



The Image of the White Man in Alexander Buzo's *Norm and Ahmed*

صورة الرجل الأبيض في مسرحية نورم و أحمد لأليكساندر بوزو

By:

Maisar Abdel Hamid Khattab

Supervised By:

Prof. Tawfiq Yousef

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**Department of English Language and Literature
Faculty of Arts and Sciences
Middle East University**

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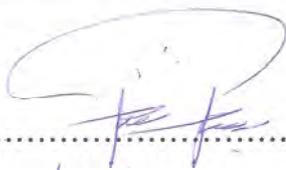
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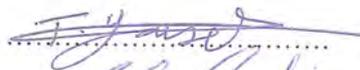
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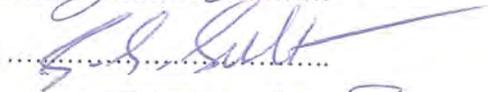
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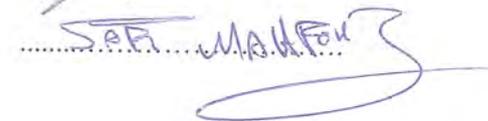
Prof. Tawfiq Yousef (Supervisor)



Prof. Sabbar Sa'doon (Chairman)



Dr. Safi Mahfouz (External examiner)



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Dedication

This thesis is dedicated to my father, mother, brothers and sisters who provided moral support and understanding so necessary to me during my graduate program.

To the soul of my beloved late brother Mohammed;

To my family and friends, there are no words to describe my deep appreciation, gratitude, love, and respect for their kind support and advice.

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Abstract

This thesis deals with the image of the white man in *Norm and Ahmed* by Alexander Buzo. It shows that the white man in this play is a defeated not a heroic figure. Traditional literature always represents the white man as a hero who could do it all. But in this play, that does not seem so. Analyzing the image of the white man in this play and comparing it with the earlier image presented in the eighteenth, nineteenth and early twentieth century literature and up to World War II, when Britain lost its historical role as that great imperial and colonial power in the world; would reveal that the whole picture of the white man has changed. The image of the white man in this work differs from that in early twentieth century and earlier literature when the image of the white man was represented as a hero who can conquer all, and win against all the odds. But in this work the white man could not sustain the heroic image bequeathed by colonial

writers like Kipling and Defoe. The thesis also reflects the policy of white Australia toward immigrants. Though, Australia is presented as multicultural society, its policies toward the other involve some discriminative features as clearly revealed in this play. Recently, Australian authorities have been endeavoring to develop a policy of equity toward immigrants and small minorities.

Keywords: *Post-colonialism, Racism, Ethnicity, the Other, and Multiculturalism.*

صورة الرجل الأبيض في مسرحية نورم و أحمد لأليكساندر بوزو

إعداد:

ميسر عبد الحميد خطاب

بإشراف:

أ.د. توفيق يوسف

ملخص الدراسة

تركز هذه الرسالة على دراسة صورة الرجل الأبيض في مسرحية نورم و أحمد لأليكساندر بوزو. بإظهار أن الرجل الأبيض في هذه المسرحية شخصيه مهزومه و ليست بطوليه. إعتاد الأدب التقليدي ان يُقدم الرجل الأبيض على أنه شخصيه بطوليه و قادر على فعل كل شيء, و لكن في هذه المسرحية لا يبدو ان هذا الكلام صحيح. ويمكن إثبات هذه الفرضيه عن طريق تحليل صورة الرجل الأبيض في هذه المسرحية و مقارنتها مع الصوره المقدمه في بدايات القرن الثامن و التاسع عشر و بدايات القرن العشرين حتى الحرب العالميه الثانيه, عندما فقدت بريطانيا دورها التاريخي كأقوى دولة امبرياليه و استعماريه في العالم. فمن الملاحظ أن صورة الرجل الأبيض في هذا العمل الأدبي تتناقض مع الأعمال الأدبيه في القرن الثامن و التاسع عشر, عندما قدمت كشخصيه بطوليه و قادره على اخضاع الكل و الفوز على عكس جميع التوقعات. لكن في مسرحية نورم و أحمد, نجد ان الرجل غير قادر على أداء الصورة البطولية التي قدمها الكتاب الإسعماريون مثل كيلينغ و ديفو. تبين الرسالة سياسة استراليا البيضاء و كيف تعاملت مع المهاجرين أو الغرباء. و أستراليا مجتمع متعدد الثقافات و تعدد الثقافات في أستراليا هو عباره عن إستراتيجيه للتعامل مع إحتياجات المهاجرين, و قد نجحت استراليا في الحفاظ على الهويه الثقافيه و حققت درجه كبيره من العدل الإجتماعي في الأونه الأخيره.

كلمات مفتاحية : الأدب ما بعد الاستعمار, العنصرية, العرقيه, هوية الاخر, و التعدديه الثقافيه.

Chapter One

1.0 Introduction:

Alexander Buzo is an Australian playwright and author. He was one of the most prominent playwrights of the new wave of dramatists in the early 1970s. He was born in Sydney in 1944 and died in 2006 after a five-year battle with cancer. He was educated at the Armidale School, the international school in Geneva and the University of New South Wales from which he graduated with a BA in 1965. In 2006, he was awarded an honorary doctorate of letters from the University of New South Wales for his contribution to Australian literature. In 1972, Buzo was awarded the Australian Literature Society's Gold Medal for his play *Macquarie*. His plays include *Norm and Ahmed* (1967), *Rooted* (1969), *The Front Room Boys* (1969), *Coralie Lansdowne says No* (1974), *Martello Towers* (1976), *Makassar Reef* (1978), *Big River* (1980), *The Marginal Farm* (1983), *Shellcove Road* (1989) and *Pacific Union* (1995).

His work has been produced around the world including the USA, the UK and South East Asia. He was also a writer-in-residence at many theatre companies, schools and universities. Susan Lever (2005) states that "Buzo's plays have been seen as studies of Australian middle-class social mores (*Rooted*, *Tom*, *Coralie Lansdowne Says No*, *Martello Towers*), or

Australian racism (*Norm and Ahmed*), or Australian attitudes to Asia and the Pacific (*Makassar Reef, The Marginal Farm*), they all examine the problems of the liberal humanist in a world of crumbling values." Buzo's *Pacific Union* (1995) was the only major play since the 1980s that has been based on the writing of the United Nations Charter in 1945. In this play, "the Australian labor politician H. V. Evatt becomes a heroic figure, like *Macquarie*, struggling with difficult times." (173-174)

Buzo's first play *Norm and Ahmed* (1967) investigates Australia from an Asian viewpoint on racism and xenophobia perspectives. Ironically, the play's notoriety made Buzo famous in a short period of time. Karen Crawley (2010) states that the actors who played Norm were arrested and charged with using obscene language in public places because of the words "fuckin' boong." (248)

Alexander Buzo's aim was to put the Australian drama on the front page. As stated in *The Alex Buzo Company*, "the play was among the first to find a truly Australian voice and gained national attention primarily through a prosecution for obscenity." The play's questionable ending hit the headlines in the 1960's and 1970's with those included being captured and charged for indecency. It also stated that "The exploration of alienation in this play remained a common theme in his work, often delivered with clever

and stylish use of the Australian idiom and a tireless commitment to reflecting the true nature of Australian society."

Norm and Ahmed features Ahmed, a Pakistani student in Australia, who is waylaid by Norm, a very rough Australian, as he is walking home at about midnight. Conversation ensues in which Norm makes a big fellow of himself claiming to be a Tobruk rat, a tough footballer, and generally a man of the world, his world. Overall, he appears to be a second rate bully who is amusing himself by alternatively making Ahmed afraid of him and then soothing him. His speech is full of crudities and with references to such things as a "kick in the crutch", "crap", "poofers", and "pelican shit". The play reaches its end with Norm offering a parting friendly handshake to Ahmed and then, as Ahmed reaches to take the hand, treacherously changing his action to a punch in the stomach and then to the face. Ahmed's head is bashed against a post, and as the limp body is flung over a rail Norm says in a voice somewhat louder than his earlier speech, "Fuckin' boong."
(38)

1.1 Statement of the Problem:

The present study investigates the image of the white man in *Norm and Ahmed* by Alexander Buzo, by showing that the white man is a defeated, not a heroic, figure. The current image will be compared with

the earlier image presented in eighteenth, nineteenth, and early twentieth centuries up to the Second World War. The image of the white man presented in Buzo's play contradicts that portrayed in early twentieth century and earlier centuries, when the white man was represented as a hero who can conquer all, and win against all the odds. In *Norm and Ahmed*, the white man cannot sustain the heroic image bequeathed by colonial writers like Kipling and Defoe, among others.

1.2 Questions of the Study:

The current study will answer the following questions:

1. What are the types of conflict in this play?
2. How is the question of alienation treated in the play?
3. What is the Australian policy in dealing with the Other?

1.3 Objectives of the Study:

The current study aims at achieving the following objectives:

1. To show that the white man in this play is a defeated not a heroic figure.
2. To show that the image of the white man in this play contradicts that in early twentieth century and earlier literature when the white man

was represented as a hero who can conquer all, and win against all the odds.

3. To explain Australian policy towards aliens or strangers living in Australia.

1.4 Significance of the Study:

The significance of the present study is that it says a lot about Australia's progressing uneasy association with Asia. The play deals with alienation from society. Buzo uses the tensity created by a confrontation between an Australian working class Norm with an educated Pakistani foreigner Ahmed. It reveals that Norm is alienated from his society just as the outsider (Ahmed). Indeed, *The Alex Buzo Company* states that *Norm and Ahmed* was a turning point in Australian drama; it was one of the first plays that linked male aggression with insecurity and challenged popular Australian notions.

1.5 Limitations of the Study:

The current study is limited to *Norm and Ahmed* and analyzing the characters of one play. The study is not concerned with other works by the same playwright. It is not easy to arrive at a general conclusion from a study of one play.

1.6 Definition of Terms:

1. Ethnicity: a combination of qualities that have a place within a group—shared qualities, convictions, standards, tastes, practices, encounters, memories, and loyalties.

2. Other: the social and/or mental routes in which one group avoids or minimizes an alternate group. By announcing somebody as "Other," persons have a tendency to stretch what makes them different from people. In other words, it refers to one who is an alien and dissimilar from the norm.

3. Race: The division and order of people by physical and organic attributes. Race is frequently utilized by different groups to either keep up force or to stretch solidarity. In the eighteenth and nineteenth centuries, it was frequently utilized as an issue by European colonial powers for slavery and/or the "white man's burden."

4. Identity: The way in which an individual and/or group defines itself. Identity is important to self-concept, social mores, and national understanding. It often involves both essentialism and othering.

5. Multiculturalism: Clara M. Chu (2005) defines it as "The co-existence of diverse cultures, where culture includes racial, religious, or cultural

groups and is manifested in customary behaviors, cultural assumptions and values, patterns of thinking, and communicative styles."(1)

1.7 Post-Colonialism:

In *Key Terms in Post-Colonial Theory*, Post-Colonialism is a theory concerned with both how European countries prevailed over and controlled "Third World" societies and how these groups have since reacted to and opposed those infringements. Post-Colonialism, as both theory and an investigation of socio-political change, has undergone three broad stages:

1. An initial awareness of the social, psychological, and cultural inferiority enforced by being in a colonized state.
2. The battle for ethnic, social, and political independence.
3. A growing familiarity with social cover and hybridity.

Nathanael O' Reilly's (2010) *Postcolonial Issue in Australian Literature* states that Gaytri Spivak admits that Australia is part of the post-colonial world and Australia's postcoloniality is complicated. "Thus, according to Ashcroft, Griffiths, and Tiffin's definition, all Australian literature is postcolonial, broadly speaking, since all Australian literature has been produced in a culture impact by the imperial process." (6) O' Reilly asserts that most of Australian literature is post-colonial and justifies

similar status with other postcolonial countries, such as India. He states that as Huggan puts it, "White Australia is postcolonial with respect to its former British colonizers, it remains very much colonial or perhaps more accurately, *neo-colonial* in its treatment of its own indigenous peoples." (7)

Many scholars from different parts of the Third World have dealt with this issue. The list includes such authors as Edward Said, Homi Bhabha, Frantz Fanon, and Gayatri Spivak. More details about this point will be given in the literature review section.

1.8 Racism:

Charles E. Wilson (2005) differentiates between two kinds of racism, overt racism and institutional racism. Overt racism is the most easily recognized. It operates on a personal level, whereby one individual hates another individual because of his or her racial origins, or a group of individuals despises another group simply because of who they are, and as a result they are considered as inferiors. For example, in the U.S. whites stereotypically defined blacks as being lazy, violent, and morally bankrupt. Although such characteristics were unfounded, the whites treated blacks with disdain because they were convinced that blacks were corrupt. In a typically stereotypical fashion, prejudiced whites would locate one

example of an inhuman black and use that example to make a sweeping claim against all blacks.

On the other hand, institutional racism is synonymous with subtle racism. It refers not to the traditional displays of racist behavior but rather to the more contemporary and more obscure examples. Perhaps institutional racism is more easily clarified by the concept of the "glass ceiling." Oftentimes, in the workforce, minority persons complain that they cannot advance up the corporate ladder because of institutional barriers that are not as easily identified. Therefore, when a minority person complains of such barriers, he or she is often accused of manufacturing ills that do not exist in the system. Work superior suggests that he or she is not yet qualified to advance, that there are rules for advancement that must be met, and so forth.

(Xi-xii)

Chapter Two

2.0 Review of Related Literature

Several articles and books have been written on the questions of race, ethnicity, and color. In this survey, reference will be made to studies that are closely connected to the subject. In addition this review will include previous studies on the play *Norm and Ahmed*.

2.1 Theoretical Studies:

A. L. Mcleod (1995) states that race and color issues alone, never creates good literature. These issues need to wind up submerged in more widespread topics. By this he means that the figures in literary works that deal with the question of race and ethnicity should have authentic human features of universal significance. He gives examples of this phenomenon. E. M. Forster's *A Passage to India* and Joseph Conrad's *Heart of Darkness* and *Nigger of the Narcissus*, where the principal characters are the amalgam of numerous sorts of man, and not simply a dark man.

Anthologies on critical approaches to literature often contain a chapter on race and ethnicity. For example, Lois Tyson's *Critical Theory Today* (1999) addresses the theme of race with special reference to black American writers. An interesting point in her discussion is the distinction

she makes between what she calls "racism" and "racialism". She observes that "racialism", "refers to the belief in racial superiority, inferiority, and purity based on the conviction that moral and intellectual characteristics are biological properties that differentiate the races." On the other hand, "*racism*" refers to the "unequal power relations that grow from the sociopolitical domination of one race by another and that result in systematic discriminatory practices (for example, segregation, domination, and persecution)." (381) In other words, "the systematic practice of racial discrimination can occur when racism has become institutionalized." (382)

In *Orientalism* (2003), Edward Said asserts that the relationship between East and West has always been a relationship of power, domination and "varying degrees of a complex hegemony." (*Orientalism*, 5) In this complex imperialistic relationship lies a strong sense of separation and division between the colonizer (self) and the colonized (other) in which the Westerner assumes the superior position. For Said, the white man has always been portrayed as a heroic figure in the lands of the darker non-European inhabitants. Said gives an example from Kipling's fiction:

As he appears in several poems, in novels like *Kim*, and in too many catch phrases to be an ironic fiction, Kipling's *White Man*, as an idea, a persona, a style of being, seems to

have served many Britishers while they were abroad. The actual color of their skin set them off dramatically and reassuringly from the sea of natives, but for the Britisher who circulated among Indians, Africans, or Arabs, there was also the certain knowledge that he belonged to, and could draw upon the empirical and spiritual reserves of a long tradition of exclusive responsibility towards the colored races." (226)

Allison Deventer (2011) investigates how five novels of the late 1990s and 2000s in French, Portuguese, and Italian explore complex configuration of "blackness" in Europe. Drawing from work on European racism, African diaspora, and migrant literature, her study shows that the characters were born in the Republic of Congo, France, Great Britain, Cuba, and Cape Verde. Nevertheless, they are never attached simply to a single national space. She argues that blackness in Europe is legible only through certain predetermined narratives of otherness. Also, the discourses that position racial and ethnic minorities as permanent outsiders to Europe and European nations have the potential to transform European identities from within by challenging their reliance on polarizing distinctions between "insiders" and "outsiders" (ix-x).

Ghali Hassan (2012) notes that since the early 1970s, Australia has embraced multiculturalism and prides itself on of being a multicultural nation. After abandoning the “white Australia” policy, Australia has become one of the most culturally-diverse countries on the planet. However, multiculturalism, as a government policy, is promoted not because it is good, but because it serves the ideology of the ruling class, enforces white dominance and protects the whites' privileges. Hence, Australia’s white Anglo-Saxon elites have an interest in investing and maintaining a marginalized “ethnic” or “other”. Furthermore, there is an inclination among white Australian elites that Australia must remain a white Anglo-Saxon society controlled by a wealthy white ruling class. This is despite the fact that 44 per cent of Australians are born overseas, or have an overseas-born parent. Only whites (preferably Anglo-Saxons) are Australians and only whites have access to good jobs and justice. Multiculturalism is used in Australia as an anti-culture that identifies white Europeans as “Australians” and the rest as the “ethnic Australians” without identity. Ethnic Australians are told to “assimilate”, but cleverly divided, weakened and put in “their places”, in segregated communities. This point will be further investigated in the discussion of the play.

2.2 Empirical Studies:

R. D. Eagleson (1976) suggests that Norm is prejudiced against non-whites and Buzo uses language to let the peep out and prepare us for the end of the play. For example, Norm uses the word "boong" three times even though he knows that Ahmed is from Pakistan in which the word "boong" is a term of insult. (53) Eagleson also states that Ahmed speaks English better than Norm. Even Norm himself hints at this: "I suppose you get a lot of people who admit you speak better than they do, eh? I bet a lot of people you speak better than the average native-born Australian." (56) Ahmed is in control of Norm's mother tongue and this is superiority by the outsider Ahmed. However, the real conflict in the play is within Norm.

Joanne Tompkins (1994) argues that *Norm and Ahmed* sets two stereotyped characters in an East-West match that succeeds not in denigrating the Pakistani understudy, Ahmed, yet in challenging Norm's—and by suggestion Australia's mentality about the vicinity of the "Other" in Australia. About a meeting of an "average Aussie bloke" and an "outsider," *Norm and Ahmed* reveals the inactive racism in the Australian who indicates to be "tolerant," though he inevitably beats up Ahmed and abandons him for dead.

Stephen Dunne (2007) asserts in *The Sydney Morning Herald* that *Norm and Ahmed* obtained a hesitant interval. Norm at last got his climactic

moment of mysterious, savage stupidity against Ahmed. This is a famous and socially serious work, yet its focal riddle has stayed since I needed to dig through it in high school: Norm is wishful and attentive. "So why the violence and violating insult- 'fucking boong'- at the work's climax?" He also states that "Buzo's play reminds that we must stay vigilant against ignorance and racism.

Chris Mead (2009) investigates the complicated relationship between Norm, a white Vietnam veteran and Ahmed, a Pakistani student studying arts. All through the course of their gathering and their discussion, Norm imparts his viewpoint on Australia, migration, and his world view in general while Ahmed is only listening and giving a constrained argument. Norm is a man who urgently needs to unite with somebody, dejected and alone since the demise of his wife and Ahmed, an understudy on his route home from attempting to help himself at University, is ceased to light a cigarette.

Diana Simmonds (2009) notes that "the play shocked the audiences with its uneasy rhythms and structure, never mind the authentic racism and general attitudes of Norm." From the outset of the play, Norm appears to be brutish; the denouement is not as stunning as it may have been if, for instance, he had been more of a Sandy Stone - guiltlessly absent to his inadequacies and perspective.

Crawley (2010) states that the blast of rough prejudice is the standing up to the peak of the now-classic Australian play, *Norm and Ahmed*, the first play that was written by Alexander Buzo. Having precisely adjusted Norm, one of the earliest identifiable stage ockers, with the Australian Norm — his character talks affectionately of Australian establishments like sport and the R.S.L., upholding the temperance of resilience, flexibility, and cordiality towards others — the last disclosure renders the play a capable investigation of prejudice and generational jealousy that remains disturbingly significant to Australian culture forty years after it was at first performed (247).

Troy Dodds (2010) notes that "In a tension-fuelled, but often amusing game of cat and mouse, 'Aussie' Norm is confronted with his worst nightmare an intelligent, articulate and attractive ethnic young man" He also states that "*Norm and Ahmed* is a watershed work. It was one of the first plays to link male aggression with insecurity and challenge popular Australian notions such as the Great Australian Dream, mateship, the "fair go" and the ANZAC legend." Furthermore, Buzo's experience in the middle of *Norm and Ahmed* opens Australian life to be brimming with disagreement, faulty qualities and an inexorably multicultural social fabric. An experience between an urban, moderately aged Aussie bloke and a lucid

youthful Pakistani man living in Australia to go to college represented a slice of Australian life hidden in Australian theater in the late sixties.

Martina Donkers (2010) asserts that "Norm's name is no accident; he represents the 'normal', the typical Australian with typical values. 'Norm is less an individual than an archetype', a character who we all know or have met." She adds that Norm's characteristics are recognizable, reasonable, and perceived. Ahmed is less familiar, representing the 'other', the strange or the obscure. He has fewer lines than Norm; we learn less about him throughout the course of the play, yet in any case he invokes a specific picture, a set of thoughts regarding an individual we have seen. Ahmed is also an archetype, a character that represents a group of individuals or thoughts regarding those individuals. He is not a migrant but a foreigner, born in another country and intending to return there at the completion of his education. This makes him representative not just of non-white individuals inside Australia counting both migrants and visitors, but also of the world beyond the Australian shores. Norm is insecure beneath his self-confidence and because of that he attacked Ahmed. She also argues that Norm understood Ahmed's behavior as superior, a situation which he could not tolerate especially when a colored person is involved. Norm has got from Ahmed only politeness and an inexplicable reserve in which he smells superiority. This is a kind of thing that Australians cannot stand. Donkers

also points out that the play unambiguously shows a racist Australia, an Australia that struggles to accept its place in the world, especially in Asia. Norm implies the Australian who has felt this alienation but never comprehended it, while Ahmed needs to deal with an alternate kind of alienation.

Karenmaia (2011) states that "Alexander Buzo's script *Norm and Ahmed* depicts a late-night encounter between a typical old Australian working class man and a young Pakistani undergraduate. The concept of outsiders is explored in great detail throughout the script. At first, Ahmed appears to be the clear outsider in the script, as the stage directions and choice of costume are used to convey his sense of alienation and discomfort with the situation; a dark skinned person wearing a "Nehru-styled suit" acting "edges away warily", "taking them cautiously" suggesting Ahmed's agitation and fear when interacting with Norm. Register is also used to demonstrate that Ahmed does not belong, for even though he speaks English fluently, his extremely formal language and perfect grammar such as "I crave your forgiveness", reveal him to be the outsider. This contrasts with Norm's very Australian colloquialisms and slang, "bash you", "old piss-pots", "poofter" showing his ease with the Australian dialect. These factors all combine to make Ahmed seem to be feeling as if he is in the wrong place.

In her article Jen Aitken (2011) argues that racism as the Polish American Rabbi Abraham Joshua Heschel suggests, "Is man's gravest threat to man – the maximum of hatred for a minimum of reason." *Norm and Ahmed* in Buzo's words prove that one must "never underestimate the power of difference." She also argues that Ahmed is an educated person and speaks English better than Norm. On the other hand, Norm is trying to live a dream, the "Australian dream" in which he cannot see the failures of the Australian government, although he has something to say about how the Egyptian government should run their country. *Norm and Ahmed* remains powerfully and astoundingly significant in this contemporary post 9/11 world, where individuals appear to fear those who have colored skin. This is a play about ethical quality, history, society and character.

Steve Cramer (2013) notes that Norm's assault happens basically on the grounds that his words neglect to imply a lucid place on the planet, just a progression of unlucky deficiencies and negations. His failure to generally ground himself is symbolized by his abhorrent wording for indigenous Australians, an alternate oblivious sign that even the spot he calls home is not, historically, his. He also argues that maybe the most confusing and strong utilization of the rhythms of Australian vernacular happens in Alexander Buzo's one act piece *Norm and Ahmed*. In it, a youthful Pakistani understudy is accosted late during the evening on

pavement next to a construction site on a Sydney street. The interference of his walk home originates from Norm, a moderately aged Australian veteran he says of Tobruk. Buzo utilizes the pace and stopping of strine idioms to solid effect, as the discussion between the two men extends crosswise over legislative issues and nationhood, with Norm's every now and then media-inspired clichés blending with a more unique casual expressing. Norms' talk is to a forceful declaration he could call his own version of masculinity. (119-121)

In a study guide on Alex Buzo's *Norm and Ahmed* and *Rooted*, Terry Sturm (2013) states that *Norm and Ahmed* is an especially decent sample of "Buzo's desire to move far from the 'well-plotted, well-made exposition-climax-denouement kind of form into a new and freer style'." In this one-act play there is no plot, in any customary sense, and almost no activity until the dangerous snippet of physical viciousness on which the play finishes up. This is not to say that the play fails to possess a structure. Its fundamental point is to make anticipation about Norm's inspirations, to escalate the group of onlookers' uneasiness about how the experience in the middle of *Norm and Ahmed* will end—playing on the amusingness of the circumstance.

Sturm (2013) notes that *Norm and Ahmed* also offers a significant extension for varied interpretation in production. One of the additionally fascinating questions to be chosen would be the manner by which Norm is made to appear a pure character, ignorant of the contradictions in his behavior. More prominent or less stretch may be put on the thought of depression, as an explanation behind Norm's as a rule out in the city searching for somebody to converse with or an outsider to beat up at midnight. He states that:

Norm and Ahmed does not offer any solution to the issues it raises so dramatically. In fact much of the grimness of the play's ending comes from the general insistence that racism like Norm's can hardly be reached by conventional appeals to reason or decency, and in doing so it challenges one of Australia's cherished myths: its toleration of people from different cultures and races.

Maybe this bigger undertone is typically indicated in the play's abnormal setting: offering a picture of Norm, as the self-named gatekeeper of white Australian culture, on the look-out for those (like Ahmed) which the white fence, with its jail like lattice wire top, is made to keep out.

Although, there are some studies which have dealt with the question of racism and otherness in Buzo's *Norm and Ahmed*, there is a need for explaining the true relationship between the average Australian represented by Norm and colored people represented by Ahmed. Obviously, the above studies will help to explore the subject even further.

Chapter Three

3.0 Methods and Procedures:

3.1 Methods:

The methodology that will be used in the current study will be both descriptive and analytical. It seeks to explore the white man's image in *Norm and Ahmed*. The discussion of the play will be carried out against the background of post-colonialism, culture, race, ethnicity, racism, prejudice, and identity. These theories and conceptual issues will be drawn upon to enlighten the discussion. Indeed, such theories raise many ideas related to the current research.

3.1.0 Post-colonialism:

Post-colonialism as a theory that studies the encounter between the colonizer and the colonized and how eventually the colonized gained independence. Many theorists such as Edward Said, Homi Bhabha...etc, have dealt with the subject of post-colonialism. Both, post-colonialism and culture have been part of analyzing literary works. Culture implies the idea that people are dictated by their own way of life and consequently individuals cannot ditch their culture or ignore it. Instead of leaving their culture, they find themselves caught and are required to abide by its norms.

For most social studies authors, power is viewed as overrunning each level of social connections. In this sense, power, while absolutely compelling, is additionally empowering. Social studies have demonstrated a particular concern with subordinated gatherings, begins with class, and ends with races, sexes, countries, and so on. Kunjo Singh (2006) states that Michel Foucault studied societies in terms of power connections and declined to see control as something practiced by the oppressor on the oppressed. Also, he saw control as a complex of powers methods for thinking, talking, and so forth. However, in his *Culture and Imperialism* (1994), Edward Said notes that the imperial connection among superior and inferior, cultured and ignorant, white and black, is unreasonable certification that certain groups were designed to be managed by others "No area of experience was spared the unrelenting application of these hierarchies" (101). He also states that "culture comes to be associated, often aggressively, with the nation or the state; this differentiates 'us' from 'them,' almost always with some degree of xenophobia. Culture in this sense is a source of identity." (Xiii)

Identity is involved in the components of social connections. It includes the individual's entity within his/her larger society as well as their expected patterns of behavior and lifestyle in the society they live in, including such minor aspects such as their facial expressions, attire and

other forms of daily life and human behavior. In her article of *Homelessness and Identity*, Lindsey McCarthy (2013) states that we might either give or give off such impressions. People are conceptualized as performers who venture specific pictures of themselves to their audiences and in addition to identifying pictures exhibited by other individuals. Identity is an individual's subjective feeling of his or her own particular circumstance and the character that the individual comes to as a consequence of his or her different social experiences.

Ancient literature has always differentiated between cultures such as Western culture and Eastern culture. The relationship between East and West has always been a relationship of power and domination. Scholars have examined the relationship between the colonizer (self) and the colonized (other), in which the "self" Westerner controls the Eastern "other." In his *Orientalism*, Said argues that the white man or the "self" has always been represented as a heroic figure in the lands of non-European inhabitants. Said asserts that the white man has supplied Europe with "one of its deepest and most recurring images of the other" (1). The European white man has escaped Europe because of his desire to dominate and control the other. Abdul-Qader Khattab (1999) argues that the colonial past and the feelings of power and a sense of superiority have become an

integral component of the Western man. Basing his argument on the English individual, Khattab states:

The Englishman among Others runs the risk of destroying his English identity. In order to keep his position as a colonial master, the Englishman relies on the wholeness of his English identity. He has to preserve his feelings of difference, aloofness, and superiority among Others. (31)

Dennis Walder (2004) states that the British Empire in its power before World War I, was an unfathomable mosaic of colonies, states and regions, reaching out over a quarter of the globe. Thinkers saw it as the special skill of the Anglo-Saxon race to govern the world. The racial component in this predominant attitude helped guarantee that white settlement provinces, for example, Australia or South Africa were moving towards manifestations of government toward oneself, while 'native lands' or Crown Colonies in Africa, the East or the Caribbean stayed under indirect, paternalistic rule. (1087)

The colonizers believed themselves as different from the colonized because they were educated and developed as well as intelligent, cultured and civilized. On the other hand, local people were characterized as savage, unintelligent, retrogressive, and undeveloped. Priding themselves on what

they saw as their ingenuity, the colonizers believed that their entire society was more progressed, and they overlooked or pushed aside the religions, traditions, and codes of behavior of the peoples they oppressed in order to install their own values and norms.

Tyson (2006) states that the colonizers saw themselves at the center of the world; the colonized were at the edges. The colonizers saw themselves as the exemplification of what an individual ought to be, the correct "self"; local people were viewed as "other," distinctive, and in this manner second rate compared to the point of being not exactly completely human. This practice of judging all who are diverse as not exactly completely human is called "othering", and it divides the world between "us" (the "civilized") and "them" (the "others" or "savages"). The savage is generally viewed as evil and also inferior (the demonic other). In any case, at times the savage is seen as having a primitive magnificence or respectability conceived of closeness to nature (the exotic other). In either case, however, the "savage" stays other and, therefore, not completely human. As will be explained in the next chapter, this notion underlies the behavior of the play's antagonist Norm whose motives seem to be a reflection of this kind of attitude and ideology.

While the colonizers imagine that they attempt to transfer their human and material progress to the colonized, the ruthless behavior of the

colonizers simply shows that they reject advancement and prefer a return to a more primitive stage for the colonized. In other words, they pretend bringing civilization to the countries they occupy but actually they mean to subdue them and keep them backward.

On the other hand, Fredrick Hung (1930) states that the Chinese considers Europeans as inferiors, not as superiors. Even to this day, the untutored worker still calls the Europeans the "foreign devils" parallel with the "black devils," meaning the Negro and Indian races. (29) This deplorable racial self-importance was the common consequence of sudden and surprising contact of population groups unknown to one another. When the connection increased between Chinese and Europeans, the idea of "white" and "black" races has been modified and changed. However, there is a small group of the younger generation who still view the Chinese race as inferior to the "white race." Nevertheless, both the racial snob and the racial pessimist without a doubt have faith in what they hold with great confidence. However, the racial superiority and inferiority is a ridiculous and stupid thing in the sense that it transforms the human energy into common hatred and doubt. (Hung 29-30)

3.1.1 Race and Ethnicity:

In the postcolonial period, race and ethnicity have been given great attention within cultural studies. Race can be defined as human groupings that are accepted to be particular somehow from other people in view of some genuine or envisioned physical variations such as, the color of skin and facial characteristics. On the other hand, ethnicity is defined as social ideas focused on standards, values, convictions, social images and practices that check a procedure of social limit arrangement. Many studies have dealt with race and ethnicity. Below is a survey of typical studies in the field.

Chang and Dodd (2001) state that the social construction of racial and ethnic differences and hierarchy differences among individuals, whether physical or social, exist as a feature of human experience. The pattern of contrasts may be increased as contacts between different groups development. Some of the differences may be absorbed into the innate fabric of a society. Socially developed implications are regularly added to perceived or actual contrasts whereby these distinctions get to be signifiers for individuals' worth in a general public. It is hard to list all the potential outcomes in which physical and social contrasts form into discriminating social differences.

However, a few groups gain benefits over others on the premise of their racial or ethnic contrasts, perceived or actual. The development of progressive system or importance with respect to racial or ethnic contrasts may happen for some reasons, yet an essential stimulator is frequently financial, social, or political force. Rivalry for assets or the drive for more prominent benefit frequently underlies the social development of racial or ethnic hierarchies. These various leveled groups are then used to establish, create, or keep up strength or administration of a group over others.

In *Problems of Race*, Haney Lopez (2004) argues that the human destiny still rides upon ancestry and appearance. The qualities of our hair, complexion, and facial highlights still impact whether we are metaphorically free or subjugated. Race controls our own lives. It shows itself in our speech, dance, neighbors, and friends - our particular ways for talking, walking, eating and envisioning are ineluctably molded by ideas of race. Race saturates our legislative issues. It adjusts electoral boundaries, shapes the dispensing of locals, state, and federal funds, powers the creation and breakdown of political cooperation, and turns the behavior of law enforcement. So, race intervenes each part of our lives. (965)

Actually, race is one of the factors that shape and determine the confrontation between Norm and Ahmed. In one sense at least, the conflict

between them is that between the white man and the colored man, both of whom representing a different race, Anglo-Saxon versus Indian or Bengali.

3.1.2 Racism and Prejudice:

Racism is defined as the conviction that attributes and capacities can be ascribed to individuals just on the premise of their race and that some racial gatherings are better than others. When we think of racism, the first thing that comes to our mind is White vs. Black. Superiority or inferiority complex maybe based on race. Prejudice is a negative situation that takes into consideration notions and speculations about individuals selected from racial, ethnic, or different gatherings. In his *Theories of Race and Racism*, Frantz Fanon (2000) argues that "the black man has no ontological resistance in the eyes of the white man." (257) Overnight, the Negro has been given two casings of reference inside which he has needed to place himself. His power, or, less affectedly, his traditions and the sources on which they were based, were wiped out on the grounds that they were in clash with a human progress that he didn't know and that forced itself on him. In the twentieth century, the dark man did not know at what minute his inferiority initiates an existence through the other. (258)

On the other hand, Tyson (1999) states that our subjectivity is a deep rooted procedure of arranging our direction, intentionally and unknowingly, among the imperatives and opportunities offered, at any

given time, by the general public in which we live. She adds that our individual characters are framed, connected to each other, and connected to the way of life that both shapes and is molded by each of us. She also notes that to subjugate an individual, a country must persuade itself that those individuals are "different", and "different" must mean inferior compared to the point of being less than human. She elaborates that, in post-colonial terminology, the enslaved individuals must be othered. "There are many political and economic motives for othering but the primary psychological motive seems to be the need to feel powerful, in control, superior."(402-403).

In an online article about prejudice, Hassan (2013) argues that prejudice is a treatable disease that can influence individuals at an early age and in a pattern that varies greatly from one person to another. While the vast majority are resistant to prejudice, in Australia bigotry is more common among Anglo-Saxon Australians. Absence of good education at an early age gives off an impression of being one of the main causes of the disease. On the surface, everything seems normal about Australia. It is a friendly, warm and "relaxed" country. However, beneath the surface, Australia is imbued with racism and discrimination. With rare exceptions, Australia is a backward and racist society consumed by greed, "celebrity culture" and ugly nationalism.

Undoubtedly, this feeling of bigotry reflects Norm's behavior as that of a typical Australian who has two sides to his character: the outwardly civilized man and the inwardly bigoted and racist individual.

Tom Minear (2014) asserts that racism is promoted and normalized by the racist mainstream media and opportunist politicians. The education system, the police and the justice system are systemically racist. Unlike in other countries, racism in Australia is a well-managed subtle kind of racism. For example, complaining against racism is considered to be an offence and can lead to dire consequences, particularly if the perpetrator of racism is white Anglo-Saxon Australian. Segregation remains a problem in Australia. More than 33% of recent arrivals have been oppressed on account of their skin color, ethnicity or religion, an extensive overview upheld by the Federal Government shows. More than 41% of migrants from non-English talking backgrounds said they encountered separation in the most recent year and numerous said they feared walking alone during the evening or becoming a victim of crime. Jonathan Bollen et al. (2008) state that the majority of male characters in Australian theatre of the 1950s are white and from English speaking backgrounds, though not all are Australian born. To be other than white in an Anglo-European society like Australia, it may create gender or racial problems. They point out the attitude of the whites towards blacks who are stigmatized as deficient in

some aspects of masculinity while being feared as over-masculine, even bestial. Concerning these contradictory ideas about the black man in white culture, Asian men have been regarded in white culture as threateningly unmasculine, on account of perceived racial differences in position, stature and physique. Asian men, who have formed an important part of Australian society since the 19th century, have had only a small role to play in Australian theatre and elsewhere in Australian culture. (7-8)

However, Joseph Sundeen (2002) examines the tension between a new national narrative that grasps the irreducible ethnic differing qualities in the Australian national "community", and an old narrative that saved Australian identity for the "white man." He argues that the presence of profoundly taught, proficient Asian foreigners has affected the development of a non-dominant white personality simultaneously retains a status of unmarked, essential 'Australianness'. (viii)

Being superior or inferior is a major theme in postcolonial studies. As it was showed in literature, the superior is the white or the "self" and the inferior is the black or the "other". In an article by Admin entitled "Alfred Adler: The Inferiority and Superiority Complex" (2009), the writer states that those with a feeling of inadequacy will act and feel inferior, living in denial of their chance to better themselves. The person with a superiority complex will take these emotions of disavowal and carry on in a forceful

approach to adjust, working towards achieving self-centered objectives. Qualities incorporate the need to command, refusal to participate and taking without giving. Both are side effects of poor mental self-image. In her article, Afaf Al-Saidi (2014), on the other hand, argues that:

An imperialist must see the *Other* as different from the *Self*, and therefore he has to maintain sufficient identity with the *Other* to valorize control over it. Politically as well as culturally the *Self* and the *Other* are represented as the colonizer and the colonized. The *Other* by definition lacks identity, propriety, purity, literality. In this sense he can be described as the *foreign*: the one, who does not belong to a group, does not speak a given language, and does not have the same customs; he is the unfamiliar, uncanny, unauthorized, inappropriate, and the improper. (95)

She also asserts that "the concept of *Otherness* is a pattern of divided opposites: if the *Self* is ordered, rational, masculine, good, then the *Other* is chaotic, irrational, feminine, and evil." (96). Through recognizing the superiority and benefit of whites, Fred Jandt (2010) declares that minorities can come to disguise their status as inferior and accept white connection partners see them as unremarkable, unprivileged, and subordinate.

3.2 Procedures:

The researcher intends to examine Alexander Buzo's *Norm and Ahmed* in the light of related theories on race, color and ethnicity. The two characters in the play will be analyzed and investigated from such perspectives to verify the main hypothesis of this research. The researcher will also explain the Australian policy towards aliens or strangers living in Australia. To do this, the researcher will follow these steps:

1. Discussing Alexander Buzo's *Norm and Ahmed*.
2. Discussing the biography of Alexander Buzo.
3. Discussing previous studies related to the main topic of the play, theoretically and empirically.
4. Analyzing the characters of the play.
5. Analyzing the image of the white man in the play.
6. Explaining the White Australia Policy and the national identity.
7. Discussing the findings.
8. Writing references according to the APA style.

Chapter Four

4.0 Discussion:

Norm and Ahmed opens with an atmosphere of suspicion and uneasiness, simply through the oddness of the behavior of Norm, exemplified by stopping Ahmed, a Pakistani student, in the middle of the night, while going home. This behavior culminates with Norm throwing his lit cigarette and putting a new one in his mouth as Ahmed, the stranger, whose appearance tells that he is not white, approaches. This uneasy and suspicious behavior is followed by several actions of similar nature which intensify our sense of menace and suspense, and trigger a shift in mood. The acts are followed immediately by a gesture of apology, when Ahmed lights his cigarette by his own lighter. A sense of uneasiness is created for Ahmed who begins to feel more curious about this man's real intentions.

Though the play was produced in 1967 and published in 1969, very little critical attention was directed to the structural or thematic aspects of the play. Much of what has been written does not go beyond very brief book reviews. In this chapter, the researcher will discuss some themes related to the inactive prejudice or what Tompkins (1994) calls "latent racism." (122) In the Australian culture and the historical clash between the

two cultures: the Australian white culture, represented by Norm and the Bengali black culture, represented by Ahmed.

Alex Buzo's *Norm and Ahmed* is a play that exemplifies such themes as the misuse of power, bigotry and roughness. Norm, as the character's name indicates, is supposed to be a normal Australian – the 'norm'. He is the common Australian character called the 'Ocker', known as a brash, rude talker and a heavy drinker wearing an open-necked white shirt and grey trousers. In contrast, Ahmed's character is extremely old-fashioned; he is a university student from Pakistan and speaks better English than Norm. Ahmed on the other hand wears a Nehru-style suit and is carrying a briefcase.

The setting of the play is located on a pathway on a Sydney street where Norm is moving around restlessly gazing up and down the road. He takes out a cigarette and after finding he has no cigarettes left, folds up the unfilled bundle of cigarettes and furiously tosses it to the ground. *Norm and Ahmed* reveals the "inactive prejudice" in an Australian character who pretends to be "tolerant," yet who proves to be a thug and eventually beats up Ahmed and abandons him for dead. The play explores the way the stereotypical images of Australians and outsiders begin to surface during the course of the play by persuading the careful Ahmed that:

NORM: This isn't India mate. You're in Sydney. No Bombay stranglers around here. You're quite safe. (10)

Norm humorously emphasizes the ideas of Asia as unsafe and abhorrent and of Australia as a protected sanctuary. Norm's prejudice is demonstrated by his memories of the war. Recollecting his presumed experience in Egypt during the war, Norm begins to talk in a clearly prejudiced manner about the Egyptians:

NORM: That's a very sensible idea. I understand exactly how you must feel, Ahmed. When I was in Egypt during the war, I didn't think the Egyptians ran their country extra well. But I kept quiet, I didn't want to crool meself. I didn't cotton much to the Egyptians themselves. We had our differences, I can tell you. I never took to them. (16)

Norm shows his real feelings towards this Pakistani national who is considered by Ahmed as an unwelcome stranger:

NORM: Yes, it was a pretty good scrap-but we held out, we stuck to our guns. We fought with everything we had- I even knocked one of 'em down with me bare hands. It's true. He was a prisoner, trying to escape, but I apprehended him and jobbed him one. I can still remember that night- I was

out for a stroll on the gravel, savouring my last cigarette, when I heard this click in the moonlight, see. So I hid in the shadows and had a screw at the compound. (*Miming*) Then I saw him. It was a Kraut, cutting through the wires, trying to escape from us, the AIF. So I jumped out and confronted him...I offered to take him quietly, but the bastard come at me with a knife. I just stood there, cool as the proverbial cucumber. Then we started circling each other in the dark, round and round and round. (*Circling AHMED*) Then all of a sudden I grabbed him (*grabbing AHMED by the throat*) and I- (17)

Norm's actions remind us of what he had done to an Egyptian when he was in Egypt during the war.

Throughout their uneasy and tense encounter, Ahmed turns into the feeble detainee who is prevented from moving because of Norm's apologies and due to his own apprehension of negating the laws of civility and polite behavior. For Norm, Ahmed represents all of the social values of Asia. Norm permits Ahmed some representational versatility. However, this is restricted to a semiotic field of Orientalist stereotypes. Ahmed is not allowed to speak for himself and rarely talks throughout the encounter with

his adversary. Obviously, Norm is in control. He has the upper hand, and Ahmed can speak only within the set of behavioral rules set by Norm:

NORM: That's all right, Ahmed. You've got your views and I respect them. Long as you do the right thing by yourself and other blokes and don't go throwing your weight around, you'll be all right out here. (20)

In Bakhtin's essay, it is revealed that truth is not just a statement but a matter of dialogue and interaction. In other words, truth needs a multiplicity of voices, and this is exactly what Norm is trying to conceal or reject. In light of Bakhtin's theory, we expect some kind of verbal interaction between these two characters, but what we have contradicts these assumptions. According to Bakhtin, every person is influenced by others. Consequently, no voice or individual can be isolated from other people.

AHMED: It is indeed a pleasant pastime. I like to- (33)

Norm: That's for sure. There's nothing I like better than to get out in the garden of a Sunday...The happy, happy times, like when the young fellers started calling on Lorraine. She was a lovely girl. Dead spit of Beryl, she was. She- ar jees,

Ahmed, look, I'm sorry to carry on like this. I don't know what you must think. (33)

In his treatment of Ahmed, Norm is trying to silence his adversary and to subdue him to the extent that he becomes a man without identity; a man is completely under the control of another man.

Bakhtin has also focused on language and how it is divided between the speaker and the addressee. Bakhtin's concepts of "dialogism," polyphony and heteroglossia have become central in any serious discussion of the novel. Similarly, the same concepts have a pivotal role in any discussion of drama where the main critical issues will be related to such concepts outlined by Bakhtin including "diaglosis" and "polyphony" and where voice is of paramount importance. C. John Holcombe (2007) states that "Language is not a neutral medium that can be simply appropriated by a speaker, but something that comes to us populated with the intentions of others. Every word tastes of the contexts in which it has lived its socially-charged life." His works makes us aware of both views as unrestrained. He also writes:

There is no purely literal language, and concepts of truth and meaning have finally to be treated as ways of reacting to experience rather than as logical concepts applying across

all possible worlds... It was Bakhtin's achievement to formalize this approach, and show how the variety of voices (each with their different community of discourse) make up a modern novel.

Holcombe (2007) states that the uttered word is essential, and words in discussion are orientated towards future words; they animate any foreseen answers, and organize themselves to do so. Yet the novel acknowledges, and to be sure makes utilization of numerous voices, weaving them into a story with direct discourse and what Bakhtin called doubly-orientated discourse.

Importance of voice has been dealt with in other studies. For instance, Mary Wickenden (2011) states that voice is seen as a window on real, everyday life. Whether used in its literal sense (i.e. in connection with a physical handicap) or in its metaphorical sense (i.e. in its social and communication context), voice is seen as an integral part of human identity. She also asserts that "Identity is usually expressed not only through the unique content of individuals' talk, but also through aspects of style as expressed by voice quality, intonation, choice of vocabulary and grammar... etc, and this is context dependent." Like Bakhtin, Wickenden shows the importance in human communication. For both of them, voice constitutes an important component of one's identity.

For Norm, Ahmed's voice must be concealed and unheard. For him, Ahmed has no voice of his own. In this way, Norm is depriving Ahmed of a basic ingredient of his identity. How can he have his own identity if his voice is taken away from him?

Apart from depriving Ahmed from voice, Norm is trying to prevent him from having the right to move freely in the place or area he happens to be living in. Norm tries to impose restrictions on Ahmed's freedom of settlement and movement. He is actually telling him he cannot live in Australia nor can he have a permanent residence in it. His place is in Pakistan to which he belongs. In Norm's view, Ahmed's "true" place is in his own particular nation. If he is in Australia, he ought to have the appropriate employment in any field inside Australia saved for a predetermined number of non-white, non-natives. He should not be given access to some activities normally reserved for Australians.

When Ahmed is given an opportunity to talk, he seems to be very cautious and quite reluctant to talk about anything related to the Australian internal policies:

AHMED: Well then, if you are so keen to hear my opinion, I would say that...uh...well, for one thing, one of the, uh, less desirable aspects of your society, to my mind, would be

the tendency of the mass media to be merely the mouthpiece of the big commercial and military interests...the, uh, free press, as it were. They brainwash people. They...oh, please forgive me, I forgot myself. As I said, it is not perhaps my place to seek to condemn your country. (15)

After a short intermittent comment on the Australian scene, he shifts his talk to his own country, Pakistan where he feels that he is in a safer position to talk. Ahmed feels it is his duty to help free Pakistan from acts of injustice or unfairness on all levels of social life, high or low:

AHMED: I intend to return to Pakistan to render assistance to the under-privileged peoples, perhaps also to undermine the position of the over-privileged peoples. (22)

His cleverness, far better than Norm's, is anything but difficult to spot in his vocabulary, his discourse, and his language as a whole. Declining to be composed inside Norm's talk of superiority and bigotry, Ahmed is not the oblivious outsider Norm needs him to be. Ahmed is especially mindful of the outrages experienced by the Anzacs because he is studying history, and his last explanation about history addresses contemporary racial issues:

AHMED: No, not at all. I feel sorry for the Anzacs, poor fellows. However, the Anzac legend is often invoked in

support of...other campaigns. But, forgive me, I am once again posing as a critic of your country. I must remember that I am a visitor to this land. A thousand apologies. (20)

Ahmed is aware of the problem of Australian society and cultural and historical values but he finds no appropriate opportunity to express himself freely. When Ahmed realizes that he has gone too far in referring to Australian history and culture, he begins to feel sorry. Obviously, he is clever enough to avoid provoking more troubles for himself as Norm would use any argument of this sort to his own advantage.

The Anzac legend or the Anzac spirit is a concept which refers to the Australian and New Zealand Army Corps (ANZAC) that possess shared characteristics and qualities that soldiers exemplified during the First World War. These qualities include bravery, creativity, humor, and mateship. (Wikipedia) The writer states that the Anzac legend is that the Australian and New Zealand troops served to make their nations' reputations in the world through characteristics of quality and valiance when confronted with difficulty. The legend of these men who persisted so much has given something of which Australians can be proud of. It puts Australia's imprint on the world as an option that is other than a country descended from convicts. The Anzac legend is likewise vital on the grounds that it urges Australians to recall the fighters who relinquished

their lives for their nation. The legend has made such an impact on Australians, to the point that we keep on honoring the arriving of the ANZAC warriors on the shores of Gallipoli on 25 April every year. (skwirk, The Anzac Legend)

Norm's curbed and brutal nature cannot comprehend that Ahmed sees the irony in Norm's own individual campaign for the White Australia policy. Norm is fit for showing both sympathy and savagery:

NORM: Mind you, though, if a mug copper ever started pushing me around, I'd job him good and proper, no risk about that. I don't take crap from no one. (31)

This demonstrates the savage side of his character. However, he states that:

NORM: The policemen do a good job keeping all the drunks and pervs off the streets and making them safe for decent citizens. These blokes are a menace, you know, especially the pervs. Ever been solicited, Ahmed? (31)

This shows that Norm is capable of both savagery and sympathy. On the other hand, the utilization of racial slurs in his common vernacular dialect recreates Norm's bigotry that shows his narrow-mindedness with regard to diverse racial groups:

NORM: Anyway, Ahmed, as I was telling you, I floored this bloody kraut. Really laid him out. (18)

Norm's racial prejudice is also shown in his reference to other peoples and nations such as Egyptians and Germans. It is also clear in his talk about race and color, in which he tells Ahmed that he is actually a colored man even though he is not definitely black:

NORM: You haven't really got such a dark skin, have you?...I mean you're not black, are you? You could pass for a Greek or a Turk. You've got more of an olive complexion. (27)

Norm dwells on the differences of color complexion like when he talks about Greeks, Turks and Pakistanis. His main concern is to make Ahmed feel inferior because of his color. Additionally, he wants to make Ahmed view himself as an outsider because he has a different color.

Despite the brevity of the play (only 56 pages), the aspects of the cultural conflict are noticeable all the way throughout the play. The relationship between the white man and the darker non-Western "Other" is well crystallized in the context of imperialism. In terms of chronology, none of the two characters fits into the traditional roles of the colonizer or the colonized. The play was published in the late sixties of the twentieth

century. Ahmed's country of origin was a free and independent country, and Australia, Norm's homeland, was not even an imperialistic nation. However, the play could be read as a play within the context of imperialism in which Norm and Ahmed are differentiated and opposed. Both characters, nonetheless, have inherited a long history in which their ancestors were either colonizers or colonized. The history that has been bequeathed to Norm is, supposedly, a glorious one, in which the white man has always assumed superiority. On the other hand, the history to which Ahmad belongs seems rather a history of defeat and domination by the invading colonial British Empire, in which Ahmad's ancestors had always been inferior to the white English man.

For instance, in Daniel Defoe's *Robinson Crusoe*, we can unmistakably perceive that Robinson has turned into a king in an island of savages. Crusoe's colonial, and in the meantime paternalistic, state of mind towards the "savages" is obvious. He named the "savage" Friday to recognize the day that he spares his life, and he further taught him the straightforward expressions of obedience, as he turns into the worker of his English master, like "master," "yes," and "no." (p.185) Also, he permitted complete religious flexibility: Friday was a changed over protestant, Friday's dad was pagan, and the Spaniard was a papist. Finally, with Friday, Crusoe was happy that he had someone to talk to and he was

excited, if dreadful, and gradually he became paternalistic. At last, he postulated a feeling of greatness. The novel shows Crusoe as a heroic master who could go against all the odds.

Similarly, Kipling portrays the white man as superior to the colored man. In his important book originally published in 1978, *Orientalism* (2003), Edward Said refers to Kipling's white man and shows him in sharp contrast with the colored man:

As an idea, a persona, a style of being, seems to have served many Britishers while they were abroad. The actual color of their skin set them off dramatically and reassuringly from the sea of natives, but for the Britisher who circulated among Indians, Africans, or Arabs, there was also the certain knowledge that he belonged to, and could draw upon the empirical and spiritual reserves of a long tradition of exclusive responsibility towards the colored races. (226)

It is not only in Kipling's works that the white man has assumed "responsibility towards the colored races" but also in many other British writers' works. The literary canon is rich in novels in which the European white man is granted responsibility over the darker Other.

In Forster's *A Passage to India*, a clear comparison between the British colonizers and the colonized Indians is obvious. Khrisat (2013), states that there was a misunderstanding and mistrust between the colonizers and the colonized. In the novel, the colonizer is shown as a developed and an educated person. Unlike the colonized who is shown as dirty, undeveloped, and uneducated person. He states that since India was a colonized society, some of the colonizers considered themselves as superior and the colonized was seen as inferior. (28)

While the colonizers pretend that they try to shift their human civilization to the colonized, they dismiss development and come back to a more primitive presence and a further relapse into brutality. For example, in William Golding's *Lord of the Flies*, the humanized English kids, instead of acting in a civilized manner, turn to viciousness in adherence to their solid colonial background. Golding reminds us that these kids are a product of their colonial civilization. Reproduced in a nation with a long custom of investigating and vanquishing remote lands with the end goal of glorifying the British Empire, the colonial intuition to overwhelm and dominate is big in these young men. Golding makes it obvious that they relish the right of mastery. Towards the middle of the novel, Ralph spreads his arms and looks over the island from their mountain vantage point; his single outcry is that it belongs to them.

In both Defoe's *Robinson Crusoe* and Forster's *A Passage to India* the traditional white man is a heroic, idealized and dominant figure who can endure all the hardships and prevail. He is a courageous figure that has inherited and preserved the glories of his ancestors. The two works belong to a literary canon that helps construct the white man as a heroic figure who dominates the darker Other. Furthermore, this fiction has also influenced the images and the behavior of those men who are also involved in a colonial setting. As Said observes through the means of imperialism, the East has furnished Europe with "one of its deepest and most recurring images of the other." (*Orientalism*, 1)

The traditional imperialist white man is equipped with an urge to dominate. Apparently moved by the desire for adventure and exploration of other lands, the white man like Robinson Crusoe tends to create little kingdoms that are products of his imperialist culture. The heroic figure of Crusoe has been granted an extraordinary power to transfer and create kingdoms and civilization in the wilderness: "My island was now peopled and I thought myself very rich in subjects; ... how like a king I looked. First of all, the whole country was my own mere property, so that I had an undoubted right of dominion.... I was absolute lord and lawgiver" (217)

In this regard, Khattab (1999) states that:

The European White Man had mythicized his Self to a god-like dimension. Because of the power given him by virtue of colonialism, the White Man was often glorified. However, by the beginning of the end of the once great British Empire this image has been shaken. In the post-war era, the Englishman is not as heroic as in Defoe's. (76)

In one way or another, *Norm and Ahmed* is all about the relationship between Norm, the white Australian, and Ahmed, the dark alien. The experience of the colonizer and the colonized seems to be bequeathed to both characters. Historically speaking, this experience has been especially attractive to the white man. Such attraction is multifaceted because of power, economic profits and the desire to satisfy the white man's desire of dominance and hegemony. Nonetheless, in *Norm and Ahmad* readers could sense a reversal of the traditional roles assigned by history to both the white self and the dark other. The character of Norm reveals a sharp contrast and a keen sense of difference from the classical heroic white man who is often found.

It was in the period of post-colonialism that Alexander Buzo wrote *Norm and Ahmed*. However, in *Norm and Ahmed*, the white man of the play is not heroic enough to bear and maintain the burden of glory and pride bequeathed to him from the white colonial ancestors. Norm seems to

be alienated from the history in which the white man has been portrayed as a mythical, larger-than-life, glorified hero.

Despite his attempts to prove otherwise, Norm throughout the play, seems helpless in the face of the darker other, Ahmed. Unlike his ancestors, Norm is no longer possessed with a sense of command and power. Norm's consciousness of such a separate, superior identity is not so strong. He calls Ahmed "mate", but deep inside he feels inferior to him:

NORM: I Know it's late. That's no reason. You think you're a bit above me. You don't want to talk to me. I'm insulted. If you think I'm a drunken perv, why don't you say so? Why don't you come right out and say it? (12)

This feeling of inferiority has transpired clearly because of Ahmed's articulate and masterful use of the English language. Norm's use of certain words and phrases obviously shows a less sophisticated man. Ahmed never uses expressions like "poofter", "bloke" (10), "boong", (38) or "a kick in the crutch and a cold frankfurt'd finish you off" (13).

Norm's lack of education and sophistication manifests itself many times in the play despite his attempts to assert that, at least, his job involves some kind of sophistication:

NORM: I wear a white shirt and tie under my dustcoat, though. I mean I'm not sort of technically a white-collar worker, but I wear a white collar, Y'see? I mean, there's a bit of a fine distinction involved in this. Y'see, I'm not always in the warehouse- I spend a lot of time in the office, checking invoices and ratifying a few anomalies. (24-25)

Later in the play, he asserts that Ahmed could stay in Australia without any language obstacles or barriers. Eagleson (1976) states that Ahmed speaks English better than Norm. Even Norm himself hints at this:

NORM: I suppose you get a lot of people who admit you speak better than they do, eh? I bet a lot of people you speak better than the average native-born Australian. (32-33)

Ahmed is in control of Norm's mother tongue and this is a sense of superiority by the outsider. However, the real conflict in the play is within Norm. Sturm (2013) states that "for Norm, Ahmed's ability to speak educated English so fluently is a threat to his sense of superior identity as an Australian"

NORM: Yes, I could very well...envisage that. But anyway, Ahmed, that's just another reason why you should settle down out here- there's no language barrier. You could live

here...autonomously. You're not like all those chows down in Dixon Street that jabber away in Chinese half the time. You can speak the Queen's English. You know, you could really make something of yourself if you stayed out here, Ahmed. Look at my boss for instance. (33)

However, once more, Ahmed's superiority over Norm manifests itself not only in language and education, but also in ambition. Whereas Norm's ambition is simple, Ahmed's ambitions are far more sublime:

NORM: Don't get upset, Ahmed. Don't do your block. I was only thinking that if you didn't have a dark skin you'd be all right. I mean, it'd be all right for you to stay here, like get a job and stay in this country. But you haven't really got a dark skin, have you? It's sort of olive coloured. They'd never call you 'Mr Midnight', would they? (27)

Ahmed also speculates:

AHMED: When I obtain my degree, I intend to return to Pakistan and attempt to render assistance to the under-privileged peoples, perhaps to undermine the position of the over-privileged peoples. I have some old school friends over there who are dedicated to the cause. (22)

Ahmed is superior to Norm because he has dedicated his life to a noble cause, achieving social justice. Again Norm tries to convince him of the blessing of living in Australia:

NORM: You should have a good time out here, Ahmed. It's an easy life. Take this morning, for instance. On Sunday morning I sit out in the terrace and sip a Tia Maria and read the sports section. Lorraine's in the kitchen, smell of a roast lamb on the breeze, what more could you want? Green lawns all around, vista of the harbor, Holden in the garage, I'm sweet. No worries. See what I'm getting at? You wouldn't have that in Pakistan, now would you? You could set yourself up very nicely out here... look at me. I've got a good job, good pay... a reliable firm, nice personnel. (29)

But Ahmed declines the offer:

AHMED: Well, I think I will concentrate on completing my tertiary education first. My primary concern is to gain a liberal education and my secondary concern is to gain a deeper understanding of human behavior. (37)

Mastery of speech and thought clearly indicates that Norm is no longer the master dominating Ahmad, the darker other. His violence

against Ahmed, at the end of the play, presents his character as passive and helpless. He is shown as an Australian possessing none of the glorious history of his white ancestors. Norm is portrayed as a disintegrated white man struggling, in vain though, to maintain the colonial power and his idea of a dominant self. Buzo wonderfully renders Norm's inept imitation of the traditional white man against the darker Pakistani "Other", and at the same time implies that what is left of the traditional colonial white hero is only a ridiculous figure. Norm and Ahmed are signs rather than fully sophisticated figures. Norm says that his father is Irish and suits the stereotype of the Irish Australian:

NORM: ...I know how to conduct meself on these occasions. Not like my old man. Do you know what he had?...He had a criminal record. It's true. My mother told me. He was put a way for a while...The memory of it still haunts me, It's enough to make you want to chuck, isn't it? Course, you wouldn't find that sort of thing around these days. (29)

Norm's father was an antigovernment but politically defensive, intoxicated, revolting and dubious. He adds:

NORM: Too right. Yes, he was a rat bag, my old man...but my old man does make me angry. He had no respect for law and order and common decency. (30)

NORM: Could be. But my old man wanted to change things, Ahmed, he tried to buck the system. You can't do that. (31)

Norm's father had a revolutionary personality, unlike him, Norm is submissive:

NORM: I had a beer with the man himself, the managing director, my boss. (*Filled with awe*) I drank with the managing director of the firm. (29)

Ahmed, on the other hand is sad with both Australian and Pakistani governments. He is official, polite and discreet:

AHMED: I fear I must disagree with you there, Norm. I do not regard these accursed officials with perhaps the same reverence as you do. We shall overthrow them! We demand social justice! Oh, I beg your pardon, Norm, I fear I was carried away there for a moment. I hope you will excuse my excessive zeal." (23)

However, in the figure of Norm, Buzo has created a false heroic self that was demolished by the once-was- “Other”, Ahmed. Many times in the play Buzo suggests dissociation from the legacy of the heroic white man. At the same time, the great barrier separating the once-was-master from the once-was-slave is brought down the call upon Ahmed to merge with the Australian white community:

NORM: You know, as I was saying, Ahmed, you could do all right for yourself if you stayed out here. After you got your degree, you could stay here and be a useful asset. I mean, as I said, you're not really black, so you wouldn't have that much trouble...You'd be welcome out here, I can vouch for that. The people'd treat you just like one of their own, no risk. (28)

In doing so, Norm implies that the colonial myth is desiccated and abandoned. Despite his passivity and ineptness, Norm does not easily accept the fact that the glory, power and authority of the white man are declining. Sometimes, and despite his attempts to conceal them, his arrogance and aggressiveness come out to the surface. This attitude clearly shows itself at the end of the play through his violence and contempt for Ahmed: (NORM *punches AHMED in the stomach, then in the face. He*

grabs Ahmed's head and bashes it against the post. Then he flings the limp body over the hand rail) (38)

NORM: Fuckin' Boong. (38)

Boong is a person with a black skin, and is considered a contemptuous term. Norm hardly comes to terms with his impotent self. He fails to realize that the heritage of glory is now lost forever. Inside himself there are warring attitudes and a vicious struggle between the traditional white man, the heroic colonial master, and the new white man, a helpless, passive and frustrated man who can do nothing to put an end to the decline of authority and control over the darker "Other".

Eagleson (2000) asserts that:

[Norm's] prejudice, especially against non-whites, is still there and Buzo skillfully uses language to let these peep out and prepare us for the end of the play. Three times he uses the word *boong* even though he knows that Ahmed comes from Pakistan and that it is a term of insult. He cannot help himself: his language gives his innermost feelings away.

(53)

Similarly, Tompkins (1994) argues that language stirs Norm's sense of inferiority. He also considers this feeling of inferiority responsible for Norm's criminal action at the end of the play. Tompkins writes that:

Katharine Brisbane attributes Norm's final attack to his understanding, however dim, of Ahmed's 'triumph': From Ahmed he [Norm] has received only politeness and an inexplicable reserve in which he smells superiority. And that is the only thing the free white Australian cannot stand. His powers of reasoning may have betrayed him in the past but his prejudice he can rely upon. (123)

He also states that Norm's last action of his control over Ahmed is a severe blow. Intended to stun by its seriousness and suddenness taking after a probably friendly chat, the assault gives Norm physical superiority. However, Norm has lost the verbal fight, the fight in and for talk.

Even though, that does not give Norm the upper hand to control or to be superior over Ahmed. As the researcher mentioned in chapter 3 that Hung (1930) states that the Chinese see Europeans as inferiors and they call Europeans the "foreign devils". Also, Singh (2006) states that Michel Foucault has studied cultures in terms of power and refused to see control practiced by the colonizer on the colonized. However, he saw control as a combination of powers methods for thinking, talking, and so on. So,

Norm has lost the power of control that was bequeathed by colonial writers such as, Defoe and Kipling.

Tompkins (1994) states that Norm has encapsulated the "ocker" the overstated stereotypical Australian male all through the play. His name and his stereotypical development propose the Australian "Norm." Using the dramatic reversal, the sarcastic stable consolation that Ahmed was not in danger, critically undercuts Norm. Ahmed, badly beaten, potentially dead, truly wins the equilibrium of figurative power, a direct inversion of the play's opening. The group of onlookers identification that the play builds for Norm at the beginning is hopelessly inverted or overturned. The physical vicinity of a silenced Ahmed in the theater conveys more weight than Norm's Orientalist generalizations. In this way, while the structure is still in place, Norm the solid white Australian, is triumphant more than a weaker, silenced "other"—the suppositions that the group of onlookers makes about the Orientalist generalization are not left untouched. Ahmed's silence is authorized by the West, yet Ahmed does not remain the silenced other. Norm, on the other hand, stays settled in his deceptive brilliance and his prejudice. It is he who is most cornered inside a tight system of representation, a character restricted to a couple of qualities. (124)

Callum Scott (2011) explains that one of Buzo's themes is Australia's national identity. He adds that Buzo's play *Norm and Ahmed* is a study of

an Australian man who cannot sustain the sense of superiority in front of a Pakistani student whose values and mores are different. He states that:

Australian national identity was built upon hard masculine foundations, using the harsh nature of the bush to exemplify these character traits. For many, the ANZAC troops were the crystallization of this new identity. National identity has been transformed from a recognized and acknowledged social paradigm into an intangible web of possibilities and 'maybes'.

Traditionally, those immigrants who left for Australia after World War II were dragged from Britain and Europe. And for many years, there was in effect a "White Australia" policy. The policy has changed over the years. However, the Australian government has realized it was located in Southeast Asia, with many non-white neighbors. Now, the permission for non-white to immigrate to Australia has changed, and many white Australians have kept racist inclinations. Sara Waugh (2001) states that the White Australia Policy informally started in the 1850's trying to make a uni-racial Australia. The strategy oppressed any individual who was non-European and those of colored races by declining to permit them to enter the nation. The strategy succeeded in doing this until the end of World War II, when the bans on immigration started to be unbent.

In his report which later came to be called the Galbally report, Frank Galbally identified a report in the Australian Parliament about making Australia a multicultural society. Elsa Koleth (2010) states that Galbally's report was seen as a watershed in the improvement of multicultural strategy, defined multiculturalism as a key idea for the future advancement of government migration policy. "The Galbally Report identified the right of all Australians to maintain their culture without fear of prejudice and identified the need to provide special services and programs for all migrants to ensure equality of access and provision." Galbally's Report contains the following main points and principles:

(A) All the individuals of Australia must have a chance to understand their maximum capacity and must have equivalent access to projects and administrations.

(B) Each individual ought to have the capacity to keep up his or her way of life without bias or weakness and ought to be urged to comprehend and grasp different societies.

(C) Requirements of immigrants must, however, be met by projects and administrations accessible to the entire group yet unique administrations and projects are important at present to guarantee correspondence of access and procurement.

(D) Administrations and projects should be outlined and worked in full consultation with customers, and self-improvement ought to be supported as much as could be expected with a perspective to make immigrants independent rapidly.

In his reaction to Galbally's Report, Prime Minister Fraser expressed that:

The Government agrees with the general conclusions of the Review. It agrees Australia is at a critical stage in developing a cohesive, united, multicultural nation. It agrees there is a need to change the direction of its services to migrants and that further steps to encourage multiculturalism are needed.

Cultural diversity was a strategy in Australia to transact with the needs of immigrant societies. It reserved the cultural identities and accomplished public equity.

Chapter Five

5.0 Conclusion:

In conclusion, Buzo's *Norm and Ahmed* shows Norm as a character who is racist, inferior, lonely, and violent. Ahmed, on the other hand, is a superior character. He is a university student, an immigrant who studies and lives in Australia. The two characters come from two different cultures. However, both characters are dedicated to their country of origin. Norm's main concern is to make Ahmed feel inferior because of his color. Additionally, he wants to make Ahmed view himself as an outsider because he has a different color.

Racial and ethnic conflicts are noticeable throughout the play. In terms of chronology, none of the two characters fits into the traditional roles of the colonizer or the colonized. Ahmed's country of origin was a free and independent country, and Australia, Norm's homeland, was not even an imperialistic nation.

Both characters, nonetheless, have inherited a long history in which their ancestors were either colonizers or colonized. The history that has been bequeathed to Norm is, supposedly, a glorious one, in which the white man has always assumed superiority. On the other hand, the history to which Ahmad belongs seems to be a history of defeat and domination by

the invading colonial British Empire and which the colored man felt inferior to his white counterpart who was the colonized.

In Buzo's *Norm and Ahmed* the white man of the play is not heroic enough to bear and sustain the burden of glory and pride that was given to him from the white colonial ancestors. Norm seems to be alienated from the history in which the white man had been portrayed as a mythical, larger-than-life, glorified hero.

Norm's feeling of inferiority has transpired clearly because of Ahmed's articulate and masterful use of the English language. Norm's use of certain words and phrases obviously shows a less sophisticated man. Ahmed is in control of Norm's mother tongue and this puts him in a cultured position superior to that of Norm. Thus, language stirs Norm's sense of inferiority and this eventually leads to Norm's treacherous and criminal action at the end of the play. As we have seen, Ahmed's good English is a threat to Norm's sense of superior identity as an Australian. Moreover, Ahmed has dedicated his life to a noble cause meant for achieving social justice.

Not much happens in the play except the annoying arguments, questions or apologies from Norm between now and then. Ahmed has to cope with this situation by his clever, yet cautious answers and replies. He handles the conversation with Norm in a clever way for he does not want to

get in trouble with a pushing, rude and aggressive Australian citizen. Buzo's treacherous act gives a rise to a lot of issues among which are that explored in this thesis: the position of the white man and some related issues including color, race, ethnicity...etc.

The play has something to say about Australian typical behavior by showing a well-mannered, educated Pakistani student facing a bullying Australian and demonstrating that some of their attitudes are only a matter of make believe. This play shows us the inferiority and the insecurity of Norm when he thought that he could control Ahmed, and how Norm's problems led him to commit a treacherous act by killing the man to whom he has shown feelings of sympathy and understanding.

However, the Galbally report was meant to make Australia a multicultural society. The report was seen as a watershed in the improvement of multicultural strategy and it encouraged all Australians to keep up their way of life without fear of prejudice and recognize the need of Australian government to give unique services and projects to all immigrants to guarantee parity of access and provision. Multiculturalism had become a policy in Australia to deal with the needs of immigrant societies. It reserved the cause of multiple cultural identities and largely accomplished public equity for all citizens.

5.1 Recommendations:

The researcher recommends that other researchers read about Alexander Buzo's works and biography and try to relate these two dimensions to each other so that a better understanding of the play can be realized. Also, there is a need to investigate this play in light of post-colonialism, cultural diversity, and cultural conflicts between East and West. Finally, a further investigation of Australian policy towards immigrants and the races in the Australian community will shed more light on the meaning of this play.

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