



A COMPARATIVE STUDY OF *SONG OF SOLOMON* AND *JUNETEENTH* IN THE LIGHT OF HOMI K. BHABHA'S VIEWPOINTS

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Article history:	Abstract:
<p>Received: 10th March 2022 Accepted: 10th April 2022 Published: 20th May 2022</p>	<p><i>Song of Solomon</i> (1977) by Toni Morrison and <i>Juneteenth</i> (1999) by Ralph Ellison belong to African-American literature and present a rich account of life amid slavery. These two novels both have some political, cultural, economic, and societal links in common and this is the reason they belong to the same literary kind. This study seeks to examine them through concepts of hybridity and mimicry as a number of significant postcolonial concepts employed by Homi K. Bhabha. In fact, each of these novels was written out of the experience of slavery and emphasized the clash with the white power. It is this reason which makes them characteristically analogous. It is eventually found that both the novels' protagonists are displaced in different aspects, and suffer from the loss of identity. This is the reason they continually vacillate. Likewise, both novels are clear depictions of how slavery leads to the black communities' falling-out and being regarded as outsiders.</p>

Keywords: Homi K. Bhabha, Hybridity, Identity, Mimicry, Slavery

1. BACKGROUND OF THE STUDY

The representation of some specific themes such as exile, searching for a true identity, resistance, and segregation has made such novels as *Song of Solomon* and *Juneteenth* present an important subject for postcolonial studies. As the subjects of this research *Song of Solomon* and *Juneteenth* will be analyzed through the postcolonial theories of Homi. K. Bhabha whose perspectives are primarily employed to examine the political, economic, and collective outcomes of colonialism and slavery.

Postcolonialism is assumed as one of the most dominant theories in the realm of contemporary literature, since it will provide a portrayal of the oppressed and those responsible for this oppression. Likewise, it provides a demonstration of clashing attitudes and beliefs. As the one who advanced the studies of "psychoanalytic and post-structuralist" theorists, Bhabha has been a remarkable philosopher in the studies of colonial, postcolonial, and globalized cultures (Huddart, 2006).

Song of Solomon (1977) was written by Toni Morrison and revolves around the life of an African-American man who has been living in Michigan from birth to maturity. Toni Morrison (1931- 2019) who won the National Book Critics Circle Award for this book would mostly focus on Afro-American people and their cultural legacy. Racism and slavery are amid the dominant reasons for grief in the novel due to their enduring destructive impacts on African-American people. *Juneteenth* (1999) as the second subject of analysis in this research is Ralph Ellison's second novel which was printed after his death.

Like Morrison, Ellison (1913-1994) was a black writer who was extensively concerned with the matter of identity and the damaging effects of racism on one's self-realization. In *Juneteenth*, Ellison tells an influential story of a black minister, Hickman, who brings up a little boy as black, even though the boy is actually white. The boy escapes to New England very soon and later becomes a racist senator. After he is assassinated, he sends after the minister. Then, their past is exposed through their dialogue.

2. STATEMENT OF THE PROBLEM

So far, lots of researches have been carried out concerning the analysis of *Song of Solomon* and *Juneteenth*. For example, Wu's "A Contrastive Analysis of "Little Women" and "Big Woman" in Song of Solomon" (2019) examines the feminine theme in *Song of Solomon* from the perception of "little women" and "big woman". Wu states that Pilate as a

female character of the novel is a representative of a "big woman" which is a mixture of mannish qualities and feminine mannerisms as opposed with the "little women" in the novel. Through creating this flawless female picture, Morrison intends to communicate her ideal of gender culture. In her opinion, ideal type of human beings should have both feminine qualities and male characteristics (p. 96).

In another study entitled *Intercessory Power: A Literary Analysis of Ethics and Care in Toni Morrison's Song of Solomon, Alice Walker's Meridian, and Toni Cade Bambara's Those Bones Are Not My Child* (2020), Mills analyzes post-reconstruction literature as an 'intercessor' that establishes a shared memory amongst the readers and triggers them as moral agents who can move through punitive ferocity rather than ratify it. Mills argues that with the rise of racial fierceness in America, it is actually indispensable to come up with some ways which can finish the punitive vehemence and start a justice organization that does not relegate human beings but counterfeits networks in the middle of coercion.

"History in Ralph Ellison's *Juneteenth*" (2004) by Johnson can be also regarded as a valuable study because Johnson believes in *Juneteenth* as a reflection of one of the most critical themes of Ellison's regarding how the stories should be narrated, and what history is to be believed. As a novel about freedom, *Juneteenth* probes into much more than a day in history. It argues for the inevitability to keep the past in the present, through celebration, art, and memories (p. 81). Yukins' "An "Artful Juxtaposition on the Page": Memory, Perception, and Cubist Technique in Ralph Ellison's *Juneteenth*" (2004) is another research which investigates how Ellison's awareness of cubism affected the prose style of *Juneteenth* as his posthumously printed novel.

It can be inferred that these studies form only a few researches on *Song of Solomon* and *Juneteenth*. However, there is a gap regarding a close analysis of them using the viewpoints of Homi K. Bhabha. In fact, although many critics have studied them by benefitting from the postcolonial framework, a study in which these two novels are investigated along with each other has not been done. Studying *Song of Solomon* and *Juneteenth* along with each other and through the postcolonialism concepts of Bhabha will help find their similarities as both Morrison and Ellison are among the most well-known artists in Afro-American literature. By doing so, this research paper will be also able to present a thorough analysis of the historical and literary experiences of these novelists so as to inspect the exercise of self-expression which is tangible in their works.

3. LITERATURE REVIEW

This part is divided into two categories. The first category will discuss a number of important books or articles concerning the postcolonial theory and Bhabha's researches. The sources are mainly by Said and Bhabha. Then, the second category will include helpful and relevant articles regarding the two novels which will be analyzed in this study.

3.1. Review of Literature Related to Postcolonial Theory and Homi K. Bhabha

Edward Said's *Orientalism* (1978) is one of the most important studies of postcolonial studies because it has renovated the entire route of Middle Eastern Studies by becoming a basis of postcolonial studies. *Orientalism* which involves Said's major viewpoints is about several periods and phases from the Napoleonic incursion of Egypt, through the imperialist European extension in the nineteenth century, to the consequences of World War II and American domination. In this book Said commented that Orientalism made Imperialism reproduce the Islamic Arab world typical stereotypes and preconceptions (idleness, sensuality, dishonesty, ferocity, and lack of astuteness) (p. 364).

Culture and Imperialism (1993) is also about the same period, from the end of the eighteenth century to the current time. This book is important and refers to some other parts of the world like India, Africa, the Caribbean, and Latin America. *Culture and Imperialism* can be regarded as an expansion of the scope of *Orientalism* since it analyzes instances where the natives talk back and respond. In Said's view, in contrast with *Orientalism* in which he was only obsessed with European and American writers and politics, in this case, he has studied the issue of 'resistance' that happened in reaction to 'imperialism' and developed into 'nationalism' (Said, 1993, p. 64). Moreover, in *Culture and Imperialism*, Said has handled such writers and scholars as Austen, Conrad, Dickens, Forster, Camus, Memmi, Fanon, and Sartre.

The other study about postcolonialism which is of great significance is *Reflections on Exile and Other Essays* (2000) as a strikingly comprehensive collection of fifty literary and cultural articles by Edward Said. Said was himself an exiled academic who was stuck in two different cultures (Arabic and American). He never believed in them as his home; though, instead of being grief-stricken, he tried a lot and wrote about this difficulty in this book. He thought that most people are largely aware of one culture, one place, and one home; expatriates are conscious of at least two, and this range of revelation leads to a consciousness of concurrent scopes (p. 186).

Homi K. Bhabha's *The Location of Culture* (1994) is one of the most considerable texts of postcolonialism. Based on what is discussed in this book, colonization was not only an economic, military, or political phenomenon, but one that basically affected culture and identity. This is why this research will benefit from Bhabha's theories. In fact, the issue of identity is one of the most important themes in the novels which will be discussed here. Bhabha has been preoccupied with such issues as identity, social power, and national association. He has also presented an operative theory of cultural hybridity.

In "Of Mimicry and Man: The Ambivalence of Colonial Discourse" (1984), Bhabha has noted that mimicry arises as to the demonstration of a dissimilarity that is itself a procedure of repudiation. Mimicry is, in fact, the emblem of a complicated tactic of reform, instruction, and restraint, which 'appropriates' the other as it envisages power. It is also noted that the influence of mimicry on the power of colonial discourse is insightful and alarming. In fact, in "normalizing" the colonial state or subject, the hallucination of "post-Enlightenment civility" pushes away its own language of authorization and generates a different type of knowledge of its standards (p. 126).

3.2. Review of Literature Related to *Song of Solomon and Juneteenth*

Linda Buck Myers published "Perception and Power through Naming: Characters in Search of a Self in the Fiction of Toni Morrison" (1984) in order to argue that characters' names represent different kinds of power as they are deprived or cultivated just like Macon Dead. These differences in power distress identity and selfhood, which Meyers has analyzed throughout Morrison's novels.

In "Bearing Witness: Toni Morrison's *Song of Solomon and Beloved*" (1994), Holton focuses on the way Morrison authenticates the communal traumatic involvement of African-Americans. Holton also argues that Morrison 'narrativizes' the multifaceted practice of life in the aftermath of slavery by producing some characters that encounter these issues together with existing race problems. Martin's "Linear and Non-Linear Concepts of Time in Tony Morrison's *Song of Solomon*" (1996) is about the way Morrison employs time in a non-chronological way which is a chief postmodern method in order to epitomize suffering and pain.

Cobb's *Reevaluating Juneteenth: What to do with Ralph Ellison's Second Novel?* (2017) aims at putting Ellison's *Juneteenth* in a practical literary outline where the shift between modernism and postmodernism happens. This thesis also analyzes Ellison's outlooks regarding the ethical duty of the novelist concerning the matter of equality. In fact, Cobb intends to find a place for *Juneteenth* within a broader literary outline.

In *Articulation of African American Identity in Ralph Ellison's Juneteenth* (2010), Thapa argues that culture can be regarded as the only certain means to alter the one-sided picture of one's own individuality. He has concentrated on the way Ellison discards the tendency to depict the African-American culture as a repressed community that diminishes the people to some stereotypical images. Ellison aims at placing the African-American culture at the center of his novel, *Juneteenth*. The black characters in this novel speak up Ellison's idea of freedom and renovation as a complicated incident which can never be thorough without support and help. Similarly, this research has depicted the procedure of identity construction. By reflecting upon the concept of connectedness, Ellison struggles to attain a distinguished and respectable place for Black culture.

4. METHODOLOGY

Homi K. Bhabha whose viewpoints will be used as the chief agenda of this study is assumed as one of the most authoritative postcolonial scholars. Therefore, it is crucial to include an overview of the postcolonial theory and Bhabha's key views. Colonialism and postcolonialism have both played an important role in historical and cultural studies for about three decades (Dirlik, 2002, p. 429). From the sixteenth century on, European powers have increased their prosperity through imperialism and colonialism in foreign nations. Consequently, the concept of 'postcolonial' may be used to refer to the time through the colonialism, mainly in the eighteenth and nineteenth centuries. Yet, "within cultural studies it is generally utilized also to include the colonial discourse as well. Thus, the conception 'postcolonial' refers to the globe both during and post European colonization" (Barker et al., 1996, p. 14).

The words 'postcolonial' and 'postcolonialism' symbolize some features of the subject matter that specify that "the decolonized world is an intellectual space of contradictions, of half-finished processes, of confusions, of hybridity, and of liminalities" (Johnston, 2007, p. 561) Postcolonialism thus implies a theory that came into being after most of the colonized countries attained their freedom. It is uttered by Fox and his colleagues (2004) that postcolonialism is a comprehensive culture that is influenced by the imperial/colonial procedure from the time of colonization to the current time after a country has formally gained its liberation (p. 46).

It is believed that the postcolonial literature is primarily preoccupied with writing back to the center, by dynamic involvement "in a process of questioning and travesty" colonial discourses (McLeod, 2007, p. 25). According to O'Reilly (2001), when a critic examines a postcolonial text, s/he is conscious that some significant subjects are "the use of indigenous cultural traditions, the appropriation of English, and the impact (whether cultural, psychological or political) of colonialism and its aftermath" (p. 61).

Eagleton (1996) has also remarked that postcolonial literature not only discusses the removal of colonial rules and developing a mixed identity, but also reveals the beginning of a novel epoch in developing countries during which different freedom activities are happening (p. 205). Postcolonial literature often revolves around the glitches and effects of the decolonization of a country, above all questions related to the political and cultural liberty of formerly subjugated people, and themes such as racialism and colonialism (Makaryk, 1993, p. 155). It addresses the role of literature in preserving and challenging what postcolonial critic Edward Said (1993) refers to as cultural imperialism.

There are so many remarkable critics whose theories are applied by the researchers to analyze postcolonial literature. For instance, the formative works of Frantz Fanon, Edward Said, and Homi K. Bhabha all typify the postcolonial legacy. As stated already, one of the most noticeable issues which has attracted remarkable attention in this realm belongs to the association between colonization and identity. The reason why many writers are so much obsessed with the issue of identity is that there is now a much bigger consciousness among postcolonial intellectuals that even the excessive focus on difference and identity has not been sufficient enough to challenge colonization (Spencer, 2011, p. 21).

As one of the other important postcolonial researchers, Homi K. Bhabha is regarded as the originator of some important concepts like hybridity, mimicry, difference, and ambivalence in order to discuss the ways through which colonized communities have fought against the authority of the colonizer. Like Fanon and Said, Bhabha has defied the inclination according to which all postcolonial countries are put in a similar grouping about which stereotypes can be preserved, but his ideas are more seriously affected by poststructuralism, most remarkably the works of Derrida, Lacan, and Foucault. Bhabha's work is mostly important for focusing on matters like ambivalence in colonial supremacy and consequently establishing a more nuanced comprehension of colonial rule (McEwan, 2018, p. 77).

Bhabha has benefitted from Fanon's works in organizing such concepts as mimicry and hybridity so as to challenge the colonial construction of binary oppositions (center/margin, civilized/savage, enlightened/ignorant), meaning that cultures interrelate, disobey, and alter each other in a much more compound way than binary oppositions permit (McEwan, 2018, p. 79). Mimicry (imitation) which is an extremely significant term in post-colonial theory can be **described as the ambivalent association between colonizer and colonized. It happens when colonialism inspires the colonized subject to mimic the colonizer through using the colonizer's cultural habits, norms, and standards; however, the outcome is not simply the imitation of those behaviors.**

In *The Location of Culture* (1994) which is, as mentioned before, a significant collection of Bhabha's most imperative essays, this substantial scholar has originated a sequence of notions in order to challenge the ordinary division of the world into "self and other". Hybridity (mixing) which is the most prominent one amongst all these perceptions highlights the hybridity of cultures and the mixed-ness, or even "impurity" of cultures. According to Ashcroft et al. (2013),

One of the most widely employed and most disputed terms in post-colonial theory, hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. As used in horticulture, the term refers to the cross-breeding of two species by grafting or cross-pollination to form a third, 'hybrid' species. (p. 118)

5. DISCUSSION

The main concern in postcolonial literature is studying the identity awareness from the viewpoints of the colonized or enslaved residents like how they resist the culture of the colonizer, how this cultural opposition makes the formation of a colonial society complicated, how the colonizers have advanced their postcolonial distinctiveness, and how they aggressively utilize the "us-and-them" binary opposition in order to regard the non-Western world as peopled by "the other" (Sharp, 2008, p. 21). Nayar (2015) has defined postcolonialism in this way,

It represents a theoretical approach on the part of the formerly colonized, the subaltern and the historically oppressed, in literary-cultural studies informed by a particular political stance, using the prism of race and the historical context of colonialism, to analyze texts, even as it seeks to produce critical commentary that serves an act of cultural resistance to the domination of Euro-American epistemic and interpretive schemes. (p. 122)

Bhabha has compared nations and narratives because he believes that both of them lose their roots in the "myths of time" and only entirely come to terms with their prospects in the "mind's eye". This image of the nation or narration is originated from those practices of political philosophy and literary language that the nation arises as an influential historical impression in the West (Bhabha, 2013, p. 2).

The reason why the novels of Morrison and Ellison have been chosen is that *Song of Solomon* and *Juneteenth* signify their authors' response to the perpetual undesirable impacts of slavery on their culture and people. It has been stated that even though most of the Afro-Americans have attained liberty, they are still the subject of neo-colonial colony. As the discussion part of the current study, this section is going to analyze *Song of Solomon* and *Juneteenth* in the light of Bhabha's concepts.

5.1. Hybridity in Identity

Hybridity signifies doubleness and happens through the interface of two distinct identities. The idea of hybridity was developed in the work of Bhabha in the 1980s. Bhabha (1994) has also stated that "Hybridity is a new cultural and a privileged third space," and the hybrid can be regarded as "neither the one nor the other" (p. 10). This issue is noticed through the challenges of the characters to come to terms with their true identity.

The investigation of the novels by Toni Morrison and Ralph Ellison shows that they both used memory in order to rewrite the history of the burdened folks who were oppressed due to such issues as race, class, and gender in a world

that has been constantly controlled by the white people (Vega-González, 2001, p. 2). In fact, memory is closely associated with the recovery of identity and thus in order to achieve a stable sense of identity, these two novelists were obsessed with memory to a great extent.

In *Song of Solomon*, Morrison gives emphasis to the origin of black people's problems which is racial prejudice. From the very first chapter of the novel, this issue is noticeable through reading about hospitals in which the black are separated from the white. For instance, a character named Guitar is noticed to be extremely angry due to the bad behavior of a white nurse. His abhorrence is too much that changes him into a vengeful villain without any sense of humanity. Therefore, by joining The Seven Days society, Guitar seeks to reach equality in his own way.

Guitar's change from an innocent person to a villain demonstrates the significant role of race in the black characters' hybridity. As a matter of fact, racial inequality is the basis of thinking of the black as the other. Those like Guitar find themselves in a society in which the white men seem to be superior to the black, and thus they have access to more privileges and prosperity. This difference forces the black to cross the line between the two races. Accordingly, the racial discernments lead to the differences in their social status, too.

As mentioned earlier, racial injustice is the reason why white people can have more power and wealth in the novel. This issue bothers the black and results in their excessive attempts to gain money. The struggle to achieve this goal causes Macon Dead II to lose his humanity. Actually, Macon's desire to amass money and gold is a symbol of mourning for his father, and it can be stated that Milkman's search for the gold epitomizes a quest for his identity.

Milkman as the main character in Morrison's novel was born in a decent family because his father was an important doctor and his mother was a rich proprietor. Despite having such parents, his race did not allow him to be equal to the white people. Milkman is initially a self-centered young man who does not care about others. The injustice that he experiences in society makes him feel isolated even amongst the African-Americans community and his own family. This isolation is partly due to a short leg. As a result, being different and underprivileged is not just because Milkman suffers from hybridity. It is even more highlighted through his being physically different from others.

Even when he is an adult, his behavior is different from the behavior of the rest of his community. Morrison used such a character in order to show that although Milkman has got a selfish personality, he cannot be fully blamed for this. Morrison intended to prove that the main reasons for such an immoral treatment are slavery and exploitation of his ancestors. In other words, the slavery and searching for escape by Solomon as his great-grandfather can be regarded as the reason of Milkman's naiveté.

Since Solomon escaped, Macon Dead I as Milkman's grandfather became an orphan who was killed by some white men, the incident which was witnessed by Macon Jr. as his son. Macon Jr. never completely gets through this experience. Thus, he becomes an avaricious, spiteful man who raises Milkman, his own son, to be just like himself. The racism that has distressed Milkman's descendants is somewhat in charge for Milkman's own egotism. However, Milkman is eventually capable of curing his injuries by traveling to the place where Solomon had his flight to freedom.

Actually, Milkman's voyage to South to Shalimar empowers him to find about his true history and roots. Through his return to the old Southern past, he discovers the descent of his past through oral recital and songs of the Shalimar children. He also realizes his African culture, the importance of the humanity and black community, and the pointlessness of monetary longings.

In *Juneteenth*, racism is an important theme, too. In an essay entitled "What America Would Be Like Without Blacks" (1970), Ellison describes one reason for everlasting black segregation, "Many whites could look at the social position of blacks and feel that color formed an easy and reliable gauge for determining to what extent one was or was not American. Perhaps that is why one of the first epithets that many European immigrants learned when they got off the boat was "nigger"; it made them feel instantly American" (p. 110).

Just at the beginning of the novel, a racist senator called Sunraider is introduced while delivering a dreadful racist speech. By employing a racist politician, Ellison sought to show that racism is entrenched officially, ethically, and politically in American society, and can have very serious mental, physical, and ferocious outcomes. Just like Morrison's novel, *Juneteenth* is principally about race, and how racist treatments influence the black people's identity.

After Sunraider gives his racist speech, Hickman and a number of other black men try to speak to him; however, they are treated with antagonism and disrespect by Sunraider's secretary. This is why the black men attempt to assassinate the senator. What this part suggests is that the violence which is observed in black people has its roots in the white people's behavior whose racist attitudes stimulate their anger and hatred.

By writing *Juneteenth*, Ellison meant to show the power of one's culture to fix one's damaged identity. Ellison attempted to underline the role of African-American community whose members speak up the writer's viewpoints regarding freedom and recovery. In other words, Ellison believed that in order to achieve independence and a stable identity, support and collaboration are essential. Additionally, it is noticed that white people like Bliss are not mature enough to see the association between white men's identity and the identity of the black; so he attempts to escape from his true self.

5.2. Mimicry

Mimicry is an extensively significant term in postcolonialism, as it describes the ambivalent association between colonizers and colonized subjects. When colonial discourse inspires the colonized subject to imitate the colonizer, s/he copies the colonizer's social customs, rules, and values (Bhabha, 1994, p. 16). Thus, mimicry occurs when people in a colonized and enslaved society reproduce and imitate the principles of the colonizers.

Just like hybridity, mimicry is an inescapable result of colonialism and slavery. Bhabha has referred to the procedure of the adjustment to the white men's identity in terms of imitating their principles. It shows the white people's victory in spreading their ideologies and making the black communities think of themselves as inferior beings who wish to attain the higher position of white authorities. The result of mimicry is a "blurred copy" of the white power which can be highly threatening. This is because mimicry can be like mockery, as it can look like "parody". Therefore, "mimicry locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behavior of the colonized" (Ashcroft et al., 2013, p. 139).

Morrison and Ellison have depicted the way the western society thinks of the black people as human beings with no culture and identity. The characters in both novels are uncertain about their true identity and intentionally or unintentionally may imitate the white men. In other words, their feeling of being different and underprivileged in comparison with the white inspires them to envision being well-to-do and famous. For example, in *Song of Solomon*, black people are oppressed due to their race which causes them to be deprived of an apt social status or wealth. Thus, they wish to be as rich and successful as the white people.

In this novel, Morrison shows the changeableness of the African-American people through her protagonist that is Milkman Dead. Milkman is shown as an uprooted black resident of Michigan who has forgotten his African-American upbringing due to his fascination with getting well-off. Eventually, Milkman who is enticed by the gold that he thinks his aunt Pilate has buried in Shalimar, the old rural south, finds his origins by knowing his family history.

The notion of mimicry in *Juneteenth* is tangible through the character Bliss; he is the boy with a vague racial legacy who is taken in by Hickman as an African-American man. He looks white but being raised by a black man makes him have a fragmented identity. He is unable to come to terms with this mixture and thus runs away and changes himself as a white American Senator. Bliss who has also altered his name to Sunraider has to change both his physical disguise and his way of speaking in order to achieve the status that he wants.

It can be concluded that mimicry in both *Song of Solomon* and *Juneteenth* signifies a person's imitating the dominant power since According to Bhabha (1994),

mimicry is the desire for a reformed, recognizable Other, as a subject of difference that is almost the same, but not quite. Which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference. (p. 86)

6. CONCLUSION

This study discussed the postcolonial concepts of hybridity and mimicry in *Song of Solomon* and *Juneteenth* which depict their protagonists' problematized identities, and their search for stability and shelter in the wildness of slavery. In fact, I have been concerned with the clarification of the way slavery would influence the Afro-American people's identity. It was discussed that Morrison and Ellison aimed at underscoring the inevitability of evolving a new identity while benefitting from the racist difference and injustice as an indispensable issue.

Besides, the main characters of *Song of Solomon* and *Juneteenth* were discussed to be displaced and enslaved in different aspects. Therefore, they would experience the problem of estrangement and the loss of their identities. They would continuously hesitate and live in the hope of creating a new secure identity. Yet, owing to slavery, such issues as hybridity and mimicry would act as an estranging force which deprived them of a real self.

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