

## INVESTIGATING THE EFFECTS OF COLONIALISM ON THE PERFORMANCE OF THE COLONIZED PEOPLE BY STUDYING: A SONG OF ICE AND FIRE IN AND THE LORD OF THE RINGS

### INVESTIGAR OS EFEITOS DO COLONIALISMO NA ATUAÇÃO DOS POVOS COLONIZADOS ESTUDANDO: AS CRÔNICAS DE GELO E FOGO E O SENHOR DOS ANÉIS

**Hadiseh Alishiri** 

Ph.D. Candidate

Department of Language and English Literature  
Karaj Branch, Islamic Azad University  
Karaj, Iran

[hadisalishiri@gmail.com](mailto:hadisalishiri@gmail.com)

**Hossein Moradi\*** 

Assistant Professor

Department of Language and English Literature  
Karaj Branch, Islamic Azad University  
Karaj, Iran

[moradi.hossein@gmail.com](mailto:moradi.hossein@gmail.com)

\*Corresponding Author

**Resumo.** Neste estudo, As Crônicas de Gelo e Fogo e O Senhor dos Anéis serão examinados empregando a noção de diáspora e hibridismo de Hall, na tentativa de mostrar como o colonialismo afetou o povo colonizado e seu senso de lugar, quais foram suas reações foi e como as identidades coloniais e pós-coloniais foram construídas. A contribuição mais importante deste estudo é dar uma nova análise da série. Houve várias leituras e análises desta série de diferentes perspectivas, incluindo o papel do amor, características linguísticas, narração, moralidade, magia, valor cultural e psicologia. No entanto, a identidade cultural e a diáspora nas séries da teoria de Hall foram ignoradas. Como resultado, este artigo pode fornecer resultados influentes sobre a crítica pós-colonial e a teoria de Hall aplicadas às séries. Além disso, o uso do gênero fantasia é significativo nesta dissertação, uma vez que o mundo real é aquilo que é percebido e observado pela psique humana, e posteriormente a realidade é processada, distorcida e transformada em gênero fantasia para amplificar todos os efeitos dos temas que são discutidos. O gênero de fantasia selecionado aqui retrata a realidade da mentalidade e das condições do mundo pós-moderno.

**Palavras-chave:** Semiótica, Colonialismo, Canción de Hielo y Fuego, El Señor de los Anillos, Teoría de Hall

**Abstract.** In this study, A Song of Ice and Fire in and The Lord of the Rings will be examined by employing Hall's notion of diaspora and hybridity in an attempt to show how colonialism has affected the colonized people and their sense of place, what their reactions have been, and how colonial and post-colonial identities have been constructed. The most important contribution of this study is to give a new analysis of the series. There have been several readings and analyses on this series from different perspectives including the role of love, linguistic features, narration, morality, magic, cultural value and psychology. However, cultural identity and diaspora on the series from Hall's theory have been ignored. As a result, this paper can provide influential result on post-colonial criticism and Hall's theory that are applied to series. Moreover, the use of fantasy genre is significant in this dissertation since the real world is what perceived and observed by human psyche, and later the reality is processed, distorted, and transformed into fantasy genre to amplify the whole effects of the themes that are discussed. The genre of fantasy which is selected here depicts the reality of mentality and conditions of the postmodern world.

**Keywords:** Semiotics, Colonialism, Song of Ice and Fire, The Lord of the Rings, Hall's theory

## INTRODUCTION

Discussing a literary work especially this series from this special vantage can have a great significance on readers outlook on life and can acquaint them more with the predicament of the post-colonial people and in general and the complex situation of all human beings in this new turbulent world. Using Hall's theory, it could be realized that the characters are in the state of in-betweenness which signifies they belong to any certain place. Indeed, application of Hall's theories into the series can help and motivate readers to find, reconsider, and reconstruct anew their identity and place in this world of flux.

George R.R. Martin (1996), the American author of A Song of Ice and Fire, was born on September 20, 1948 in Bayonne, New Jersey. Martin went to Mary Jane Donohoe School and Marist High School, and began composing exceptionally at young age, offering a few stories to different kids nearby for a minimal expenditure. Martin had a relationship with an author of sci-fi/fiction genre in the mid-1970s. Her name was Lisa, and together they composed Tuttle Windhaven in 1982. He saw her first spouse, Gale Burnick, at a sci-fi gathering and got married in 1975. Ultimately, they separated in 1979, and they had no children. In 2011, he married for the second time with Parris McBride (Jamalpour & Derabi, 2023; Jamalpour & Yaghoobi-Derabi, 2022; Appiah, 2005).

In any case, disregarding the social thoughts and responses towards the work may dishonor dream classifications and its related works. Critics like Anne Cranny-Francis and Christine Mains have utilized a

term known as 'optional world dream', which alludes to a sort of text wherein "the author literarily develops a different universe which is certainly and now and again unequivocally a remark on the writer's own society" (Tolkien, 1981). These elements are unmistakably displayed in Martin's composition; in spite of the fact that his work comes from a portrayal which depends on Tolkien and his indication of fanciful animals, they share with the set of experiences in Europe like conflicts that occurred a few centuries prior. Alongside his works which are loaded up with magic components, Martin's works have political and social importance. The initial three books portray a setting which did not depend on the reality and it is known as Westeros. This spot shows a striking similarity to middle age time in which countries and honorability are contending.

The story in the novel occurs on a land which is totally anecdotal, and the land has a long history of various experiences and occasions that could shape the current state of Westeros. In the novel, there is no primary person and each segment of the clever has been told from one of the characters' viewpoint. One might say that there are a few strains all through the novel including dynastic conflicts and ruckuses among various families to arrive at the privileged position; Daenerys Targaryen's conflicts, as she needs to get power and armed force to reclaim the lofty position which she accepts it, has a place with her by inheritance. Besides, the ascent of white walkers that are heavenly dead animals. They can transform the livings into dead strolling, and they are relentless.

The next author that is used in this series is John Ronald Reuel Tolkien. Tolkien (1981), professor of English literature, is a poet, and author of several stories of which the most important ones include *The Hobbit* (1937), and *The Lord of the Rings* (1954). In Tolkien's works, epic plays the most significant role which binds them with the western tradition of epic writing in different regions and different periods of time. Tolkien's works reflect a richer version of epic in which the course of history can be traced as Harold Bloom mentions "in Tolkien's history of Middle-earth there are four ages...they represent a continuous sweep of time, perhaps hundreds of centuries, dense with chronicle and demarcated" (Appiah, 2005).

Tolkien is one of the greatest writers and such greatness has been assigned to him by literary critics since he can be regarded as the most popular author in history. It can be argued that Tolkien's success owes to his familiarity, interest, and academic profession in history, language, as well as his studies in classic literature. Regarding Tolkien's fascination with history of language, "Tolkien began to look for the bones of the languages: why they were what they were and the elements that were common to them all". Therefore, he studies English language at different points of history and masters both old and middle English. Not only does Tolkien show his interest in old languages but also, he "is of great interest in the history of the invented languages" (Appiah, 2005). This could help him to create imaginary lands with imaginary creatures whose language are unique.

### **The Lord of the Rings**

*The Lord of the Rings* has been consistently nominated as the greatest book written in the 20th century. Therefore, Tolkien is regarded as one of the greatest writers of the 20th century. Tolkien's *The Lord of the Rings* is a work which has fascinated more than one generation since its publication in 1954, and it still instigate the imagination of readers everywhere in the world. Along with his skill at linguistics, Tolkien could reflect the element of nature in his works as most of the settings of his novels are natural environment and surroundings. Such pastoral settings help the reader to visualize the whole story in his/ her mind. Tolkien uses other elements to signify the role of nature including symbols, religious, and mythological allusions to different cultures which make the reader aware of Tolkien's cultural concerns.

The trilogy of *The Lord of the Rings* is more than half a million words in six books. Because of the post-war paper shortage, it comes in three volumes which are subtitled *The Fellowship of the Ring* (1954), *The Two Towers* (Angela, 2023) and *The Return of the King* (1955). Tolkien spent more than ten years to write his famous work of art. The third volume includes an appendix with maps, lists of kings, genealogical charts, calendars, alphabets, linguistic notes and historical outlines of the imaginary second and third Ages of Middle earth covering 6462 years. *The Lord of the Rings* is the story of nine chosen heroes in Rivendell who attempt to unmake the Ring and control Sauron's devastating power.

The main theorist in this work whose ideas must be investigated is Stuart Hall. His background as a migrant from the colonies placed him at an angle to the fading imperial center of post-war Britain (Procter, 2004). For Hall, culture was not an entity to merely acknowledge or investigate, but an analytical status of social operation and intermediacy, where power relations are both constituted and potentially unsettled. Hall believed identity to be an ongoing product of history and culture, rather than a finished product.

Post-colonialists confirm that identity is generally a complicated term, that in the world today, it is no longer related to a specific place, and that purity of cultures is a myth. They believe that for the migrants who live in the border-line of cultures identity is something that is enacted and negotiated in a continual process. Although race and the color of skin are used to be regarded as features which characterize identity, the characters of the series have a vague realization of their own identity since they cannot determine the group to which they belong. The characters suffer from changing nature of identity which means they are constantly within the process of change. What makes the characters changing is mostly because of their diasporic experiences that they have as immigrants. In fact, the characters of the novel are displaced subjects that have been scattered in a different context with different cultures. This dissertation examines the ways in which the identity of the characters is affected by the experience of immigration and shaped by the process of confrontation with a new culture different from the native one.

In this paper, the aim of the research is to investigate the construction of cultural identity and diaspora the characters of the selected works. So, this study can be regarded as a post-colonial approach focusing on the notions of 'diaspora', 'formation of identity' and cultural identity. According to Stuart Hall, there are at least two different ways of thinking about cultural identity. The first perspective focuses on the unity of a cultural group and defines identity in terms of "one shared culture, a sort of collective" one true self, "which reflects" common historical experiences and shared cultural codes which provide us, as "one people", with stable, unchanging...meaning" ("Cultural identity"). Such identity looks for images which impose "an imaginary coherence on the experience of dispersal and fragmentation". This conception of cultural identity played a crucial role in post-colonial struggles for independence.

The second view of cultural identity spotlights the diversities of cultures. It posits diasporic cultural identity as framed by two factors: the twin factors of "being" and "becoming" or "the vector of similarity and continuity; and the vector of difference and rupture". It means that there are similarities and diversities within the same cultural identity.

In fact, one of the many reasons that make this paper worth undergoing is the fact that the colonial period is ongoing, and post-colonial perspectives contribute to an original understanding of colonial present. In Hall and the selected novels, there is, indeed, a strong sense of struggle with place and identity. It is significant to mention it here that indeed reading *A Song of Ice and Fire* and *The Lord of the Rings* is not simply a matter of literary interest; rather, it has become a cultural phenomenon, especially to those who are eager to find an identity in the post-colonial world. *A Song of Ice and Fire* and *The Lord of the Rings* takes the reader on a journey of experiences from the local to the global and from a narrow perspective to a broader and more encompassing vision.

## Literature Review

This segment sums up various basic works made on *A Song of Ice and Fire* investigating its various topics and components. An assortment of educational articles on *A Song of Ice and Fire* have been aggregated in a book named *Beyond the Wall* (Cole, 2012), investigating the tremendous number of subjects and components found in Martin's dream series. Edited by James Lowder and distributed in, the collection gives an astounding road to the complex universe of Westeros. Coming up next are a choice of eleven articles referred to from the book.

"Translation strategies in the *Lord of The Rings*" by Svetlana Nedelcheva of Tolkien's unique work. This paper examines the different methodologies applied by Lyubomir Nikolov, the interpreter of J.R.R. Tolkien's set of three *The Lord of the Rings* into Bulgarian. The exploration centers on close to home names, toponyms and a few monikers as they, as indicated by the creator, are "profoundly important". Yet, it is hard to the reader to interpret them due to the tight mix of English and "Mischievous". The Bulgarian interpreter of the book has put forth impressive attempts to follow Tolkien steps and draw the image of the Middle Earth – an otherworldly world that looks genuine with its topography, people groups, their set of experiences and dialects. His methodologies in interpreting names turn extremely fruitful in showing the inward feeling of their referents in the epic to the reader

In "The Palace of Love, the Palace of Sorrow", Linda Antonsson and Elio M. Garcia examine the components of Romanticism in Martin's books. In their clarification of sentimentalism in *A Song of Ice and Fire*, the scholars comment upon Martin's "accentuation on emotionality and the individual, a look pointed solidly at the past, and a confidence in the unyielding human soul" (Burns, 2005). Martin's "heartfelt interest with vestiges and rot" (Carpenter, 2014) can be respected another perspective that is totally attached with Romantic thoughts. The scientist continues that "The most predominant appearance of sentimentalism is the perspective on the past embraced by many characters in the book. It appears to be a

piece of human instinct to romanticize the past, to assume things were some way or another "better" in ancient times. The equivalent can be said concerning how characters view the past of Westeros" (Brah, 1996).

The other examination performed on *A Song of Ice and Fire* (1996) is, *The "Wannabe" Defying Clichés, A Study of a Character in George R.R. Martin's A Song of Ice and Fire* (1996) by "Peggy Zawadil" in 2015. This exploration features the job of a few characters, however an incredible scope of scholarly issues. It accepts an expansive area of etymological, scholarly, and social elements of the series of the books.

In "Men and Monsters", Alyssa Rosenberg investigates the idea of sexual legislative issues in Martin's books. In opposition to a few women's activists who reprimanded Martin for his "needless" show of rapes which in any case did close to nothing to propel the plot, Rosenberg safeguarded assault because of its huge job an option for its to "reshape landmasses and law and order" (Gilman, 2007). As to job of rapes in the novel and moving the plot, the author makes reference to: "While not each of the rapes that happen in the books advance the plot, assault is a demonstration that flashes wars and deaths that reshape mainlands and law and order". He proceeds "mentalities toward sex and assent are one of the ways that residents of Westeros, the Ironborn, the Free Folk, and individuals from the social orders across the thin ocean separate themselves from one another" (Gilman, 2007; Cardenas, 2023).

In "An Unreliable World", Adam Whitehead researches the job of history in Westeros and the social event of legends and custom into "acknowledged truth". He expresses that the job of the Seven Kingdoms "depends on fantasies and legends substantially more than on hard verifiable realities" Even the recorded chronicled records of the Andals are "inclined to innovative twists and through and through blunders" (Gilman, 2007) providing the series with a postmodern degree of vulnerability.

In "Back to the Egg", Gary Westfahl concentrates on Martin's series inside the hypothesis of Northrop Frye's "Hypothesis of Myths" to clarify the repeating idea of Martin's plots under Frye's celebrated four-prepared plan. Taking note of that most – if not all – dream stories (counting Martin's) are "spooky by an overall expectation of possible destruction," Westfahl contends for the certainty of misfortune later a glad completion, which is itself trailed by the guarantee of a future turning of the cycle, because of which "the account will go through incongruity and parody to accomplish the encouraging resurrection of satire" (Barker, 2004)

In "Art Imitates War", Myke Cole investigates the hints of Post-Traumatic Stress Disorder (PTSD) in two characters in *A Song of Ice and Fire*, just as the two exceptionally divergent responses that victims of PTSD are probably going to show. Impacted by Jeff Cooper's *Color Code*, Cole relates the personality of Arya Stark with "Condition Yellow", which he depicts as "a loose however cautious state where an individual keeps up with steady situational mindfulness." At the other outrageous stands Theon Greyjoy, a person who goes through an extreme instance of "Condition Black" in the wake of being presented to long periods of lack of care and question from both the Starks (his capturers) and the Greyjoys (his family), captivating in reckless practices like sex dependence.

Another outstanding book that focuses on Hall's work as a catalyst for 'critical dialogues' and as a key site on which they have taken place within cultural studies, since the mid-1980s is *Stuart Hall Critical Dialogues in Cultural Studies* (Steiner, 2022) documents and explores the impact of 'postmodernism' in cultural studies and investigates some of the theoretical consequences of these postmodern interventions. The book profoundly illustrates Hall's major intellectual contribution and his involvement with a wide range of collective projects, and his capacity and willingness to take on new issues and to move constantly on, beyond his previous limits.

In "The formation of a diasporic intellectual: An interview with Stuart Hall by Kuan-Hsing Chen" Fuchs (2023) some critical and historical concepts are addressed. Hall, in recounting critical moments in his social biography, postulates how structural conditions such as colonization and decolonization come to model one's subjectivity and, under such positions, to restrict how the colonial subject is able to resist. Within Hall's traumatic historical narrative, the necessity of going back to the history of colonialism is reminded to understand existing neocolonial structures. Accurately, the necessity of this reminder illustrates the continuing existence of some deeply flawed political consciousness in cultural studies, which fails to link its analyses effectively to the global, historical structures of colonization, decolonization and recolonization (Nodar et al., 2022).

In the series, the idea of dislocation is the dominant notion among the characters of the story. They are regarded as the outsider or in Hall's notion, 'other'. However, to work on the notion of cultural hybridity and otherness, the idea of 'unhomeliness' needs to be elaborated and applied to the work. The researcher studies several characters regarding Hall's notion. The first one is Jon Snow; he is presumed to be Ned

Stark's bastard son who is not from the North, so that Catelyn does not accept him as his own child and he is not a proper member of the Stark family. As a result, he is always confused about his own identity and regards himself as a hybrid subject. Due to the issue of dislocation, John Snow is sent to the wall and he has to join the Night Watchers. This means that he does not have any place in the territory and does not belong.

The other character who experiences hybridity is Sansa Stark who is the elder daughter of the Starks. When she is very young, she leaves Winterfell and moves to King's Landing to marry Joffrey Baratheon. However, due to some chaotic events, she is taken hostage and treated in a cruel way. During her residence in King Landing, Sansa experiences unhomeliness and otherness and her identity starts to shape. Moreover, Sansa leaves the King Landing after several years and she goes to other places where she experiences unhomeliness as she just belongs to the North.

Arya Stark, the youngest daughter of the Starks, is the other character who is taken from her home and experience life abroad. In fact, life in different places, particularly Braavos affects her cultural identity and changes her into a hybrid character. Another significant character whose cultural identity must be investigated from Hall's perspective is Daenerys Stormborn Targaryen. She experiences hybridity, unhomeliness, and hybridity since she lives in different places. Living among Dothrakies molds Daenerys's identity as she experiences their lifestyle. Although sometimes she is not accepted by them and experiences otherness, she becomes hybrid and mostly Dothraky. As she becomes queen, she decides to conquer Westeros since she believes that it is her homeland and it belongs to her. However, she experiences unhomeliness and some of the kings cannot accept her as the true queen since she is not from Westeros.

In researching the manners by which the post-colonial concern with respect to othering can be believed to be duplicated in the text, plainly there are truth be told various examples all through *The Lord of the Rings* by which this cycle is utilized. This can be credited to the way that the social scene of Middle-earth is included various races and societies, and every one of these races and societies can be believed to have their very own solid feeling Self personality. Therefore, it is feasible to notice the most common way of othering being utilized somewhat in most of cases by which individuals from various races/societies are compelled to associate with one another. For sure, a considerable lot of these cases are effectively recognizable in the text. For instance, because of their job as the foes of the Free Peoples of the World, it is feasible to promptly recognize the way that Sauron and his workers have been exposed to the most common way of othering by the Free Peoples in the text. This is made apparent by the way that the phrasing used to portray Sauron and his workers is suggestive of the wording used to depict the frontier Other, as Sauron and his workers have been gifted with non-white qualities which balance extraordinarily with the portrayals gave corresponding to the Free Peoples. However, different occurrences of this cycle at work are more certain in the text and along these lines harder to distinguish. This can be authorized to the way that Tolkien can be seen as utilizing both inside and outside othering in *The Lord of the Rings* to exhibit the various manners by which an individual can encounter othering.

## METHOD

To conduct this paper, the selected novels are conducted based on Stuart Hall's theory of cultural studies and diaspora. The study can be regarded as a post-colonial approach focusing on the notions of 'diaspora' and 'formation of identity.' The method to be applied involves a close reading of the novels, and then an investigation of novelists' intention of including different issues of immigrants. Thereby, the notions such as 'diaspora,' 'identity formation' and the role of the 'unhomeliness' in the formation of identity are going to be discussed.

First, through the notion of hybridity, this paper aims to show the ambivalent state of post-colonial subjects and their imitation of the norms and culture of the colonizers. Culture and geographical domains are represented as two strong sources of hybridity. It, further, tackles with the colonized people's cultural displacement and their urge to reconstruct their identities and depicts the formation of the characters' hybrid identities under the influence of two opposing cultures. It, also, exhibits the dilemma that the colonial subjects and the post-colonial immigrants face when they encounter the two different worlds or cultures of the colonizer and the colonized and evinces their liminal position.

Second, through the notion of diaspora, the colonized subjects and the post-colonial 'immigrants' sense of changing identity – represented in various ways – as well as their displacement and the after-effects of it are depicted. Besides, the post-colonial migrants' difficulty in finding a secure place of belonging anywhere due to first, the complexity of their hybrid background, and second, the complexity of social structures in

the modern world are analyzed. Moreover, the paper deals with the issue of the past and the possibility of breaking away from it for a post-colonial subject and also concerns the post-colonial immigrants' disillusionment and the resultant sense of alienation and not belonging when they encounter the real image of their idealized land. It, further, elucidates the colonized people's futile quest to find a place of belonging and a secure home and displays how the post-colonial immigrants, in search of finding a secure place of belonging travel from place to place and lead a nomadic life and further shows their gradual approach to reach a state of non-belonging and to experience diaspora.

Cultural studies attempt to investigate different aspects of society, art, economy, language, and politics from an external point of view and analyze them to find out how identity and self are shaped accordingly. Cultural studies is demonstrated in different categories including gender, ethnic studies, postmodernism, post-colonialism, and other fields. Cultural studies highlights the relation between a work of art and the ideological system in which it has been created. In other words, cultural, social, religious and several other factors must be accounted for while interpreting a work of art. Consequently, how cultural dogma functions within fine arts in order to produce the internal textures is uncovered through cultural studies. The origin of cultural studies can be traced back to different philosophers and thinkers.

The domain of cultural studies can be understood as an interdisciplinary or post-disciplinary field of inquiry that explores the production and inculcation of culture or maps of meaning (Barker, 2004). The theoretical terms are notions which have been deployed in the various geographical sites of cultural studies and which form the history of the cultural studies tradition as it emanated from the centre for Contemporary Cultural Studies and augmented across the globe from the 1960s onwards (Barker, 2004). Cultural studies are constituted by an arranged way of speaking about objects (which cultural studies brings into sight) and coheres around key concepts, ideas and issues that include articulation, culture, discourse, ideology, identity, popular culture, power, representation and text (Barker, 2004).

Elucidating the boundaries of cultural studies as a coherent and unified regularity with precise genuine notions and methods which differentiate it from other regularities abides difficult. Cultural studies has been, a multi-disciplinary field of the probe which obscures the boundaries between itself and other 'subjects' (Barker, 2004). According to Barker, cultural studies extracts significant notions from other theoretical realms amongst which have been Marxism, structuralism, poststructuralism, and psychoanalysis. Currently, lots of cultural studies work is centered on the question of how the world is socially constructed exclusively with the themes of 'difference' and identity (Shippey, 2003).

For Hall, what differentiates cultural studies from other subject areas is its connections to concepts of power and politics and explicitly to the necessity of social and cultural change. In this perspective, Cultural Studies is a body of theory carried out by thinkers who concern the emergence of theoretical knowledge as a political practice (Barker, 2004). Thus, cultural studies is concerned with those practices, institutions and systems of classification that grant a population to acquire particular values, beliefs, competencies and routines of life. Subsequently, Cultural Studies strives to develop ways of thinking about culture and power that can be employed by agents in the quest for change (Barker, 2004).

## **RESULTS**

Post-colonialists confirm that identity is generally a complicated term, that in the world today, it is no longer related to a specific place, and that purity of cultures is a myth. They believe that for the migrants who live in the border-line of cultures identity is something that is enacted and negotiated in a continual process. Although race and the color of skin are used to be regarded as features which characterize identity, the characters of the series have a vague realization of their own identity since they cannot determine the group to which they belong. The characters suffer from changing nature of identity which means they are constantly within the process of change. What makes the characters changing is mostly because of their diasporic experiences that they have as immigrants. In fact, the characters of the novel are displaced subjects that have been scattered in a different context with different cultures. This dissertation examines the ways in which the identity of the characters is affected by the experience of immigration and shaped by the process of confrontation with a new culture different from the native one. What seems significant in *A Song of Ice and Fire* is the existence of characters who are forced to leave their homeland either willingly or unwillingly and live or wander far away from their own houses in places that they do not belong.

The main focus of cultural studies is human daily life and its fundamental dominance that can be political, historical, economic, and social, and through which meaning is produced within any culture. There exists a group of individuals who are either dissatisfied with the daily life imposed upon them by culture,

which they try to resist, or excluded from the daily life since such dominance is too powerful to be challenged or defeated. These individuals develop either intentional or unintentional substitute tendencies toward life inasmuch as the meaning implied by culture for diverse objects and operations becomes fragmented for them. The present chapter is devoted to a brief history of Stuart Hall's diverse cultural theories on identity, an account of Cultural Studies and also a review of some of the influential theories on the notion of identity developed by a number of postmodern theorists.

In the series, the idea of dislocation is the dominant notion among the characters of the story. They are regarded as the outsider or in Hall's notion, 'other'. The characters might not belong to a specific region while they live there and they would not be accepted by the other character. Consequently, they become confused about their own identity and regard themselves as hybrid subjects. This means that the notion of hybrid identity is dominant among several characters in the series. Hybrid identity which can be seen among the characters is the result of hybrid culture that is different from place to another. Consequently, the characters have different features that might be contradictory. The tensions between the local culture and the immigrants culture create hybrid identity among the characters and make them so confused that they no longer realize where they belong. For the characters, hybridity is more widely applied to enlarge upon the phenomenon of two different cultures' mergence into one in-between culture illustrating the split subjectivity and the conflicted position of both colonized and colonizer. This cultural clash is vivid among different characters. Cultural studies attempts to investigate different aspects of society, art, economy, language, and politics from an external point of view and analyze them to find out how identity and self are shaped accordingly. Cultural studies is demonstrated in different categories including gender, ethnic studies, postmodernism, postcolonialism, and other fields. Cultural studies highlights the relation between a work of art and the ideological system in which it has been created. In other words, cultural, social, religious and several other factors must be accounted for while interpreting a work of art. Consequently, how cultural dogma functions within fine arts in order to produce the internal textures is uncovered through cultural studies. The origin of cultural studies can be traced back to different philosophers and thinkers;

The domain of cultural studies can be understood as an interdisciplinary or post-disciplinary field of inquiry that explores the production and inculcation of culture or maps of meaning (Barker 42). The theoretical terms are notions which have been deployed in the various geographical sites of cultural studies and which form the history of the cultural studies tradition as it emanated from the Centre for Contemporary Cultural Studies and augmented across the globe from the 1960s onwards (Barker 42). Cultural studies is constituted by an arranged way of speaking about objects (which cultural studies brings into sight) and coheres around key concepts, ideas and issues that include articulation, culture, discourse, ideology, identity, popular culture, power, representation and text.

Due to the issue of dislocation, the characters might be sent to other places in the form of exile. This means that they do not have any place in the territory and do not belong. Moreover, other excuses such as marriage, learning skills, and attaching other kingdoms might cause they experiences unhomeliness and otherness and their identity starts to shape. Under this condition, being away from home and experience life abroad affects their cultural identity and change them into a hybrid character. The same mechanism of dislocation of culture and geographical boundaries that cause troubles and wars can be perceived in the genre of fantasy as well. This means that cultural diaspora is not limited to just literature of people of color. This issue matters in the genre of fantasy since fantasy is a recreation of the realism and real-world issues.

This aspect of the issue was not given much consideration in the initial proposal; determined, even in such an escapist and fantastic piece of fiction, to identify and present the various dislocation narratives and other differences between home and belonging in LOTR as evidence of the traditional image of home being invalid. The fact of the matter is that for every time a person no longer feels at home in their own home, there are more times, places, and people in which it occurs.

The researcher discovered not only the underlying principles of a healthy home but also possible solutions with which the sense of home and belonging could be achieved or regained and, more importantly, sustained even in the face of past, present, and future dislocation during the process of identifying the underlying issues that caused the aforementioned disconnect. Another significant issue that can be investigated in the series is the tension of South and North, and the people who live beyond the wall and they are considered as the Wildings. In fact, these people have been driven out of the territory and banished to live a life of misery. The same issue which is the battle and tension either in political or military form, can be seen in other genres. However, in the genre of fantasy, this type of battle among different territories is dominant that mirrors issues of the real life. The notion of diaspora can be investigated for this group of unwilling immigrants who are exposed to the dangers of the dead walkers that want to conquer and colonize

the whole continents. The claim of the present research is that the characters are the result of cultural tensions, and they tend to be colonizers, for this reason the whole series shows war and bloodshed.

By moving toward his text along these lines, it will be feasible to find out whether or not Tolkien uses a portion of the issues which emerge in his text, so that they draw in with the concerns raised by 20th century post-colonial scholars, an accomplishment which would decide if *The Lord of the Rings* can be believed to work as a 20th century post-colonialism and manifestation of diaspora. Thusly, this dissertation will both develop the measure of grant presently accessible with respect to *The Lord of the Rings* and post-colonial hypothesis, while simultaneously show the way that the reader takes break into a legendary domain. In other words, this dissertation intends to mirror the facts in the real world in form of fantasy. The genre of fantasy and the realm of magic are used to describe the real issues and political tensions to get power. Tolkien is one of the "writers, composing fantasy" (Shippey, 2003) that Shippey alludes to, who use their messages, so that they become a device through which these writers can voice the absolute 'generally squeezing and most promptly pertinent issues of the entire gigantic 20th century (Shippey, 2003).

The choice to take on a post-colonial way to deal with the text was at last the consequence of the acknowledgment that, while Tolkien researchers have attempted examinations concerning the manners by which cultural mentalities towards women at the hour of *The Lord of the Rings*' organization, and Tolkien's academic advantages and strict convictions may have affected his portrayals in the text, any individuals have really viewed as Tolkien's text considering post-colonial concerns, despite the fact that colonialization was a significant issue in British society all through the period which involved Tolkien's life (1892-1973).

There are some of extra reasons which support undertaking an investigation of *The Lord of the Rings* considering 20th century post-colonialism concerns. For instance, when the center is eliminated from the fantastical components present in the message and put rather upon the real plot of the story, obviously the occupants of Middle-earth are confronting the danger of colonization; to be sure, it is feasible to contend that they are on the danger of being colonized by both Sauron and Saruman. This issue is the main reason that colonizing people and dislocation of the subjects throughout the world are depicted in the genre of fantasy.

For instance, while the plot of novel principally focuses upon Frodo and Sam's excursion to Mordor to annihilate the one Ring, and thusly freed Middle-earth of Sauron and the danger that he postures to Middle-earth, the text can likewise be believed to be concerned with the fashioning of coalitions between different people groups of Middle-earth to battle the dangers presented by both Sauron and Saruman, as both of these characters need to find the One Ring to outfit its power, so they can apply their position over the occupants of Middle-earth. Thusly, the occupants of Middle-earth are confronting the danger of colonization from the two players. Moreover, even an overall thought of the topics or issues being examined in Tolkien's text feature the way that Tolkien's text manages issues, for example, control public resistance, the mission for individual and public freedom from a tyrannous despot, response to the Other/pariah, the impacts of industrialization, gender role, the removal and movement of people groups and the formation of joined front's to battle a shared adversary in war.

In this paper, the researcher intends to show the Fantasy world, like the real world, suffers from racial issues and cultural diversities as well. Moreover, the main claim of this dissertation is to depict that the whole tensions and battles that exist in the selected novels are the result of diaspora, dislocation, and cultural diversities as the subjects attempt to adjust or fail to adapt themselves. To do this research, Hall's theory is used as the main framework. Hall contends that the process of identity making is unstable; it can even be created. He also adds that identity-formation is not a static "being" but a dynamic "becoming". In the selected works including *A Song of Ice and Fire* and *Lord of the Rings*, the idea of dislocation is the dominant notion among the characters of the story. They are regarded as the outsider or in Hall's notion, 'others'. The characters might not belong to a specific region while they live there, and they would not be accepted by the other character. Consequently, they become confused about their own identity and regard themselves as hybrid subjects. This means that the notion of hybrid identity is dominant among several characters in the series. Consequently, the characters have different features that might be contradictory.

## CONCLUSION

In human history, there is almost no nation or land that has been spared from the direct influence of the negative indirect aspect of colonialism in different intellectual, cultural or political, economic and military ways. Literature, as the richest intellectual and spiritual resource and a mirror of the culture of a nation, has never been unaffected by the consequences of colonialism and imperialism. *A Song of Ice and Fire* and



The Lord of the Rings portray the story of colonial's self-construction through a critical way of looking upon oneself and the world. The act of reading these novels places the reader in a close relationship to the characters of the novels and makes one feels the same perplexity that the characters encounter while they struggle with the dizzying state of identity loss. The novels' depiction of characters who search for their identity, and a place of their own in the world helps readers obtain broader and multiple perspectives to re-examine their life and encourage them to reconsider their pervious fixed thoughts and therefore by reacting flexibly toward the difficulties of the new changing world ease their way towards living a promising life.

### **Limitations and Delimitations**

The researcher narrows the scope of the research into post-colonial approach and Hall's theory of diaspora. This means that the main focus of the thesis is on the notion of diaspora and construction of cultural identity among the characters. Moreover, Martin and Tolkien as authors of fantasy genre have written several novels among which A Song of Ice and Fire and The Lord of The Rings, The Hobbit series are selected. A Song of Ice and Fire and The Lord of The Rings are made of ten books among which two of them have not been published yet. Therefore, there are eight books which can be used as the primary source in this study.

### **REFERENCES**

- Appiah, K.A. (2005), *The Ethics of Identity*. New Jersey: Princeton University.
- Barker, C. (2004), *The SAGE Dictionary of Cultural Studies*. London Thousand Oaks New Delhi: SAGE Publications.
- Brah, A. (1996). *The Homing of Diaspora, the Diasporising of Home*. *Cartographies of Diaspora*, pp. 190-194. Routledge.
- Burns, M. (2005). *Perilous Realms: Celtic and Norse in Tolkien's Middle-earth*. University of Toronto Press.
- Cardenas, C. A. (2023). Rhabdomyosarcoma (RMS): Insights into Epidemiology, Molecular Classification, Therapeutic Advances, and Future Directions. *Sci Set J of Pediatrics* 1 (3), 01-04.
- Carpenter, H. J.R.R. (2014), *Tolkien: A Biography*. Houghton Mifflin Court, 2014.
- Cole, M. (2012). *Art Imitates War: Post-Traumatic Stress Disorder in A Song of Ice and Fire*. *Beyond the Wall: Exploring George R.R. Martin's A Song of Ice and Fire, From a Game of Thrones to A Dance with Dragons*. Ed. James Lowder. Dallas, Texas: BenBella Books, Inc.
- Fuchs, C. (2023). A Marxist-Humanist perspective on Stuart Hall's communication theory. *Theory and Society*, 1-35.
- George, R. (1996), *The Politics of Home: Postcolonial Relocations and Twentieth-century Fiction*. Cambridge University Press.
- Gilman, L. (2007). The Fanatic: Philip Roth and Hanif Kureishi Confront Success. *Comparative Literature* 58.2, pp. 153-169. < <http://complit.dukejournals.org>>.
- Jamalpour, H., & Derabi, J. Y. (2023). Aesthetic Experience, Neurology and Cultural Memory. *Passagens: Revista Internacional de História Política e Cultura Jurídica*, 340-348.
- Jamalpour, H., & Yaghoobi-Derabi, J. (2022). Cultural memory and neuro-critical reading of Ian McEwan's atonement. *Revista de Investigaciones Universidad del Quindío*, 34(S2), 436-442.
- Nodar, S. R., Salazar, S., Cárdenas, C., & Yllán, V. G. (2022). Testicular Tumor in Children: A Rare Case Report. *Current Practice in Medical Science* Vol. 9, 25-34.
- Procter, J. (2004). *Stuart Hall*. London and New York: Routledge.
- Shippey, Tom A. (2003). *The Road to Middle-Earth: How J. R. R. Tolkien Created a New Mythology*. Houghton Mifflin Company.
- Steiner, D. L. (2022). *Big Enough to Matter, Small Enough to Achieve: A Case Study of Advancing Women Professionals and the Jewish Community (Awp), 2001–2015* (Doctoral dissertation, New York University).
- Tolkien, J.R.R., Carpenter H., Tolkien C. (1981), *The Letters of J.R.R. Tolkien*. Allen & Unwin.
- Tolkien, J.R.R., Tolkien C. (1999), *Silmarillion*. Harper Collins.
- Angela M. (2023). Re-framing and fracturing Caribbean-Canadian diasporas through a self-reflexive lens: Identity and aesthetics in *Coconut/Cane & Cutlass* and *Blu in You*. *Journal for the Study of Indentureship and its Legacies*, 3(1), 37-58.