

# Sign of Hybridity in Marie Jones' Stones in His Pockets

**M.Suganya MA,MPhil,PGDCA,BEd,**

Department of Education of English,Indra Ganesan college of Education Madurai Main Road, Tiruchirappalli,  
Tamil Nadu 620012.  
Suganya.kcas@gmail.com

**Abstract:** *This paper investigates Marie Jones' Stones in His Pockets in the light of the postcolonial thought of hybridity. The play is a tragicomedy about a little town in Ireland where a large number of the districts are additional items in a Hollywood film. The activities of the play spin around a neighborhood youngster named Sean who has been vilipended by a well known film star. He submits suicide by suffocating himself with stones in his pockets. This paper investigated how the endeavors to increase social personality is showed in Marie Jones' play and how specialist causes an adjustment in the way of life and fate of individuals. Evidently, the play exhibits that the political, financial and social substances straightforwardly influence individuals' fate and personality.*

**Keywords:** Cultural Personality, hybridity, Character, Postcolonial.

## 1. INTRODUCTION

The present paper makes a theoretical outline of hybridity and its effect on the society. It also investigates other key terms of post colonialism that are related to the present drama then critically analyzes the dependence of Marie Jones's drama on hybridity of postcolonial system. Within this theoretical chapter, in the light of postcolonial definition, cultural identity is seen as one of the important sections of colonial and postcolonial society, thus I decide to research on hybridity that is one of the subsets of cultural identity.

The drama in question is one of the Marie Jones's works who is an Irish play writer and an actress. "Marie Jones's work with Char banc consistently focuses on issues of gender and social class. Using song and oral storytelling, the plays locate themselves within an Irish folk tradition of writing collaboratively from and for the community" (Gonzalez 165). We have evidences that Ireland was a colony but there is one notable point that sets Ireland apart from other colonial countries (like India and Africa).

Hybridity is mixing of eastern and western culture or any kind of mixing culture in general and this causes the original identity to be destroyed and so they cannot gain the target identity and they will be confused. "Hybridity one of the most widely employed and most disputed terms in postcolonial theory, hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (Ashcroft 118). "The best known colonial discourse theorist, apart from Said, is Homi Bhabha, whose analysis posited certain disabling contradictions within colonial relationships, such as hybridity, ambivalence and mimicry, which revealed the inherent vulnerability of colonial discourse" (Ashcroft 42).

Contemporary culture has more possibility to extract sum of universal migration. Diaspora is a concept within postcolonial studies during the past decade. "One of the difficulties frequently discussed in postcolonial theory is the rigid division of the world into two categories: the West and the East, the North and the South, the developed and the undeveloped, the First and Third Worlds, the English and the non-English" (Talib 14).

Robert Young in his book suggests "By the time of the First World War, imperial powers occupied, or by various means controlled, nine-tenths of the surface territory of the globe" (Young 2). Henry Schwarz and Sangeeta Ray in their book, *A Companion to Postcolonial Studies*, speak about history of hybridity concept "So in the nineteenth century the concept of hybridity represented dominant concerns that white or European-based purity, power, and privilege would be polluted, and in being polluted diluted" (Schwarz 79). And "In the late twentieth century, by contrast, the regulative force of colonialism has broken down and the unsettling capacity of hybridity can no longer be kept (colonially) marginal by modern forms of control" (Schwarz 83).

Homi K. Bhabha is one of the most influential figures in contemporary postcolonial studies. He works on important key concepts such as hybridity, mimicry, difference and ambivalence. "Bhabha goes back to Fanon to suggest that liminality and hybridity are necessary attributes of the colonial condition. For Fanon, psychic trauma results when the colonized subject realizes that he can never attain the whiteness he has been taught to desire, or shed the blackness he has learnt to devalue" (Loomba 174).

Hybridity is a way to explain the existence of rule of authoritarian impasse. “Similarly, Bhabha stands firmly against ontologizing hybridity. To say that hybridity is everywhere and anywhere is to trivialize it and render it meaningless. Of concern, too, is making hybridity into a ‘thing’” (Kapoor 133). “Hybridity is not made into formula or ontology but into rule. A rule has no meaningful content by itself and must be applied and implemented according to a specific context” (Kapoor 135). Also “It is about seeing how this authority is constructed or that discourse is enunciated, so as to check for cracks and contradictions in each case” (Kapoor 135).

As we see that *Stones in His Pockets*’ characters involve cultural transactions mostly in cultural stereotypes that is one of the most socioeconomic effort so dominance of culture as Subject is the influence part of postcolonial effect in colonized group as Kapoor says:

A strategy of hybridization can unhinge itself from Bhabha’s unmistakable culturalism. Most of his instances of agency, as we have already noted, involve cultural transactions (religious conversion, education, cultural stereotypes), and notably absent from his writings is any significant treatment of socioeconomic strife. True, Bhabhaian struggles are semiotic ones, in which agents take advantage of cultural hybridization. But just because these struggles are semiotically and culturally *mediated* is no reason to privilege the domain of culture as *object* of struggle. Socioeconomic domination must also be semiotically represented in any political contest, thus being subject to hybridization and possible subterfuge. There is no reason, therefore, to restrict a strategy of hybridization to the realm of culture. (135)

Ground and cow are two essential elements for Irish people so they invest on them but with coming of industry suddenly they lose their ideals. They try to adopt with this change but they cannot. “Hybridity has frequently been used in post-colonial discourse to mean simply cross cultural ‘exchange’. This use of the term has been widely criticized, since it usually implies negating and neglecting the imbalance and inequality of the power relations it references” (Ashcroft 119). Moreover, “Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal” (Ashcroft 34). And “It is not enough that hybridity serve as grounds for manipulation, as Bhabha suggests. There must also be a tactical vigilance towards hybridity, which leads to assessing the adversary and putting in place specific plans and resources to take advantage of expected faults and tensions” (Kapoor 143).

In this play a crowd of Hollywood filmmakers come to Ireland for using the romantic landscape or maybe even to avoid paying tax! “Tax breaks were made available to any producer using Ireland as a location, which made the country the fastest growing audiovisual producer among European Union members in drawing high-profile, big budget overseas productions (*Braveheart*[1994], *Saving Private Ryan* [1998])” (State 320). They come and unwantingly get the local people involved with hybridity; they use them and their land with lowest prices as extras. Local people find that their lives fail at the same time as they try to enter the new culture but they experience failure and this event is the begging of hybridity because they have no previous life nor have a place in the new culture.

Hybridity is somehow being stuck to binary. “The concept of hybridity directs us to explore the various forms of mixing which can lead to new ethnicities as some people come to occupy the liminal space on the boundary” (Gupta 27). “Hybridity is one of the emblematic notions of our era. It captures the spirit of the times with its obligatory celebration of cultural difference and fusion, and it resonates with the globalization mantra of unfettered economic exchanges and the supposedly inevitable transformation of all cultures” (Kraidy 1). “The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural synergy and transculturation” (Ashcroft 119). In addition “those arriving as economic migrants may well stay and either they or their descendants develop new identifications with the nation which are shaped by interaction with the majority” (Gupta 27).

Postcolonial power effects and changes or ruins most of the circumstances and features in colonized country but one thing that less attention is paid on than other ceases about politics and society is teenager dreams and beliefs. Local children and teenagers are fascinated by the culture; for this reason native culture loses its attractiveness to new generation. Since colonizer suppresses local people with violence the local people start to fight to be free from that suppression and achieve independence and restore their own missing culture. “As a critical concept, the hybrid thus is supposed to blunt power’s point, to shift power’s oppressive expression, but it does so only by assuming some of the hierarchical aspects of power” (Schwarz 83).

**Sean.** Be brilliant to be in that film, wouldn’t it, Fin?

**Fin.** You make loads of money.

**Sean.** Will we ask can we be in it...

**Fin.** We would have to dress up in them stupid clothes, I wouldn't be seen dead.

**Sean.** But maybe they would spot us and ... you know take us off to America to make our own film ... you know like McCauley what's his name.

**Fin.** My Da wouldn't let me go.

**Sean.** To be a millionaire?

**Fin.** No, sure I have to take over the shop.

**Sean.** You would rather be a butcher than a millionaire?

**Fin.** Well no, but my Da...

**Sean.** Cuttin' up dead meat when you could be a superstar.

**Fin.** I'll think about it... I would have to ask my Da first.

**Sean.** I don't, my Da says us boys has to find something to do 'cos well there will be no need for too many farmers ... hey, where will you get meat if there will be no cows soon?

**Fin.** No cows ... don't talk daft... where will they all go?

**Sean.** I don't know, America ... all them trucks and caravans and people, the town is going to be dead soon, we have to get into that film.

**Fin.** My Da won't let me ... he says the people's heads is gettin' carried away.

**Sean.** Your Da is talking bollocks ... they are paying thirty quid a day... I am going to save mine for America.

(Jones 59)

Bhabha describes hybridity in postcolonial discourse that he sees hybridity as a strategic return of the process domination through denial. Hybridity measure again the hypothesis of colonial identity through the repetition of discriminatory identity effects. "Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination" (Ashcroft 34-35). Furthermore, "If the effect of colonial power is seen to be the *production* of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions, then an important change of perspective occurs" (Ashcroft 35). So "As negative critique, then, the concept of hybridity becomes an outward expression of the repressed, and in such expression assumes the power of the repressive itself"(Schwarz80).

Hybridity which is the result of pressure of colonizers can have an effect on the various parts of society. In this play, we can see most of those easily. "Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invaders dispossess indigenous peoples and force them to 'assimilate' to new social patterns" (Ashcroft 183). And "Hybridization takes many forms: linguistic, cultural, political, racial, etc" (Ashcroft 118). Also "Modern colonial ideology and rule, based on coercion and negotiation, incorporation and rejection of difference, and progressive and archaic practices, were widely hybrid, mixing ancient Greek and Roman as well as native structures of power" (Acheraïou 62).

Every person has a collection of national identity that can define them like her/his name and a national language represents the national identity of a country. "Language is often an essential question in postcolonial studies. During colonization, colonizers usually imposed their language onto the peoples they colonized, coercing colonized people to speak the colonizers tongues. In some cases, colonizers thoroughly banned native languages" (Talib 47). "All language is 'marginal', all language emerges out of conflict and struggle. The post colonial text brings language and meaning to a discursive site in which they are mutually constituted, and at this site the importance of usage is inescapable" (Ashcroft 300).

It is generally accepted that language and culture have a close relationship. We can view language as a verbal expression of culture. In order to maintain and convey culture and cultural bonds language is used. For expressing our thoughts, language provides us with many tools, so it is therefore natural to assume that our thinking is effected by the language which we use. The way in which we think to a certain extent is shaped by the values and customs in the country we grow up in. Language could be the most eidetic and the most universal of the colonial patrimony, chiefly in countries over which the British Empire occupy influence. "Language had a part to play in the expansion of the British Empire and the continued unity of the British Commonwealth. The Empire was of course responsible for the initial spread of the language" (Ismail S.Talib 6).

Naturally colonizers colonize any country by using their power to impose their own language on the colonized but apparently in this play English accent of actress does not seem to be serious then this is power that determines everything; i.e. power not reality! “In many ways, communication is an important consideration in postcolonial literature. Although language does play an important part, communication ultimately transcends linguistic issues to include the more holistic cultural context that a writer assumes in his work.” (Talib 101) Also “Language can be viewed not merely in terms of communication but also in terms of content” (Talib 102). Because of patriotism, author Marie Jones has particular emphasis on language. Carlie and Jack were born in a village but the reason for their presence as extra in this film is that English director wants to represent Ireland’s mood.

Language is the only way of verbal communication but there are non-verbal ways for transferring message such as music, song, dance, and painting as well; in other words, art is the way of transferring communication and even traditions. It can be said that art makes the determinative parts of every culture. However, “Silence is a discourse in its own right and a form of communication with its own effects” (DashtPeyma53). Also “Caroline is annoyed during her ‘language-coaching’ sessions with Jake, when he tries to explain that Maeve the heroine from the big house would have been English educated and would thus not have spoken like the peasants. Charlie suggests her terrible Americanised accent does not matter [...]” (Llewellyn Jones128).

In *Stones in His Pockets* everybody is in conflict with the same pressure but the only act that they can afford is dancing! Because it is apparently the only thing which remains to their own identity. It is they themselves and they do not have the stress to change. “Dance is a form of spatial inscription and therefore a creative way of illustrating and countering the territorial aspects of Western imperialism. In this way, dance recuperates postcolonial subjectivity by centralizing traditional, non-verbal forms of self-representation” (DashtPeyma56-57). For addition, “The widespread use of dance in indigenous drama testifies its communicative power and subversive potential” (DashtPeyma57).

Considering ‘race’ firsthand, we should realize that human invention and not biological fact are the basis for all constructions of racial difference. We cannot think of any objective criteria to neatly group human beings into separate ‘races’, which are basically different from the other. “Both nations and races are imagined as communities which bind fellow human beings and demarcate them from others” (Loomba 102). We can see race as a category caused by a social and historical process which can be called racialization. The discrimination against certain people on the grounds of specific racial difference is called racism which claims these constructions of racial identity are true or normal. “First of all, racial stereotyping is not the product of modern colonialism alone, but goes back to the Greek and Roman periods which provide some abiding templates for subsequent European images of ‘barbarians’ and outsiders” (Loomba 92).

Classification of the race returns to the 18th. Since the race is an important element of people’s identity, nation plays a significant role and so skin color is the priority. “Scientific racism from the eighteenth century calcified the assumption that race is responsible for cultural formation and historical development. Nations are often regarded as the expression of biological and racial attributes” (Loomba 92). “Race has thus functioned as one of the most powerful and yet the most fragile markers of human identity, hard to explain and identify and even harder to maintain. Today, skin colour has become the privileged marker of races [...]” (Loomba 105).

In every country, people live with various nations and races; certainly in this differences, power is in the hands of each group, other groups are in the pressure of that group whether the difference is the skin color or nation or ethnicity. This kind of hybridity is clearly visible in this play. The people of the population of Ireland that emigrated to America are a part of their own but in fact they are still seen as an “Other”! “While colour is taken to be the prime signifier of racial identity, the latter is actually shaped by perceptions of religious, ethnic, linguistic, national, sexual and class differences” (Loomba 105).

**Charlie** You would think he wasn’t Irish.

**Jake** He just wishes he wasn’t.

**Simon.** Yeah mate, you’re right, because every time you fuck up I get it in the ear from these people ... ever hear the phrase ... Irish, what do you expect? ... Well unfortunately for me they tend to include the whole nation ...

(Jones 78-79)

Culture is the specifications and intelligence group of people, defined by everything from beliefs, social habits, art, language,... . The whole thing plays a determinative role in the progress of our personality and culture is one of these things to influence a person’s personality. Culture might be the facile space to thing about hybridity because it

is inclusive of all kinds of hybridity in itself. Culture hybridity is sorely publicized nowadays. One positive point in culture hybridity might be the cause to create new artistic forms in art and expanding new ideas.

Because hybridity is the most essential sense to mixture, it has gradually changed into a destroyer/devastator. “Making hybridity into a rule, moreover, gives it relevance and applicability, not just to colonial and post-colonial authority as in Bhabha’s case, but to *any* hegemonic formation – be it local, state, or transnational, public, non-governmental, or corporate” (Kapoor 135). And “especially in the late nineteenth and early twentieth centuries, Ireland was a sphere of ambiguity, tension, transition, hybridity, between ‘national’ and ‘imperial’ spheres—but if it was perhaps the longest-standing, the most contested such area of ambiguity, it was not the only one” (Howe 68).

Colonizer is seen as the domination of authority and because of that he has moving force power and utilization of territory but Young suggests that imperialism is the ‘ideology’:

Imperialism is characterized by the exercise of power either through direct conquest or (latterly) through political and economic influence that effectively amounts to a similar form of domination: both involve the practice of power through facilitating institution and ideologies. Typically, it is the deliberate product of a political machine that rules from the centre, and extends its control to the furthest reaches of the peripheries. (Young.27)

Colonialism has usually manifested the use of violence by a state power for (or to) colonial of another country or community and often there has been economic goals. Generally, colonialism is defined as exploitation of or invasion of indigenous people. Any colonial issue is something beyond the efforts of the people to dedicate themselves to new cultures. They are facing more serious obstacles such as the suppression and destruction of culture of their predecessor lifestyle. The result of a recent barrier is the presence of an “Other”; Others that believe themselves and explicitly say that they have superior culture.

Other cannot be an enemy or it cannot be a cultural invasive, it just has different traditions. It may not realize that it enters into a land that does not belong to him, but they have this idea in their head that they can be a land property that they occupied. Obviously the issues have been shaped such as cultural exchange, imposed superiority and even revulsion of colonial in colonized minds. Just in this case, the phrase “postcolonial” and its literature appears and plays a role in postcolonial conditions. It is such a conditions in which colonized have desire for independence and freedom from the hands of those they have colonized. They are looking to achieve the identity that is not corrupted by the thoughts and concepts of colonists.

## 2. CONCLUSION

In this paper I study about hybridity on Sean who is the character influenced whole of the drama around his. Sean is the teenage colonized; postcolonial society destroyed all of the dreams and desire and is floundering in destruction but do not find any way, he just takes refuge in the drugs. By this character we can find the effect of hybridity in society. Hybridity one of the most widely used and most discussed terms in postcolonial literature, hybridity is commonly used to talk about the creation of new transcultural forms in the area produced by colonization. Homi K. Bhabha is one of the most influential figures in contemporary postcolonial studies. He works on important key concepts such as hybridity, mimicry, difference and ambivalence.

It must be repeated that postcolonial power effects and changes or ruins most of the circumstances and features in colonized country but one thing that less attention is paid on than other ceases about politics and society is teenager dreams and beliefs. Local children and teenagers are fascinated by the culture; for this reason native culture loses its attractiveness to new generation. Since colonizer suppresses local people with violence the local people start to fight to be free from that suppression and achieve independence and restore their own missing culture.

For being human language is the important and necessary that construct the influence part of culture. People living in society with communication between each other and we have two kind of communication include verbal and non-verbal. Nonverbal communication like music, dance, panting and so on; verbal communication specifically is language. Marie Jones is a patriotism hence she emphasis on language. All kind of communication we can find in this drama; the author point to Irish dance; dancing is the part of identity in society identity dedicate power to human. In the drama most of the identity and culture will be destroy but Irish dance is the completely persistent and rattling.

The reason for hybridity cultural identity is not simply a matter of being involved between the colonizers and the colonized, but it also a consequence of his feeling of homelessness.



### 3. ACKNOWLEDGEMENTS

This paper is made possible through the help and support from everyone, including: My Husband Prof. P.Senthil and Daughter S.S.Inakshi, and in essence, all sentient beings. I sincerely thank to my parents, family, and friends, who provide the advice and financial support. The product of this paper would not be possible without all of them.

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### AUTHOR'S BIOGRAPHIES

M.Suganya was born Trichy in Tamilnadu in 13 July 1993 and Methodist Hr Sec School Trichy. She received her BA, degree from Kurinji College Arts and Science, Trichy, Tamilnadu in 2011 and in 2013 she received the MA degree Bharathidasan University studied Mphil Research Scholar, PG& Research Department of English, National College, Trichy, Tamil nadu in india.

