeway claims that he uses *"his facility for ensuring the property remained property"* (p. 95). He consistently performs his role as an apparatus in an institutionalized racial system that dehumanizes Afro-Americans by turning them into tools and parts in the machine of empire. The power that Ridgeway so deeply feels takes its roots from the Fugitive Slave Act of 1850. The book, titled *X. Stamped from the Beginning: The Definitive History of Racist Ideas* (2016) maintains, *"it handed enslavers octopus powers, allowing their tentacles to extend to the North and criminalized abettors of fugitives, provided northerners incentives to capture them, and denied captured Blacks a jury of trial, opening door to mass*

kidnappings" (Kendi, p. 189-190). Thus, this legislation corrodes even the rights of the Northern white people. Ridgeway's emergence in different states and historical periods refers to the recurrence of Afro-American exploitation in disguise of various legislations in line with the requirements of the historical period. The eternal recurrence of laws here touches on the Nietzschean doctrine of the will to power as the irrational force that can be found in all individuals and can also be channeled towards various ends. When the will to power in the white authority in *The Underground Railroad* is considered, the repetition of the laws and regulations against the Afro-American community does not end. Hence, Ridgeway finds a fulcrum for his existence. It is a significant point that Ridgeway is foreshadowed by a father figure who is a dominant man in white society and a prominent blacksmith. Ridgeway is neither as well-built as his father to give a strong image in people's minds, nor is he as talented as his father in the trade world. Nevertheless, he wants to prove himself in white society as a powerful white man. The American bureaucratic structure at this point appeals to his mind, and the power and endurance that he gains through his apprenticeship under his father's control are turned into the job of patroller. In this framework, his path is steered by "the American imperative," in his view. His actions are dictated by what he calls "the American imperative," and he maintains that:

> *I prefer the American spirit, the one that called us from the Old World to the New, to conquer and build and civilize. And destroy that what needs to be destroyed. Lift up the lesser races. If not lift up, subjugate. And if not subjugate, exterminate (p. 266).*

Many people like Ridgeway become the apparatus and victim of the destructive wandering that is dictated by the imperialistic system. The American Dream that the system nurtures has become inextricable from treachery and inhumanity. Many white people like Ridgeway turn their political and economic anger into racist ideologies, which has raised the hatred of Afro-American people. The book, titled *The Slave's Cause: A History of Abolition,* claims that

the years before the Civil War witnessed immigrants' hostility to abolition as a result of the Americanization by which they searched for increasing the benefits of 'whiteness' and hyper-nationalism or display loyalty to their adopted country (Sinha, 2016, p. 360). Nevertheless, this kind of extreme ideology merely works for the white minority while it puts the rest of the white community into the position of a tool to be exploited for the sake of the white people in power.

Cora's experience in the attic induces her to think about the notion of freedom from a different perspective. Whitehead uses the metaphor of the ship as a surviving element from the collective consciousness of colonized Afro-Americans. Being stuck in a tiny attic prompts her to reconsider the core of freedom. While surviving is the only meaning of the notion, she discovers deeper levels of freedom. She feels as if she were imprisoned or trapped in Martin's house, which reminds the reader of Ajarry's sense of estrangement on the ship's voyage to America. While she starts to lose hope of a new trail, she perceives how hard it is to be completely free for black people during the house searches by the night riders.

Cora's entrapment in the attic points to Plato's allegory of the cave to discover true enlightenment and to comprehend and conduct what goodness and justice are for the sake of knowledge. Cora has to stay in the attic alone, separated from both white authority and the enslaved community, to delve into the details of the system instead of being deceived by the superficial perceptions dictated by the state. Thus, she continuously observes the world through a small hall. What she notices is people's being imprisoned with the fear of Afro-Americans and each other. Moreover, the park she observes reminds her of her attachment to her small garden, which foreshadows her sense of freedom and the real notion of property. Even though she believed that it was a family heritage from her grandmother and mother, and she defended it as if it belonged to her, it belonged to Randall's family.

Michael's problematic recitation of the Declaration of Independence is another shadow that reveals he does not understand what it stands for. Hence, knowing or hearing it enables Afro-Americans to take pleasure from the rights that it assumes. Cora's recognition of what this country does to colored people causes her to think and wonder whether America is an idea with nothing real behind it, like a shadow of ideas that it maintains to represent. Besides, Michael's plot is another source of irony in the novel. He is an enslaved Afro-American child, in other words, a crystal-clear violation of the Declaration of Independence's statement of a right to liberty. African American people are not accepted as equal to white people, which constitutes a contradictory situation for the Declaration. The author makes a few comparisons of his intelligence to animals to stress that white authority does not accept him as human. Moreover, the author makes a quotation from the Declaration's line *"history of repeated injuries and usurpations"* (Whitehead, p. 38) to spot the literal injuries that Michael has gone through. The second ironic situation about the Declaration is that a white man teaches Michael the Declaration by thinking that he is more clever than Afro-American people, but he does not comprehend the core of the document. The last ironic point about the text indirectly underlines the irony people, which are a more precious source of medical information than corpses. His oath as a doctor requires him to accept Afro-American people as equal to white people; instead, he believes experimenting on black people can give information to improve doctors' attempts to treat whites. His finding such an act appropriate for medical advancement reveals that he does not accept blacks as human beings. He does not ever think about stealing a white corpse or carrying out experiments on white people without their consent or explanation, as if human beings were 'things' or animals. Therefore, he and doctors like him reject Afro-Americans' right to live, and they do not accept their worth to live.

Focusing on the document of the Declaration of Independence causes harm to the emotional unity of Afro-American people. Making a comparison

between the core of the document and considering their lives at the hands of the white authority who prepared the document stimulates being excluded from the promises of the paper, although it is claimed to address all Americans. The author remarks that:

> *The whites came to this land for a fresh start and to escape the tyranny of their masters, just as the freemen had fled theirs. But the ideals they held up for themselves, they denied others. […] She didn't understand the words, most of them at any rate, but created equal was not lost on her. The white men who wrote it didn't understand it either, if all men did not truly mean all men (p. 138).*

Cora's angle demonstrates how the white authority falls into conflicts with itself since they also fled to America to get over the brutality in Britain and start a new, free, and prosperous beginning on the new continent. Although they achieve their goals, they imitate the British oppression of America to be successful. They prefer Afro-Americans to conduct their plan to be a power to control the whole globe. However, their political beginning is declared with the Declaration of Independence, which states, *"all men are created equal, that they are endowed by their Creator with certain unalienable Rights"* (Archives.gov, n.d.). In this context, every individual residing in America is equal, free, and deserves happiness. In other words, the documents include no traces of racism or imply superiority or inferiority among citizens. Therefore, Randal's calling Michael his property is not legal and only functions as a representative of cultural violence.

The whites' point of view about Michael is another dilemma. Terrance Randall considers him a good boy since he could recite the Declaration of Independence, the blessing report for free Americans. He is accepted as a good boy because he does not demand the rights included in the report, although he knows every detail about it. In this sense, Michael is a good boy in the framework of white people's sense of ethical principles, so the 'good American slave' is required to support the value of white supremacy without ignoring his

captivity in the white environment. Lumbly cannot help but stress that this philosophy is imposed on every fabric of America. The country is established based on freedom, and at the same time, managed through the coercion of enslaved people. Hence, he underlines that the wish to be free is a hopeless target because of the invisible subjugation of the cultural violence promising welfare, but its core is only 'white'.

Being confined in an attic in a nook for months in a racist state, killing every Afro-American person, even if they are free, emotionally destroys Cora and feeds her sense of alienation. The extent of direct violence, even to white people for sheltering an enslaved person, raises her horror, and she expresses, *"the scale of the violence was hard to settle in her head"* (Whitehead, p. 206). When Cora thinks about the violence conducted on white people as punishment, she cannot endure imagining herself being caught and tortured to death. Adding the problem of having no account for the next train brings Cora to the verge of going mad. Lamentably, the nature of the novel necessitates ambiguities about the way the underground railroad system serves. While one station is open, a few of them are suddenly closed for security reasons. No one can see a station agent twice with anyone connected with the underground railroad. Such an irregular and unsystematic system, unfortunately, raises fugitive slaves' anxiety and develops desperation.

Being on the railroad historically is not a warrant for permanent safety under such circumstances. Hence, waiting for the next train emphasizes the hardships of the fugitive slave experience. Cora thinks, *"scrabbling on the walls like a rat. Whether in the fields, underground, or in an attic room, America remained her warden"* (p. 207). Therefore, Cora, for the first time, faces the impossibility of Afro-American freedom in this system. Although the beginning of *The Underground Railroad* gives the impression of freedom and getting over direct violence, her estrangement in North Carolina helps her to

delve into the nature of freedom instead of being deceived by the partial content of freedom as an opportunity to escape as a delusion. What she experiences from Georgia to North Carolina is *"a relevant movement of resistance, but not freedom"* (Quinn, 2017, p. 32). Quinn stresses the impossibility of Afro-American freedom and adds, "escape is constituted by an audacity that depends upon the pursuit of the unimaginable" (p. 32 He also adds, *"escape, as Whitehead's novel shows us, is not a finite process, nor is it a lone maneuver"* (p. 32). In this sense, Cora puts an end to the delusion of freedom, which supports her alienation.

The Friday Festivals in North Carolina influence Cora's emotional condition. As a representative of white supremacy to underpin the principles of white authority in the white community, these shows alienate blacks. The reason behind arranging weekly shows in the center of the town is to punish Afro-American people, whether they are fugitives, free, or rich, in front of the white community to nurture the white rulers' perspective that laws forbidding Afro-American people are fair and a requirement. While many states in America consider that supporting patrollers is enough to preserve the enslavement system and hinder fugitives and abolitionists from mingling with their business, North Carolina's justice system prefers a strict surveillance system to control the white community, and Friday Festivals function to control their consciousness to force them to accept it. In conjunction with delivering speeches eulogizing laws on black enslavement, the dignitaries attending the festival appraise the people who catch enslaved Afro-Americans and the people who help them.

The content of the Black show in the festival contributes to the cultural violence by making fun of Afro-Americans by displaying them as an unintelligent race. According to Homi Bhabha, the colonized are rendered to a 'misrepresentation of an Oriental essence'. Furthermore, the show stresses that

enslaved black people are all ungrateful people, so they do not deserve life in North Carolina. The final part of the show fructifies as the citizens start lynching any person who is caught during the week; thus, they prove their devotion to the segregation laws. Consequently, the Friday Festivals function to strengthen social ties for the improvement of white authority and support cultural violence for any enslaved people watching the ceremony. The author gives the impact of the show on at least one fugitive: Cora, who cannot watch the end of the show, including Luisa's corpse moving from the platform, so she carries the bed to the opposite side of the wall, not to watch the inhuman show of the whites. Hence, her only connection with life outside of the nook ends. In this way, her prison turns into a medieval dungeon with an entrance but no exit. The shows of North Carolina serve to refer to the stock character fictionalized, staged, and performed by actor Thomas Dartmouth, 'Daddy' Rice. Following the great appreciation from the white audience, his performance became so popular that his character Jim Crow is used to explain segregation laws, rules, and customs till the 1960s. In this framework, 'Jim Crow' is employed as a collective racial epithet for Afro-Americans.

Although the expression is not as offensive as nigger, its meaning is close to 'coon' or 'darky'. Thus, the popularity of the minstrel shows helped the fame of Jim Crow as a racial slur (Jimcrowmuseum.com, n.d.). This show has led to the cultural violence that Afro-Americans have confronted and has evoked the formation of a stereotypical portrayal of Afro-Americans and their culture as unintelligent. Its function, unfortunately, is a signifier for the laws reestablishing white supremacy in South America by othering the blacks. Jeff Wallenfeldt (2018) notes, *"demeaning caricature was used to legitimize notions of the alleged inferiority of African Americans and to rationalize the denial of equity and access that was at the heart of segregation"* (p. 1). Consequently, this caricatured image of enslaved Afro-Americans has caused the contempt of the Afro-American people, *"who build anything in this country"*, not by insulting

or excluding any race but *"with their hands"*. The extent of such disdain is inevitable. Deforming the features of the culture of Afro-Americans, such as their looks, the way they use language, dance, and habits, white Americans have aimed to codify white supremacy across class and geopolitical lines as its antithesis (Cockrell, n.d.). The successive performances across the country have caused the formation of a characterization of Afro-Americans as lazy, ignorant, superstitious, hypersexual, thieves, and cowards. Today, Afro-American students and academicians still fight against the stock character of Jim Crow to have the respect they deserve.

The Freedom Trail in South Carolina is a psychological oppression for fugitives like Cora, underlining the white dominance of Afro-Americans. The name of the road is problematic since it includes lines of black corpses over the trees, signifying the unavoidable racism of white violence against any black people in their state. Therefore, the alleged freedom of the path reveals that the new laws pledge to the white community, in other words, the freedom to carry out their lives without the fear of inclusion of black people in any part of their lives.

Ridgeway's attitude toward defending his job is another source of cultural violence in *The Underground Railroad,* as the principal antagonist in the novel. A cruel person earning a living through conducting violence on black enslaved people, he considers that Afro-American enslaved people are an asset to be benefited for the progress of America. His purposeless life with uneducated power and spirit leads him to waste his life, and the author remarks that:

> *The weak of your tribe have been weeded out, they die in the slave ships, die of our European pox, in the fields working our cotton and indigo. You need to be strong to survive the labor and to make us greater. We fatten hogs, not because it pleases us but because we need hogs to survive (p. 267).*

Ridgeway's expression emphasizes his attitude towards enslavement and racism, and claims he has no interest in cotton production. He believes in the

'American imperative' of 'property remaining property', the core of imperial capitalism. His way of rationalizing racism is the disguise of the morality of ownership, which nurtures his perspective of Afro-Americans in the service of cotton production. Thus, his fixed focus on pursuing fugitive slaves turns into an obsession, which causes the end of many people on Valentine's farm. Moreover, his obsessive view of Manifest Destiny is an anachronism that was shaped by John O'Sullivan as the editor of *The Democratic Review.* He was an active expansionist who was on the side of the annexation of Texas and the expansion of the nation and of enslavement to the West. He wrote about Anglo-Saxon Americans' manifest destiny to spread and own the whole continent in 1845 (Groba, 263). According to Ridgeway, Manifest Destiny is the inherent right of white people and a moral rationalization for the horrible harm they and other whites conducted on America's 'others' during the Emancipation period. He sheds light on his reason directly in Tennessee and explains, "taking away what is yours, your property, whatever you deem it to be "*with others permitting you to take it "so that we can have what's rightfully ours"* (Whitehead, p. 266). This expression reveals that Ridgeway subjectively demonstrates personhood and property in the American imperative. He cannot perceive the universal human value; instead, he sticks to the point of view that the white race is destined to possess the American land merely because they did possess it and were not in chains. that the work that declares America's independence from Britain because of individual rights was penned by Thomas Jefferson, and he also had enslaved people.

The philosophy of the Declaration of Independence is noteworthy for illustrating the way it is misinterpreted and leads to structural violence. The main inspiration for Thomas Jefferson and other founding members of America was John Locke and he may be one of the most distinguished philosophers of the formation of the America and American ideal (Huyler, 1995, p. 223). *"All men are created equal . . . [and] are endowed by their Creator with certain*

unalienable Rights, that among these are Life, Liberty" (Archives.gov, n.d.). In this context, the document does not include any implication of the superiority of one race or the inferiority of another by the Creator. Furthermore, this document denigrates overseas voyages and the slave trade and remarks, *"for transporting us beyond Seas to be tried for pretended offenses"* (Archives.gov, n.d.). Therefore, America cannot fulfill its targets, which are the essence of independence and equality that it promised in the document. *The Underground Railroad* reminds us of the existence of concrete evidence of promise at the core of the country. Samuel Christensen (2020) maintains, *"the author confronts the contradicting philosophies of American ideals and slavery head-on, making it clear that Antebellum America, as a whole, has failed to live up to its noble founding and has fundamentally misunderstood the country's foundational doctrines"* (p. 38). This inconsistency is revealed by Cora, whose journey to freedom is psychologically worn out, and she cannot experience the Lockean vision of rights to liberty, self-ownership, and life, which the Declaration of Independence warranted. Tennessee's existence in the novel reminds Toni Morrison's advice to young Afro-American writers to reimagine and repurpose the history of enslavement. The accelerating power of the Jim Crow laws, stressing the policy of "whites only," reaches from the South to the northern part of America. Many farms that are burned down by the whites are destroyed not only to own these lands. When they could not control the lands because of the natives, they set fire to the whole farms, which reminds the reader of the angry whites burning down the successful business part of Tulsa, Oklahoma, which was called 'The Black Wall Street' in 1921 (Berlin, 2015, p. 277). Hence, the destruction of the Tennessee farms and Valentine's farm illustrates how she is excluded from the home that she yearns for and that her country does not let her have (Groba, 2019). The only home she owns still takes place in her memories, the little garden she cared for on the Randall plantation.

The cultural violence that *The Underground Railroad* processes reveals the

psychological damage that enslaved people are exposed to throughout the history of enslavement in America. The violence of Cora's story begins with Ajarry's Middle Passage, which constitutes her emotional destruction from losing her family, land, and freedom due to displacement. He defines her suffering as *"burdens were such to splinter her into a thousand pieces"* (Whitehead, p. 5). Ajarry's first displacement, after her rape by the sailors, deepens her trauma. Bhabha maintains, *"denial is always a retroactive process; a half acknowledgment of that otherness has left its traumatic mark"* (1994, p. 62) and focuses on the beginning of otherness resulting in trauma. The point that damages her psychological health is not limited to the torturers of the Middle Passage. She has been sold many times, and the way the white supremacist attitude towards her also damages her 'self'. The way she is considered in monetary value causes her to feel as if she were an object. Furthermore, the language that white slave traders and customers use contributes to her loss of human value because of expressions such as 'bulk purchase', 'cargo of singular culture', or 'individual account'. Moreover, her confinement in the Randall plantation results in her accepting it as home, like 'island in sight of nothing'. Thus, the notion of home changes and worsens. Whitehead initiates the trauma of enslavement, which reduces human beings to objects.

Ajarry's terror from the port to the Randall plantations is detailed, accompanied by her sale price at each auction. She notices that Afro-American enslaved people are treated as if they were commodities whose value is up to the work they perform or the number of children they can give birth to, to raise the workforce in the white plantations. The enslaved people are apprized through their talent and strength for labor. Hence, their value is directed to the place where they are sent and the work they can do as if they were machines rather than human beings with no 'self'. Thus, the author compares Ajarry and other Afro-American enslaved people to objects or products that are perpetually appraised, their value as white authority's property that is reassessed from their

first day in the trade posts in Africa till the day they die in the plantations. Ajarry advises Cora, *"know your value and you know your place in the order to escape the boundary of the plantation was to escape the fundamental principles of your existence: impossible"* (Whitehead, p. 9). In this context, Ajarry loses all hope of being a free African and returning to her family to reconnect with her roots. She not only develops a desperate psychology, but she also imposes this mood on Cora. Thus, cultural violence discourages enslaved people from pursuing freedom. Ajarry's perspective on freedom constitutes one of the critical issues in *The Underground Railroad.* She believes that freedom is "reserved for other people," while the whites determine the risk to black people's lives by enhancing their own lives. Bhabha defines the racial binary as a *"strategy on this flexible positional superiority, which puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand"* (1994, p. 7). Thus, her chapter illustrates millions of enslaved Afro-American's historical trauma from Africa to their plantations. Besides, she initiates the issues of gendered violence. Her rape on the transatlantic shipand her desire to kill herself reveal how African enslaved people are dehumanized and traumatized. The impact of forced displacement gives more meaning to the notion of hometown. The book titled *Cultural Trauma: Slavery and the Formation of African American Identity* by Ron Eyerman (2001) states that Africa is more than a home or cultural root, and it turns into a place of redemption (p. 167). This migration changes the characters' identities with each move and dislocation as a part of the trauma that is experienced by Africans and their descendants in America. As a part of Afro-American history, (post)colonialism needs to be analyzed as an essentially traumatizing force, a disruption in which an individual is forcibly reconstituted by the demands of an outsider (Dalley, 2015, p. 373). Hence, Ajarry mentions how enslaved people are forcibly removed from their cultural and geographical roots and constricted in a horrible life without any connection with their former lives.

Afro-American communities' psychological tensions make a remarkable contribution to their traumatic experience in plantations. When an enslaved person falls from grace, they are excluded from the enslaved community. The main reason for such events is being afraid of drawing the master's attention to themselves. Cora's mother is a fugitive and cannot be found despite the money rewards and hiring a cruel patroller. The enslaved people fear that their close attention to Cora may mean knowing any account about her mother's escape or having any connection with Mabel's escape. Hence, she is exiled to the Hob by one of the overseers and exposed to isolation. Hob is a significant image in the Randall plantation. The author expresses, *"off to Hob with those who had been broken by the labor in ways you could see and in ways you could not see, off to Hob with those who had lost their wits"* (p. 19). The quotation reveals that the Hob is the place where any enslaved person separated from their community can stay together. In other words, they are excluded from their own people and become 'other' among the 'othered'community. Thus, they are two times as secluded from society as the other enslaved people.

As a representative of cultural violence, gossiping is empowered in *The Underground Railroad.* Blake and his friends start strange gossip about Cora and enslaved women, spreading that she has sexual relations with animals to degrade her socially. Although such gossip is not believable for the black community, it causes her loss of respectability on the plantation. In this way, the white mentality gets two in one shot since gossiping and social segregation are included in the cultural violence. They do not even accept the vegetable she donates for Jockey's birthday. Therefore, being a Hob participant is regarded as strange and rejected. The point that the enslaved people cannot recognize is that such kinds of alignments are stimulated by the white master to hinder them from coming together and constituting a powerful community against their owners. If the enslaved people become strong, they may revolt and damage the supremacy of the whites. Blake's attack on Cora's plot is not a coincidence. Her rape by

him and his friends cannot happen without the indulgence of the masters, because the owners of enslaved people have the right to punish any enslaved person who does not obey their owners' permission. Raping a master's favorite enslaved person can cause direct violence. Therefore, a black enslaved person's degrading of another enslaved person not only worsens their circumstances but also supports white authority on the plantations.

Big Anthony's cruel punishment for three days and his death in the fire with his penis in his mouth sewn by the overseer destroys Cora's psychology for witnessing such a savage punishment in an iron cage. This kind of violence is a psychological show by Randall as a white master who tries to draw attention to his power on his plantation to his guests. As the owner of the enslaved person who could not get his enslaved females and the new owner of the whole Randall plantation, Terrance wants to compensate for his previous image as a trader ofa smaller land. The rise in the dimension of land requires more enslaved people, which means the need to impose more authority to manage all of them. Another mental destruction for the enslaved people is that no white person shows any mimic of irritation for witnessing such a disastrous view. They eat, drink, listen to music, dance, and laugh while Big Anthony screams in pain. While Terrance arranges such an ornate ordeal, he directly calls the enslaved people to watch the torture without a blink. If an enslaved person turns his /her face, s/he will be exposed to the same punishment as Big Anthony. Hence, he can prove his power to all the enslaved people. Furthermore, this torture acts as a deterrent for any enslaved person who plans to flee. Nevertheless, there is a point that he cannot notice. The extent of violence can influence enslaved people's psychology to notice that no one can survive under such circumstances. Cora does not come to the point of considering running away from Terrance's abuses and violence, but watching Big Anthony's death lasting for three days in torture scares her so much that she immediately accepts Caesar's proposal of fleeing. Thus, direct and cultural violence sometimes fire back on plantations.

Having no family in her life leads Cora to question her sense of 'self'. She questions her existence in the world to find any tie to attach. Whitehead says, *"Cora couldn't put her together in her mind. Who was she? Where was she now? Why had she left her?"* (p. 64). The loss of family and friends on the plantation nurtures otherness. Moreover, the role that is imposed on her does not fit Cora. While she is dictated to subjugate, her instincts trigger her to act in accordance with her nature. When Terrance Randall beats Casper, she is the only one trying to protect the little boy. Besides, she does not plan this behavior and merely follows her visceral response, which evidences her protective side for other people without any personal benefit. Her loneliness causes her to question the reason behind it and perceive the core of the issue. She assumes, *"white men eat you up, but sometimes colored folk eat you up, too"* (p. 64). In this context, Cora underlines the fact that the trauma that she has is the result of the white authority and black enslaved people's fear of being othered by the owners. Hence, she stresses the significance of unity in their community to get over their problems.

Cora's first confrontation with the underground railroad spotlights the psychological coercion that she feels as a result of being inexperienced and having no experience of life outside the cotton fields. When she first enters the railroad, she is scared, and she adds, *"black mouths of the gigantic tunnel opened at either end"* (p. 80). As an apparatus to initiate a series of anachronisms and the impossibility of constructing an underground railroad, seeing an underground railroad reveals how Afro-American potential has been oppressed emotionally, while they have a great capacity to build train stations with industrial advancement. The article, titled, *States of Possibility in Colson Whitehead's The Underground Railroad* (2017), claims that the space of the railroad resembles the promise of America, which is incredible in its ambition, design, and construction. However, the 'black mouths' that open the trail on either side are opened by Afro-Americans. Another oppressive reality that

Lumbly underlines is that whatever is produced in America is the exertion of the black enslaved people, and they are presented to the world as the success of white civilization. It is illustrated that the contradictory national allegory of the democratic ethos that promised liberty and welfare only supports enslavement by nurturing hope in enslaved people to be happy if they obey their white masters (Dishinger, p. 89). Therefore, the promise of the US was used to psychologically manage the enslaved people. Colson Whitehead emphasizes this reality in an ambiguous way through Lumbly, and he maintains, *"every state is different…each one a state of possibility, with its own customs"* (Whitehead, p. 82). In this context, the author deliberately destroys theoptimism since the train ultimately spots that wherever the protagonists go, they will come across various versions of racism.

The oppressive conduct of the railroad is built through the image of the engine, which refers to America. Afsaneh Askar Motlagh (2020) mentions knowledge about that period includes *"tropes used by enslaved people, such as working like mules, being treated like animals or being sold like merchandise"* (p. 44). While the author prefers images from metallurgical terminology, he stresses that the enslaved people are treated like they were unanimated beings with no heart or 'self'. Additionally, the author points out how Cora's identity has changed at each train station. Whitehead explains, *"on one end there was who you were before you went underground, and on the other end a new person steps out into the light"* (p. 304). While each state conducts different ways of psychological coercion, they also impact on Cora's sense of 'self'. She is more careful about obedience to the masters, except for her instinctive strikes in Georgia. When she is in South Carolina, the reader faces a character who wants to improve herself and search for her mother. Cora in North Carolina is more aggressive and blames her mother for her endless feeling of loneliness.

The language that is used on plantations is a tool to conduct cultural

violence. Ashcraft et al. (2002) state that the influential function of language as a tool of power requires bringing English to the center (p. 37). Forming cultural destruction to delete enslaved people's memories of the past and culture is an indispensable part of (post)colonial conduct. Bhabha also explains, *"all the operations of language, they are deformations"* (1994, p. 72). Nevertheless, such cultural shift harms the colonized people's psychological situation because of the great differences between the native and Western cultures. Adopting a different culture's language turns into a burden for the enslaved people, and it is accepted as *"to convey in a language that is not one's own thespirit that is one's own"* (p. 38). The language in (post)colonial America is not limited to being a medium to communicate. The author remarks that:

> *[...] half language was the voice of the plantation. They had been stolen from villages all over Africa and spoke a multitude of tongues. The words from across the ocean were beaten out of them over time. For simplicity, to erase their identities (p. 113).*

Whitehead's perspective here demonstrates that language is an apparatus to shape African-American enslaved people's identities. It leads them to forget features of their native land and forge a hybrid identity. The mix of two different cultures creates gaps in the hybrid enslaved person since the two cultures cannot be matched. Nevertheless, these gaps constitute the zone of cultural clashes that prepared a floor for the empty spaces, triggering tension for enslaved people to question their 'self' and past. When Cora lives with many fugitive enslaved people from different points in America, it leads her to discover a wide scope of the English language, some of which she cannot understand. No matter how hard the white authority strives to eliminate enslaved people's past, the most enduring element to destroy is language. Mabel explains, *"all the words except for the ones locked away by those who still remembered who they had been before. They keep 'em hid like precious gold"* (p. 113). The struggle to preserve their past results in many variations in English. Facing such roots from the

African past evokes Cora to search for her mother. Living in a family for the first time refreshes Cora's memory, but her failure to find her mother hurts more since she works for an Afro-American family with two children. Observing a family scene every day and not finding any traces of her mother raises Cora's psychological turmoil, and she notes, *"she hated her. Having tasted freedom's bounty, it was incomprehensible to Cora that Mabel had abandoned her to that hell"* (p. 117). While Cora defines her feelings about her mother, she reveals her need to form a 'self'. Besides, she wants to define herself as a woman's daughter to accept herself as having a family terminology to fill her identity.However, what she undergoes is *"loss of self, again signaling a need for humanization of a 'self that is no self"* (Schreiber, 2010, p. 140). Losing herself takes place when she loses all of her hope of finding a mother and loses the first title in an individual's life: being a woman's child. Thus, her rage reaches its peak, and the author expresses that:

> *[…] how she hated her. The nights without number she spent up in the miserable loft, tossing about, kicking the woman next to her, devising ways off the plantation […] Miss Lucy never did find her mother's name in her files. If she had, Cora would have walked up to Mabel and knocked her flat (p. 117).*

This sense of loneliness as a result of confinement in the attic is furthered by the absence of maternal love. This feeling hurts Cora because she finds her mother cruel and heartless. However, the last chapter displays that Mabel does not run away but is killed by a snake bite in the swamp. Hence, she is misguided by the society, which is ruled by the white authority, since neither the master nor the patrollers think about the possibility of Mabel's death, since her prints end at the beginning of the swamp, although the rate of fugitive enslaved people who die around the swamp is so high. In this framework, Colson Whitehead emphasizes enslaved people's delusions about whites' accounts.

The Underground Railroad illustrates both individual and group traumas. Gertrude's nervous breakdown in the ball spotlights how traumatized and

disturbed black women are. The room she stays in exemplifies that enslaved females are more prone to psychological disorders than men. Although the author defines special care in the Afro-American dormitories in room 40, he does not give any account of such services for black men. The existence of this structure evidences the high extent of gendered violence since the women who reside in this room are people who have been raped, or their children have been kidnapped and sold in the South. This part of the novel includes a remarkable dilemma since the one who kidnaps and sells the children is the white authority, who wants to improve their cotton trade in the South, and the authority is the one who establishes these dormitories to shelter fugitive enslaved people.

The cultural violence that Afro-Americans have to endure in their workplaces is another kind of oppression in the novel. Cora's work as a model in the museum irritates her. The author expresses, *"children banged on the glass and pointed at the types in a disrespectful fashion"* (p. 132). The majority of the museum visitors are white people, but their attitude towards Afro-American models does not coincide with Lumbly's comments on the whites of South Carolina residents as an illuminated and liberal community. The display of Afro-American models' to be watched gives the impression of their being considered as objects. In other words, she is hired from the dormitory to be watched by the whites.

The exhibitions that are initiated in service of the white community present an appealing version of enslavement that neglects the extreme direct violence and dehumanization that Afro-enslaved Americans had to tolerate under the control of white plantation owners. Such a degrading perspective from the white visitors makes Cora feel ashamed. She feels as if she were paid to be belittled by the whites. Hence, she claims that she is aware of being put into the position of agency, less human, or an object to be stared at. Furthermore, she is reminded to stand there as a representative of her race in order to stress black

agency, resilience, and obedience to whites. Such an attitude causes the reader to question the liberalism of South Carolina, which runs a museum filled with a distorted history of America. Reflecting on Africa as a continent with barbaric and primitive qualities, the Africans who arrive in America become independent farmers, and the exclusion of the direct, structural, and cultural violence on the Southern plantations is a major lie in the museum. The setting of the museum is constructed to relieve the consciences of the white authority who want to be accepted in society as a moral, Christian,and ethical community without being identified with unseemly (post)colonial enslavement. In this context, South Carolina liberalism strives to enhance the reputation of slavery in all of America, which facilitates whites to preserve institutionalized enslavement.

The process of sterilization of the Afro-American race causes psychological pressure for various reasons. First, the examinations for the female fugitive enslaved people remind them of rape traumas. Exposure to rape, the necessity to hide it from everyone, the spread of gossip by the raper, exclusion from society, and being considered 'dirty' in the community, and abuses by the masters nurture the cultural violence. Besides, being examined by a white doctor, hearing direct questions about her rape, distorts her mood, and she mentions that:

> *Her stomach twisted at the idea. Then there was the matter of mandatory, which sounded as if the women, these Hob women with different faces, had no say. Like they were property that the doctors could do with as they pleased (p. 135).*

The white power controlling the sterilization process is in pursuit of improving their lives without considering its impacts on human beings. Dr. Stevens benefits from stealing enslaved Afro-Americans' corpses and selling them to medical schools. Additionally, he uses black corpses to treat white people and improve existing medical treatments. Therefore, the way he acts as a man whose job's first duty is Hippocrates' famous instruction, "first, do no harm," is in conflict with his approach. Hippocrates' instructions refer to not

worsening the conditions. Apart from this, he urges doctors not to do any experiments on patients. Finally, he insists that doctors should be conservative when a doctor tries to decide on treatment options. Nevertheless, he ignores the first Hippocratic oath because he participates in the common white people's view of the Afro-American people as the property of the whites in South Carolina, so he finds no inconvenience in benefiting from doing experiments on living black

To sum up, *The Underground Railroad* presents a wide range of representations of direct, structural, and cultural violence to spot the brutality of (post)colonial enslavement and the resilience of the human spirit through the traumas of enslavement. Furthermore, Colson Whitehead insists on the significance of heritage and home, which causes enslaved people to fail to shape an identity away from the (post)colonial impacts. Thus, a sense of otherness, hybridity, and alienation becomes common among the Afro-American characters.

CONCLUSION

The (post)colonial literary theory has experienced its second peak following its rise through the end of the 1990s and has become widespread with the rise of Afro-American resistance movements against violence, such as Me Too, Say Her Name, Call Her Name, and Black Lives Matter. The increase in the discriminative racial violence against Afro-Americans has brought to light the nonstop conduct of (post)colonial violence for centuries, although it is claimed that violence for the sake of (post)colonial aims is forbidden. Thus, it gives priority to (post)colonialism, and the theory focuses on the literary works that are put into words by the authors who come from the colonized, aiming to represent and honor their cultural and national identities by striving to regain them from the global and imperialistic hegemonic economic authority. Hence, they underline the facts from the (post)colonial history, and they never hesitate to correct the mis/disinformation that is distorted on purpose for the sake of imperial capitalism. Moreover, they examine how the literature of imperialistic countries is put into power to legalize (post)colonialism through the perpetual images of the colonized as inferior. Hence, the theory analyzes how and to what extent (post)colonial violence has an impact on the colonized and the Indigenous people within the scope of politics, history, economics, and social structure as a result of British imperial–(post)colonial power.

The book is based on Johan Vincent Galtung's violence triangle theory to systematically analyze the conduct of (post)colonial imperialism and capitalism. Johan Galtung's focus on the meticulous detailing of the nature, reason for the violence, and its impact on the people for centuries, including the emergence of peace studies through a non-political path to welcome every nation and community in the whole world without considering individual or national benefits for a comprehensive and permanent peace environment, differs his theory from others and makes it an ideal literary theory the best alternative to

spot the existing violence in the selected novels. Furthermore, its apolitical attitude and strict care about avoiding political terminologies or strategies prove its positive approach, leading to discrimination among readers. Johan Galtung's theory not only defines violence and its whole structure but also presents alternatives to constitute the appropriate environment for peace studies for people searching for possible options, so it is an extensive theory that sheds light on violence and peace studies.

Another feature that enables Galtung's theory to be the best possible theory for the book is its detailed content, which provides clear-cut definitions of violence, its types, and exemplifies each of them with traditional and contemporary representatives of violence, explaining the reasons why the terms or examples are included in their respective groups. His struggle to prevent any ambiguities in his theory hinders any exploitation of the lack of explanations or mistakes as a result of grouping the types of violence wrongly, which is widespread in the studies on (post)colonial violence. Hence, his study differs from other research on violence.

The three novels are formed to expose the relationship between violence and (post)colonial authority in order to demonstrate to the reader that there is a strong relationship between (post)colonial conduct and violence in an institutionalized way. Although the colonized have been exposed to violence in every corner of their lives, they have not been allowed to reflect on or react to the injustice they experience every day. Therefore, they are forced by white superiority to suppress their emotions, suffering, pain, and traumas to have a chance to survive. This transmission of the past of the colonized and their traumas helps the authors to retell, reforge, and reimagine in order to speak what has been unspoken for centuries. Thus, the racial discrimination experienced in the period after the millennium can be analyzed.

The novels include characteristics that are sufficient to analyze them in the

framework of (post)colonial theory by revealing the colonized's suffering by swinging between heritage and hybrid identities under the shadow of their period. To delve into more details, they are exposed to direct, structural, and cultural violence through Western (post)colonialist policies. Their works reveal how the Afro-American community is othered in the American diaspora for the sake of imperial, capitalist conduct of the Western sphere through violence. Furthermore, the novels in the book demonstrate representatives of a wide range of violence that have been applied to preserve imperial authority and white superiority. These novels mirror Afro-American Americans' strife to survive under (post)colonial whips, rapes, murders, insults, and threats, which constitute conditions to analyze the novels within the framework of Johan Galtung's violence triangle.

The book authors retell, repurpose, and reimagine the past of the colonized, which includes imperial, capitalist, and (post)colonial periods spanning more than six centuries. They benefit from allusion and anachronism, one of the most common literary devices in (post)colonialism, so they shed light on the history of the colonized by correcting misinformation about these territories. The names of people, companies, deals, bureaucrats, and a wide range of institutionalized representatives of enslavement can be detected in the history of post/(post)colonial third-world countries. Thus, all three novels deal with anxiety about revealing the truth behind imperial-global conduct. While the characters mirror the truth of the inorganic structure of human progress, civilization, and history, they also explain the way these notions are grounded by Western philosophies, which underpin the indigenous and the colonized.

Thus, they reject the general view of these notions, which are imposed as the natural product of human beings. The characters demonstrate that the notions merely nurture Western power to expand beyond their territories. Hence, they emphasize that the power is in the hands of a minority of white

supremacist, and they conduct all kinds of violence to preserve their power and the status quo. Also, they stress the continuity of the (post)colonial conduct without any interruptions for centuries, although Western civilizations struggle to impose the end of any (post)colonial conduct and the absence of the legacy of (post)colonialism.

The three novels in the book focus on (post)colonial power and violence. The works reveal how the colonized characters are surrounded by (post)colonial violence for the sake of British imperial and capitalist benefits. Whereas all the novels include characteristics and representatives of direct, structural, and cultural violence, each novel has distinctive characteristics that illustrate violence more prominently. The continuity of power is enabled through oppression. David Mitchell's *Cloud Atlas* illustrates the way hot war, tribal conflicts, genocides, civil wars, cannibalistic-capitalist markets, rape, whipping, experimental studies on all creatures, and environmental misconduct apply direct violence. Yaa Gyasi's *Homegoing* reveals the way structural violence penetrates into every corner of the lives of more than six generations, both in Africa and in the American diaspora. Colson Whitehead's *The Underground Railroad* demonstrates the impossibility of getting over the (post)colonial trauma of enslavement because of the legacy of (post)colonialism hindering the healing and freedom of the Afro-American community. Also, they emphasize the reason for the perpetuity of the (post)colonial violence in the disguise of Western civilization, so the novels expose the status quo and dependence on (post)colonial violence despite a wide range of laws and rules from the Declaration of Independence of the U.S. to international human rights.

All the novels deal with the likelihood of freedom without the impact of the legacy of (post)colonialism. The characters' experiences reveal the authors' pessimistic view of freedom since their approach to the issue reveals that individual strives and short-term temporary solutions are not enough to have

freedom after (post)colonialism under existing circumstances. The authors underline that even the contemporary world has not yet achieved freedom because of the remnants of (post)colonialism. Thus, the novels are in dilemmatic situations, as they insist on the conduct of freedom while also expressing a pessimistic mood regarding the possibility of such radical change. The shadow of (post)colonial oppression and fragmentation is reflected. In this way, the novels emphasize the existence of (post)colonial acts in the disguise of a wide scope of bureaucratic, institutionalized, and acculturated conduct in the contemporary world. Hence, they insist on the impossibility of the existence of freedom since the beginning of the (post)colonial acts.

Considering the commonalities among the selected novels necessitates focusing on their emphasis on critiquing the inadequacy of individual struggles to combat (post)colonial violence and enslavement, which contributes to the pessimistic tone of the novels. The antagonists in the novels are aware of the impossibility of living under the condition of such violence, and they perform their reactions to search for a way to get over (post)colonial circumstances. Although the majority of them fail their target, the rest of them cannot validate exceptional cases as proof of individual solutions for such a strong system. Fighting against (post)colonial violence, taking its power from the institutionalized and legalized system of centuries, demands collective resistance with coherent and perpetual mass struggle, and the three novels are highly aware of the fact that this movement does not comprise the cooperation and persistence to take the authority's attention to warn them that their system is at stake. Nevertheless, the attitude of the novels seems pessimistic about such change, at least for the near future, but the authors perform their intellectual and humanistic responsibility towards the colonized and mirror their problems to contribute to the people who are exposed to (post)colonial violence. Hence, they aim to urge the reader about the necessity for collective resistance against racial

violence, which is still continuing even in the twenty-first century.

The novels in the book focus on (post)colonial trauma through postmemorial narrative. The novels shed light on the experiences of racism, causing trauma to Afro-Americans. The novels illustrate that racial and ethnic communities continue to be exposed to white supremacist conduct, which has the potential to trigger earlier experiences of racial violence and other kinds of violence related to racial discrimination against people of color, impacted by the legacy of historical trauma. Afro-American enslavement and the failure of emancipation are also the primary bases for cultural trauma. Hence, genes, history, culture, law, and family past form a strong bloodline of trauma in Afro-American societies. Furthermore, resilience is another common element in the three novels, whose characters pass on from one generation to the next, accompanied by trauma. Resilience is the evidence of the Afro-American response to racial injustice and violence, for resistance and perseverance.

The aforementioned novels shed light on the extent of the repressed emotions of the colonized through their dreams and nightmares. The characters in the novels never express their feelings or do so directly; instead, their dreams reveal the oppression and trauma that never leave them for more than eight generations. It is noteworthy to stress that even the characters from the postmillennial period never try to share their fears or emotions, despite the existence of medical therapists or organizations to help Afro-American people's psychological issues. Nevertheless, the dreams speak the things that are unspoken or hidden in the depths of the subconscious level, doing their best to come to the surface.

The consideration of the selected novels stimulates the readers to think about the presence of tribal wars and ethnic conflicts, with such an extensive position in the novels, because (post)colonial novels generally do not give much place to the contributions of the tribal chiefs or commanders to the conduct of

the slave trade and imperialism. Instead, they prefer detailing the colonizer's acts and the way they further their commerce. Nevertheless, the aforementioned novels follow an objective approach towards (post)colonial violence and demonstrate how the chiefs adopt kidnapping Indigenous people to sell them to the British Empire and take part in tribal wars by ignoring common history, culture, and tradition. Thus, they give the devil his due by following an impartial perspective on the kidnapping of the Indigenous people, which is the hardest part of the slave trade.

The legacy of (post)colonialism is another existing issue in the aforementioned novels. Authors insist on explaining the lasting influences and outcomes of (post)colonialism and European expansion, which stimulates (post)colonial interventions and also the inclusion of the colonizer in the colonized's domestic decision after their independence, through their formation of policies in their economic, political, and social systems. Hence, they illustrate the process of (post)colonialism that is left as a legacy, which is conducted through modern globalization. While they struggle to spot the representatives of this legacy, they also reveal their power and hardship to fight against them since they penetrate all systems in any country.

The legacy of (post)colonialism is followed by the aspects of (post)colonialism in the novels. While the novels give place to characters' strife to resist (post)colonialism, their struggle is generally individual and does not trigger collective resistance, which is underlined by the authors. Another common reaction to (post)colonial violence is self-determination to compensate for (post)colonial acts. They try to escape the boundaries of enslavement, pursue education, improve their knowledge, and gain cultural reclamation. The discouraging side of their resistance is that it is restricted to their individual struggle, which cannot initiate a deconstructive reaction among the colonized.

Displacement and migration are remarkable issues in the book, and they

function as the earlier steps in the formation of the (post)colonial identity crisis. Forced transformations to various continents and states demolish the relationship between the self and place. Furthermore, these migrations are not once or twice for each character, and they go on even after centuries by destroying the 'self' image through effacing the cultural and traditional qualities of the enslaved people. Moreover, being rejected in the new, white communities and being put into the position of 'other,' all kinds of oppression also nurture this term. Although the characters cannot find a place in the colonizer society, they are not allowed to carry out their cultural, historical, or traditional principles to make them forget their native identity. The colonizer does not let the immigrants shape their own identity, so they form the enslaved people's image by subjugating them to (post)colonial capitalism. Thus, the colonized is exposed to mimicry, hybridity, and alienation in the novels.

Another significant point in the novels is the sense of time, which is adjusted for the sake of (post)colonial benefits of the British imperialistic expansion. The racial time that is the production of the Western sense of time is used as an apparatus for the sake of dominance and subordination. The formation of the linear historical progression of time as the agency of Black temporality is turned into the legacy of (post)colonialism. Moreover, the deficiency of a continuous narrative in the novels serves the notion of distancing in order to illustrate the impact of the Middle Passage and other displacements in the novels. Hence, the concept of sameness and perpetual recurrence are nurtured to preserve the (post)colonial status quo for the colonized. Thus, their impetus to resist and initiate social change is damaged and contributes to the legacy of (post)colonialism.

The three novels deal with environmental (post)colonialism in the framework of (post)colonial studies. They shed light on the way in which (post)colonial practices have changed the natural environment of Indigenous

people. Also, they maintain that the European imperialists and the colonizers are able to find alternatives to preserve ecosystems in their own lands. Regrettably, the colonizer encouraged wealthy countries to extract natural resources, which brought about the extinction of exotic animals, and deforestation led to the destabilization of the sustainability of the native ecosystem. The novels reveal how the (post)colonial fires in the forests destroy the ecological balance in the colonized territories, causing the extinction of the exotic species, drought, floods, food shortages, and housing, triggering climate change.

The outcome of (post)colonial violence on the colonized is inevitably the crisis of identity for people of color. The discriminatory oppression of the colonized to make them forget their roots and history has caused ambiguity about their sense of 'self'. Separation from society, being put into the position of an object or property, initiates their process of 'othering'. Nevertheless, the characters feel the necessity to be a part of any community, which leads to mimicry as a way of exaggerated imitation of the white community. The interaction with the dominance of white supremacy has caused the mix of white and Afro-American features, causing hybridity among many characters in the novels. However, the conflict between the characteristics of the two races has paved the way for the formation of alienation as a result of the impossibility of the two races coming together to take on the same identity. Finally, the formation of alienation starts as a result of finding no place in these two different racial characteristics. Hence, the sense of belonging to a race or community is consumed, and isolation from both Western and Eastern cultures leads to putting distance between all social identities. Thus, the change of having a sense of belonging and a sense of wholeness leads to traumatic identity problems.

It is a noteworthy point that the three novels retell and repurpose the (post)colonial violence of more than six generations from the history of Afro-

American racial discrimination. Hence, the novels illustrate the absence of peace for the sake of imperial capitalism. To delve into more details, violence has changed in forms but preserved its function in the system, such as nurturing the police violence and maltreatment of Afro-American people even in the contemporary period. However, the African American population also has carried on resistance to violence through meetings, social media campaigns, and claiming their rights via law, but the extent of the violence requires an urgent peace process by giving up racial discrimination, supporting equality, and systematic inequality of opportunity by keeping to the core of the Declaration of Independence, just as the aforementioned novels emphasize.

All in all, *Cloud Atlas, Homegoing, and The Underground Railroad* include direct, structural, and cultural (post)colonial violence in the framework of Johan Galtung's violence triangle. Therefore, the novels claim how (post)colonial imperialism is conducted to extend its authority forcibly beyond British borders over the colonized territories. Furthermore, the novels illustrate that these (post)colonial acts deeply destroy the social, political, economic, and cultural structures of the colonized. Hence, they reflect the extent of oppression imposed, leading to traumas passing on from one generation to the next for more than six generations in camouflage of institutionalized (post)colonial violence.

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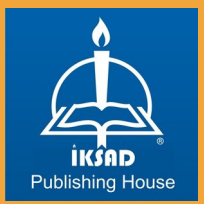

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