

AN OUTLOOK ON POSTCOLONIALISM THROUGH THE ETHOS OF ORIENTALISM BY EDWARD SAID

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ABSTRACT

Postcolonialism deals with the issues such as Orientalist discourse, loss of culture, identity, ethnicity, oppression and their portrayal in the modern era. As an academic discipline, it adopts a deconstructionist attitude and it questions what the colonized do and how s/he behaves when s/he is confronted by the colonizer. Although it is hard to pinpoint the starting date of Colonialism, which is the former version of Postcolonialism, it can be asserted that it gained momentum in the late 19th century. While Colonialism is a more crude form of exploitation of the Oriental countries mostly exemplified by military expeditions, Postcolonialism is an academic and cultural endeavor to reveal a more subtle version of social degradation, political manipulation and textual distortion. Postcolonial age, which is marked by the Declaration of India's Independence, leads postcolonial studies to criticize romanticized adventure stories of the West about Oriental countries and Occident's embedded ideology in them. Within the frame of Postcolonial studies, Palestinian-American scholar Edward Said wrote his famous work *Orientalism*, in which he criticizes Western based representation of the East and highlights how knowledge and discourse are linked with power to define and name the Orient. The objective of this study is to introduce Colonialism and primarily Postcolonialism, its major representatives and elicit their arguments to deconstruct the Eurocentric vision and mission enforced against the Orient.

Key Words: Postcolonialism, Oriental Discourse, Deconstructionism, Edward Said, Orientalism

EDWARD SAİD'İN ŞARKİYATÇILIK ESERİ ÇERÇEVESİNDE POSTKOLONYALİZM'E BİR BAKIŞ

ÖZET

Postkolonyalizm Şarkiyat söylemi, kültürün yok oluşu, kimlik, etnisite, baskı ve bunların modern dönemde tasviriyle ilgilenir. Akademik bir disiplin olarak, yapısökümcü bir tutum benimser ve kolonileştirilenin sömürgeciyle karşılaştığında ne yaptığı ve nasıl davrandığını sorgular. Postkolonyalizmin önceki versiyonu olan Sömürgeciliğin başlangıç tarihini tam olarak belirlemek zor olsa da, onun 19. yüzyılın sonlarında hız kazandığını söylemek mümkündür. Daha çok askeri seferlerle öne çıkan Sömürgecilik, Doğu ülkelerini sömürmek için daha kaba bir yöntemken, Postkolonyalizm daha incelikli olan toplumsal aşağılamayı, ekonomik sömürüyü, politik hileyi ve metin tahrifini ortaya çıkarmaya çalışan akademik ve kültürel bir çabadır. Hindistan'ın Bağımsızlık İlanı ile başlayan Postkolonyal

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dönem, postkolonyal çalışmaları Batı'nın Doğu ülkeleri hakkındaki abartılı macera hikâyelerini ve Batı'nın bunların içine gizlenmiş ideolojisini eleştirmeye yöneltmiştir. Postkolonyal çalışmalar çerçevesinde, Doğu'nun Batı merkezli temsillerini eleştiren ve bilgi ve söylemin Doğu'yu tanımlama ve tasvir etmede nasıl etkili olduğunu vurgulayan Filistin kökenli Amerikalı edebiyat araştırmacısı Edward Said ünlü eseri *Şarkiyatçılık*'ı yazmıştır. Bu çalışmanın amacı, öncelikle Postkolonyalizmi ve Sömürgeciliği, Postkolonyalizm'in önde gelen temsilcilerini tanıtmak ve bu temsilcilerin Doğu'ya karşı uygulanan Avrupa merkezli vizyon ve misyonu yapısökümüne uğratmak için kullandıkları argümanları ortaya koymaktır.

Anahtar Kelimeler: *Postkolonyalizm, Şarkiyat Söylemi, Yapısökümcülük, Edward Said, Şarkiyatçılık.*

1. INTRODUCTION

The present study elaborates on the attention-grabbing subject of postcolonialism which has been valued and accelerated the academic interest particularly after the publication of Edward Said's seminal work titled *Orientalism*. In this work, Said thoroughly explains, exemplifies and criticizes the systematic denigration of the East and draws attention to the fact that West has regularized the distribution of purposeful textual misinterpretation which marginalizes the East. The study respectively expounds on what the postcolonialism means by reserving a place for its "ancestor" namely colonialism. The focus of attention shifts to Edward Said's perception of postcolonialism in the light of *Orientalism*. Said's work will be assessed in relation to language, culture, literature and the way Europeans perceive the East. The other representatives of postcolonialism such as Homi Bhabha and Gayatri Spivak will also be touched upon by pointing out the differences between their perception and that of Said and their solution to answer back to Eurocentric exploitation and degradation.

2. COLONIALISM AND POSTCOLONIALISM

2.1 Colonialism as the Former Version or the Ancestor of the Postcolonialism

Since the focus of attention is postcolonialism, it is inevitably a prerequisite to touch upon colonialism, as it is the former version of postcolonialism or postcolonialism is the extension of colonialism in the twentieth century. It is hard to determine the exact date or beginning of colonialism, just as it is hard to pinpoint the other literary movements. Colonialism, at its best, can be defined as a strategy, which dates back to centuries ago. The literature of colonialism demonstrates the portrayal of encounter with native people and foreign landscape and in hazy references to distant plantations. In the nineteenth century, the notion with all its concrete effects in real life peaked and it was demonstrated either as a sense of fear or victory of Europeans about the distant and less known parts of the world. "As colonial activity gained momentum in the late nineteenth century, so the reflection of that activity-as a celebration of European might or as fears of what lay in the wilderness-grew in intensity" (Milne 122: 2009).

Although it is hard to determine the starting point of colonialism, it is still possible to refer the beginning as early as in 1875, the date of the start of "New Imperialism." It should be particularly emphasized that colonialism is one of the facet of British literature,

which narrates the issues of imperial age. For the subject matter of the literature of colonialism, it can be argued that it is characterized by the uncertainty of the morality of colonialism and romanticized adventure stories about the lands, which Europeans gradually began to dominate and instill their ideology.

Colonial literature is also full of high adventure, romance, and excitement, as depicted in Rudyard Kipling's spy thriller *Kim* or the adventure tales of H. Rider Haggard. Isak Dinesen's memoirs, including *Out of Africa*, similarly romanticize the wildness of the colonial landscape and the heroism of adventurous colonizers (Milne, 2009: 123).

The list of the writers and their works can also be lengthened with one of the primary colonial critique Joseph Conrad's *Heart of Darkness*, Olive Schreiner's *Story of an African Farm* and E. M. Forster's *A Passage to India* all of which equally investigate the paradoxes of colonialism (Milne, 2009: 122-123).

Although it is stated at the beginning that colonialism and postcolonialism are inevitably interrelated; one being the extension of the former movement, it must be highlighted that they have their differences. While postcolonialism is more a culturally and academically oriented approach structured through the power of discourse, which is extensively mentioned below, colonialism is a more crude, tough form of exploitation that European powers directed against the East which is hardened with military expeditions.

2.2 What is Postcolonialism?

The term "Postcolonialism" means generally the ways in which culture, ethnicity, race, and human identity are portrayed in the modern era, after numerous colonized countries declared their independence. Nevertheless, some critics employ the term to point out all culture and cultural products that have been affected by imperialism from the time of colonization up to the twenty-first century. Postcolonial literature endeavors to illustrate the interactions between Europeans and the people they colonized. By the middle of the twentieth century, European countries dictated their rules over a great number of countries spread out into the different parts of the world, which are labeled as Third World Countries. According to The Norton Anthology of English Literature, at the peak of Colonialism in the late nineteenth century, the British Empire consisted of "more than a quarter of all the territory on the surface of the earth: one in four people was a subject of Queen Victoria." Second half of the twentieth century witnessed the countries such as Senegal India, Jamaica, Nigeria, Sri Lanka, Australia and Canada winning their independence from their "masters" that is from European colonizers. After these countries declared their independence, art and literature in these countries turned out to be the subject of "Postcolonial Studies," an academic discipline originally launched out in British universities. Postcolonial Studies proved its necessity particularly in the 1970s and has ensured its place firmly in literary theory and practice for many decades to come (Milne, 2009: 593).

Edward Said, who is a Palestinian-American scholar, criticizes the way Western countries portray the Eastern countries through the power of discourse in his 1978 book titled *Orientalism*. The book stands out as an indispensable source for postcolonial studies

and it has provided a number of theories to blossom to criticize and deconstruct the Western-based representations of the East.

The ground of Post-colonial studies would not be what it is today without the work of Edward Said. The work of Said makes a very influential statement on the nature of identity formation in the Postcolonial and presents, a new understanding of the links between text or critic and their material context. The term, Postcolonialism means to propose both resistance to the colonial and its discourses continue to form cultures whose revolutions have overthrown by formal ties to their former colonial rulers. This ambiguity owes a good deal to post-structuralist linguistic theory as it has influenced and been transformed by the three most powerful Postcolonial critics Edward Said, Gayatri Spivak, and Homi Bhabha (Khan, 2011: 1).

According to both layman and professionals, who are preoccupied with postcolonialism, the United States has gained the statues of a postcolonial country as it exerts its power over the lands, which were formerly “belonged” to Great Britain. In the same way, Australia and Canada, which were the previous subjects of Great Britain, are located in a different classification not only as they are colonialist countries for their position as inhabitants but also they are the members of the British Commonwealth of Nations.

In the second and particularly in the last quarter of the twentieth century, writers began to produce works under the influence of postcolonialism:

Some of the chief representatives and works of postcolonial literature are Salman Rushdie’s novel *Midnight’s Children* (1981), Chinua Achebe’s novel *Things Fall Apart* (1958), Michael Ondaatje’s novel *The English Patient* (1992), Frantz Fanon’s *The Wretched of the Earth* (1961), Jamaica Kincaid’s *A Small Place* (1988), Isabelle Allende’s *The House of the Spirits* (1982), J. M. Coetzee’s *Waiting for the Barbarians and Disgrace* (1990), Derek Walcott’s *Omeros* (1990), and Eavan Boland’s *Outside History: Selected Poems, 1980-1990* (Milne, 2009: 593-594).

In relation to the matter of literature and language, it should be particularly emphasized that in colonized countries, colonizers prohibit the use of native language and impose their own language to control and direct their subjects. As a reaction to this, postcolonial writers address the problem of language by mixing the language of the oppressed people with those of the languages of the dominant powers. The result is the sense of hybridity, which is indeed intended to relate the reader what it means to be colonized.

Postcolonial studies seek to answer such questions as what happens when one’s ideas or one’s personal background does not comply with the practices imposed by outside force(s). What happens when the dominant culture consists of white, Anglo-Saxon males confronted by a weak society that has no proper apparatus “to answer back” the pressure loaded by the dominant one? According to postcolonialist writers, the usual answer is commonly provided by the dominant hegemony of Western powers, which is mostly in the form of silence. Western countries have been criticized as they impose the inactive life that propels living quietly, conforming prescriptions provided by colonialists and denying one’s

own identity. Some notable figures; however, have rejected the denigrating remarks and conditions reserved to Third World Countries. These writers and thinkers include Frantz Fanon, Alice Walker, Gayatri Spivak, Gabriel Garcia Márquez, Judith Butler, Carlos Fuentes and Edward Said.

In view of postcolonialism, it can be argued that England's colonial attitude began to dissolve at the beginning of the twentieth century, which is termed as decolonization. Declaration of India's independence is regarded as the end of the colonialism and beginning of the postcolonialism. Oppression, loss of culture and identity lead people in those countries to write about their experience, which includes their frustration and fear. The works written down with a profound anxiety gave way to a postcolonial theory. Postcolonial theory entails such concerns as race, economic issues, colonized people reaction against the changes in their culture and language which is mostly bear a hybrid nature. Among the diverging issues in postcolonialism, there are some common points as follow: Postcolonialist critics think that colonialism really occurred. Great Britain was the leading power behind colonialism. European powers not only exploited the material wealth of the colonized countries but also they imposed their ideology by corrupting the self-respect of the colonized people. Postcolonialist critics state that colonialism is not a matter of "cut and dried" issue and its impact is also valid today.

3. ORIENTALISM AND ITS ASSESSMENT OF CULTURE, LANGUAGE AND LITERATURE

3.1 Basic Delineation on the Author and Orientalism

The seminal text in the foundation of postcolonial theory is *Orientalism* (1978), authored by Edward Wadie Said.

Orientalism is the term used by Edward Said for the assessment of the attitudes and perspectives of the Western scholars or Orientalists to legitimize colonial aggression by intellectually marginalized and dominated Eastern peoples. Edward Said exposes how the West from the 18th century had undertaken systematic and purposeful misrepresentation and denigration of the glorious Orient through their work (Khan, 2011: 2).

Edward Wadie Said, who is a Palestinian-American theorist and critic, was born in Jerusalem. He lived there with his family until the 1948 Arab-Israeli War, the time when his family became refugees in Egypt and Lebanon. Said was educated at prestigious universities such as Princeton and Harvard. Said taught at Johns Hopkins University as a professor. He wrote down a number of texts including *Orientalism*, his most influential work. In *Orientalism*, Said criticizes the literary world for looking down on East and surrendering the long established, depreciatory stereotypes provided again by European intelligentsia (Bressler, 2010:204).

According to Said, nineteenth-century Europeans tried to justify their territorial conquests by propagating a manufactured belief called Orientalism: the creation of non-European stereotypes that suggested so-called Orientals were indolent, thoughtless, sexually immoral, unreliable, and demented (Bressler, 2010: 204).

Edward Said argues that colonizers endeavored to describe and mould the settlers of the land they occupy. This attempt can be evaluated through instruments of the discourse and once the discourse is construed, it easy to lead and govern people.

Orientalism is itself a discourse that focused on the power, knowledge, representation and the various Postcolonial issues. He uses term 'Orientalism' to represent a Western tradition, both academic and artistic, of unreceptive and critical views of the East or Orient, composed by the attitudes of European imperialism in the eighteenth and nineteenth centuries (Khan, 2011: 2).

Said emphasizes that colonizers, by construing an unjust discourse for the colonized countries, expose their greed for exploitation, wealth and power. Said provides the framework underlying the colonization in his work *Culture and Imperialism*. In this work, by referring to Joseph Conrad and his novel *Nostramo*, Said evidences the thought of colonizers and the condition of the colonized:

We Westerners will decide who is good native or a bad because all natives have sufficient existence by virtue of our recognition. We created them, we taught them to speak and think, and when they rebel they simply confirm our views of them as silly children duped by some of their Western masters. (Said, 1993: XVIII).

Acting on this paternalistic arrogance, Said draws attention to the binary oppositions constructed particularly by dominant culture and political will and textual maneuvers led by Eurocentric views. Said seems to crystalize the thought of colonizer as: They're not like us, and for that reason deserve to be ruled. Said puts forward that the colonized becomes "the other" and "not me". Thus, the binary oppositions were construed by the discourse of those who are powerful; that is by European hegemony. As a solution, Edward Said puts forward that binary oppositions must be altogether abolished and to achieve this one must be aware of the colonial discourse:

Colonial discourse theory is that theory which analyses the discourse of colonialism and colonisation; which demonstrates the way in which points out the deep ambivalence of as well as the way in which it constructs both colonising and colonized subjects (Ashcroft and Ahluwalia 2011: 15).

Orientalism displays how power activates knowledge that is revealed in the discourse of the Orientalists in their writing and action against the Orient. Edward Said has centralized his attention on the Oriental discourses that are constructed by the Orientalists in their writing.

Orientalism as a body of knowledge had its specific methodological rigidity. The Orientalist discourses become a political tool for educating and directing its practitioners to adopt its limited methodologies and follows a well defined set of objectifies. Orientalism as a structurally coherent and effective discourse can be analyzed on the basis of its methodological economy. The ideological, epistemological and cultural complexities of Orientalism can be simplified at the level of its methodology (Mohabty, 2005: 62).

As a cultural issue, Orientalism depends on literature and literary works produced in the field to define and prescribe the behaviors and the actions of the "other", which is achieved through binary opposition like Orient and Occident. Orient and Occident portray

the compulsory link between colonized and the colonizer. Orient embodies the role of the colonized and Occident enacts its part as a colonizer. Colonizer abuses the colonized just as Occident makes use of the knowledge of the Orient. In this regard, the Orient exists only for the sake of Occident's exploitation.

Orientalism is a primary text for the Postcolonial theory and it is an ideological discourse that has had its persistent impact on critics and writers. Said states his opinion about the Orientalism as follows:

Orientalism can thus be regarded as a manner of regularized (or Orientalized) writing, vision, and study, dominated by imperatives, perspectives, and ideological biases ostensibly suited to the Orient. The Orient is taught, researched, administered, and pronounced upon in certain discrete ways (Said, 1978: 204).

Orient is represented as a system of thought and scholarship. Orientalism mentions how Europeans or Western intellectuals perceive the East and Islamic countries. Said puts forward in *Orientalism* that the Europeans have a low perception of the Middle East, its culture and history. It can be asserted that Orientalists deliberately misinterpreted and distributed their misconceptions in Europe. In *Orientalism*, Said declares his basic objective to encourage a new approach to Orient and its distinctive culture:

"If this stimulates a new kind of dealing with the Orient, indeed if it eliminates the "Orient" and "Occident" altogether, then we shall have advanced a little in the process "a new kind of dealing with the Orient" (Said, 1978: 28)

3.2 Into the Work: *Orientalism*

The book *Orientalism* is divided into three parts. In the first part, Said displays the far-reaching and somewhat formless feature of Orientalism. Said argues that Orientalism is a kind of discourse that has been generated for two centuries. The main emphasis of this part falls on the matter of representation of Orient among the wide range of works and thoughts to point out the common (mis)perceptions such as means of production and ostensible sensuality and tyranny of the Orient. The second part of *Orientalism*, demonstrates how Western scholars construct the Oriental countries, culture and appropriate it to their own "desires". In this part, Said shows the power of literature and literary texts in the domination and exploitation of the Oriental countries.

[...] main philological, historical and creative writers in the nineteenth century drew upon a tradition of knowledge that allowed them textually to construct and control the Orient. This construction and rendering visible of the Orient served the colonial administration that subsequently utilized this knowledge to establish a system of rule (Ashcroft and Ahluwalia, 2011: 56).

In the third part of the book, Said turns to the analysis of modern Orientalism. He proves that America settled on the throne of colonialism in the modern period, which U.S.A inherited from the former colonial powers such as Great Britain and French. Orientalism refers to at least three adjacent quests as academic discipline, which emerged in the eightieth century aiming at fortification of representation of the Western colonizers. Secondly, Orientalism has been dealt with as a kind of style of thought which oriented towards to learn the Orient and apply the learned facts to daily life. This aspect, Said

expounds, refers to practice of the movement: "Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery, and practice." (Said, 1978: 73).

Orientalism is further handled as a form of institution utilized to rule "the other". In this context, Orientalism is associated with colonialism. It is apparent from the first two principles that Westerners first provide a (artificial) demonstration of the Orient and then dominate the people living there. The textual establishment or the discourse functions as a tool to justify their methods of exploitation. Said tries to illustrate the affiliation between power and knowledge and how Europeans exonerate themselves in justifying their exploitative attempts. Said proves his arguments by indicating Belfour's- England Prime Minister's - speech on England's occupation of Egypt. Belfour's speech perfectly shows the way power, knowledge and consequently exploitation are interrelated with each other:

England knows Egypt; Egypt is what England knows; England knows that Egypt cannot have self-government; England confirms that by occupying Egypt; for the Egyptians, Egypt is what England has occupied and now governs; foreign occupation therefore becomes 'the very basis' of contemporary Egyptian civilization. Egypt requires, indeed insists upon, British occupation (Said, 1978: 34).

Edward Said argues that binary oppositions such as Occident and the Orient are the construction of a range of disciplines, which are known by Europeans. While this assumption facilitates the understanding of the nature of the movement with its power relations, this simplification is criticized on the ground that it leaves no space for writers and people there to represent themselves. With regard to binary oppositions, Said uses the theatre as a metaphor to exemplify the concept of "otherness". The Orient is the theater where the eastern countries are played with all of their features.

The idea of representation is a theatrical one: the Orient is the stage on which the whole East is confined. On this stage will appear figures whose role it is to represent the larger whole from which they emanate. The Orient then seems to be, not an unlimited extension beyond the familiar European world, but rather a closed field, a theatrical stage affixed to Europe (Said, 1978: 73).

Said discusses political aspect of Orientalism as well as cultural and literary reflections. Said marks the beginning of political Orientalism when Napoleon occupied Egypt. Occupation of Egypt can be regarded as an attempt to combine the systematic set of knowledge with those of political goals. In doing so, power of knowledge surfaces once again as invaders made use of Egyptians' traditional values and religious faith by putting forward that they are not against their values. Said argues that invasion of Egypt by Napoleon in 1789 led to our present cultural and political perception of West and East.

Napoleonic invasion of Egypt in 1798, an invasion which was in many ways the very model of a truly scientific appropriation of one culture by another. apparently stronger one. For with Napoleon's occupation of Egypt processes were set in motion between East and West that still dominate our contemporary cultural and political perspectives (Said, 1978: 42).

3.3 The Power of Discourse and Its Far-Reaching Results

It can be asserted that Orientalism must be evaluated in terms of discourse the roots of which arose from the works of Foucault whose works dealt with the issues and relationship between knowledge and power. In the same way, Said regards Orientalism as a kind of discourse:

My contention is that without examining Orientalism as a discourse one cannot possibly understand the enormously systematic discipline by which European culture was able to manage-and even produce-the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period (Said, 1978: 3).

Discourse is formed out of written or spoken expressions in relation to colonizers and colonized and constructs interdependent relationship between the two sides. In this regard, discourse and its results not only help to specify the identity of the Orientals but also it assists to identify the Western people since anything in discourse can be better evaluated through binary opposition such as West and East, civilized and primitive.

Many terms were used to express the relation: Balfour and Cromer, typically, used several. The Oriental is irrational, depraved (fallen), childlike, "different"; thus the European is rational, virtuous, mature, "normal (Said, 1978: 40).

In *Orientalism*, Said argues that one who has the privilege of holding the knowledge, has at the same time the strength to define and mould the "other".

[...] what gave the Oriental's world its intelligibility and identity was not the result of his own efforts but rather the whole complex series of knowledgeable manipulations by which the Orient was identified by the West. Thus the two features of cultural relationship I have been discussing come together. Knowledge of the Orient, because generated out of strength, in a sense creates the Orient, the Oriental, and his world (Said, 1978: 40).

To this end, Said suggests that the representation of the Orient is a textual creation and the representation provided by the discourse tries to aid the imperialist objectives. Later on Said attacks on the issue of representation by questioning if any representation of a culture –particularly if it is represented by an outside culture- can be reliable.

The real issue is whether indeed there can be a true representation of anything or whether any and all representations, because they are representations, are embedded first in the language and then in the culture, institutions, and political ambience of the representer. [...] Within this field, which no single scholar can create but which each scholar receives and in which he then finds a place for himself, the individual researcher makes his contribution. [...] even the scholar who unearths a once-lost manuscript produces the "found" text in a context already prepared for it, for that is the real meaning of finding a new text. [...] The representations of Orientalism in European culture amount to what we can call a discursive consistency, one that has not only history but material (and institutional) presence to show for itself (Said, 1978: 272-273).

Ultimately, as Said highlights that these representations provide not only knowledge but also the constructed reality they describe (Said 94: 1978).

It is clear that knowledge equals to power, which is constructed by the Orientalists. For this reason, Said acknowledges that one (particularly a critic) must challenge not only the established stereotypes and transcend the ready-made assumptions about the Orient but also s/he must re-present a more loyal version of reality so that the arguments of the Orientalists can be challenged and refuted.

For Said, the power of the Orientalists lay in their ‘knowing’ the Orient, which in itself constituted power and yet also was an exercise in power. Hence, for him, resistance is twofold: to know the Orient outside the discourse of Orientalism, and to represent and present this knowledge to the Orientalists-to write back to them (Ashcroft and Ahluwalia, 2011: 68).

Nevertheless, Said points out that “to write back to them” is not an easy and effortless attempt as “the Orient’ is itself a constituted entity” (Said 1978: 322). which has been provided by the discourse.

To say the least of it, the fundamental point in Said’s argument in relation to discourse in *Orientalism* is that to know something is to have power over it and power guarantees those (in this case Western powers) to know and shape the identity and culture of the Oriental countries.

3.4 Differences between Edward Said and Other Major Representatives of Postcolonial Literature

Homi Bhabha is one of the prominent figures in postcolonial theory and criticism. He investigates the concepts of hybridity and ambivalence in postcolonial discourse in the construction of cultural and national identity. He utilizes psychoanalysis and semiotics to investigate and reveal how the Oriental countries are constructed by means of narration techniques. Homi Bhabha examines the issues of ambivalence and hybridity in postcolonial discourse and he claims the sense of the “inbetweenness” on the part of the colonized as neither the native nor the Western culture feels like home for the colonized people living in the East (Milne, 2009: 609).

As for the differences between Bhabha and Said in postcolonial theory, it can be said that Bhabha resists and transcends the issue of binary oppositions. Bhabha claims that Edward Said cannot get out of the vicious circle of binary oppositions which only accommodate and strengthen the unjust application of the Western powers. Because once one accepts and comments on the logic of binary opposition, s/he immediately comes to surrender the construction provided by imperial powers. Homi Bhabha encouraged challenging against the discourse of the Occident which Said suffers to provide in his work. The success laying beneath Bhabha’s ability to propose a form of resistance against the Western discourse arises from the fact that Bhabha has the chance of utilizing postmodern devices which Said could not make use of:

By situating himself within the postmodern condition it has been possible for Bhabha to maintain a differential quality throughout his work, something that was not entirely possible for Said to imagine in the theoretical milieu that he was working in (Chakrabarti, 2012: 9-10).

Said was aware of Orient's inability to counter against the Western discourse at the time of he was writing; yet, Homi Bhabha uses the modes of deconstruction for the unjust representation of the Orient. Bhabha follows the idea of representation as Said does but he transfers the notion of representation from political domain to that of the psychological field. He utilizes the thoughts set forth by Jacques Lacan:

My anatomy of colonial discourse remains incomplete until I locate the stereotype, as an arrested, fetishistic mode of representation within its field of identification, which I have identified in my description of Fanon's primal scenes, as the Lacanian schema of the Imaginary. The Imaginary is the transformation that takes place in the subject at the formative mirror phase. (Bhabha, 2004: 109-110).

What Bhabha tries to do is to associate Lacanian terms with the colonial discourse by pointing out that colonial power first helps to construct an identity for the colonized and then rejects the construction, which leads the colonized to suffer from the deprivation of the "wholeness". Bhabha resembles the process to the conflict and gaining ones identity within the mainstream of mirror stage found in Lacan's theory of *the Name of the Father*. This is the basis of the close relation between the two forms of identification complicit with the Imaginary-narcissism and aggressivity. It is precisely these two forms of 'identification' that constitute the dominant strategy of colonial power exercised in relation to the stereotype which, as a form of multiple and contradictory belief, gives knowledge of difference and simultaneously disavows or masks it. Like the mirror phase 'the fullness' of the stereotype-its image as identity- is always threatened by 'lack' (Bhabha, 2004: 109-110).

Homi Bhabha not only challenged the discourse construed by the West but also he criticized the theorist like Said in their approach to Orientalism. Through his arguments and works, he achieved to transcend the issues of discourse and counter-discourse.

As for Gayatri Chakravorty Spivak, she is among the foremost theorists and critics of postcolonial literary theory. Paul de Man, who was a significant academician in deconstruction theory, was Spivak's dissertation supervisor. This situation had a vital effect on Spivak's future career. She translated Derrida's work *Of Grammatology* into English, which marked her career. Spivak has focused on such issues as ethnicity, gender and representation of colonial and postcolonial people with their culture.

According to Spivak, Said provides an incorrect separation between the text and the world. What's more, Spivak claims that Said misinterpreted the concept of textuality.

For Spivak, Said constructs a false dichotomy between the text and the world, which Said attributes to the 'criticism' of Jacques Derrida and Michel Foucault respectively. Furthermore, Spivak argues that Said's statement betrays 'a profound misapprehension of the notion of textuality' (Morton, 2003: 17).

Difference between Spivak and Said can also be observed in their approach to style. While Said advocates that the elaborate language of the contemporary literary theory makes it difficult to project the realities of life, Spivak asserts that language in the theoretical work must be intricate so that complex and changing nature of the social realities can be exposed.

Edward Said, who argues that the 'difficult' style or jargon of contemporary literary theory 'obscures the social realities that [. . .] encourage a scholarship of "modes of

excellence” very far from daily life’. By contrast, Spivak suggests that the style of theoretical composition should be complex and flexible enough to reveal the complex, contradictory and shifting status of social and geopolitical relations (Morton, 2003: 24).

It can be argued that Spivak’s position, which functions as the mouthpiece of the downtrodden people, necessitates the language she defends so that the “shifting status of social and geopolitical relations” can be better illuminated.

While Said assumes Western countries controls and governs the Orient by defining it “other” of the Europe, Spivak, who is looking through the lenses of feminist causes, is against this stable binary opposition- other and self- as the dichotomy inevitably requires the existence of the hegemony of the Occident.

She [Spivak] rejects any possibility of an outright opposition between colonizer and colonized, oppressor and victim. Even radical intellectuals, she explains, who would speak on behalf of the oppressed, effectively romanticize and essentialize the other (Habib, 2005: 748).

4. CONCLUSION

Postcolonialism mainly handles with the question what the colonized do and how he reacts when s/he is confronted by the colonizer. As a literary theory, postcolonialism both investigates the literature produced by the colonized countries and exposes the forces of the powerful on the colonized. In its approach, postcolonialism adopts a deconstructionist attitude towards to text and tries to empower the colonized and assures him a position and history which has been lost long ago. In Postcolonialism, while some criticize that some of their prominent intellectuals and representatives were and are still being educated in the West; therefore, they are the product of the Western thought, some other argue that postcolonial studies are confined to the elite classes and it has no practical solutions for the ordinary people. For this reason, it has been suggested that postcolonial studies must be carried out not either by those who are “shaped” by Western thought or by those who belong to upper classes but the methodology of the postcolonial theory must be applied by the very people who are living and experiencing the conditions of the East. Otherwise, the endeavors of the elite class, who are studying and defending the colonized people, will fire back as they only marginalize and essentialize the existence of other. In the words of Spivak “the intellectual is complicit in the persistent constitution of the Other as the Self’s shadow”. (Spivak, 1999: 266). Within the mainstream of Postcolonialism, Said’s landmark work, *Orientalism*, which regards the reality as a political vision and mission, reveals how Oriental myths are generated by means of distortions and stereotypes. In *Orientalism*, Said criticizes the Eurocentricism and attempts to dissolve the myth construed by the discourse of Western countries. The huge number of treatises, collections and theoretical works indicate that colonialism is still with us with different aspects, the reality of which guarantees that the postcolonial studies seem to maintain its necessity in the future.

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