

Diaspora, Identity and the Globalitarian Law of Information in Postcolonial Writings with Special Reference to Postcolonial Writers V. S. Naipaul, Michael Ondaatje, Ahdaf Soueif and Gayatri Spivak

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1. Introduction

There are many factors which cause to the rise of Post-colonial Literature and which provide the gaining prominence to this field inside the western academic studies. Diaspora, identity and the Globalitarian Law of information share this growing interest with their modern currency in the field of Post-colonial literary texts within the western philosophy and literature. With the appearance of the book "The Empire Writes Back: Theory and Practice in Post-colonial Literature" by Bill Ashcroft, Gareth Griffiths and Helen Tiffin during 1989 the annexation to refer to other parts of the world extends the use of such terms in the third world countries and other European former colonies in Asia and Africa. According to the theorists and writers, those areas may explore this interaction between the European nations and the societies that have been once formerly colonized by other countries.

During the modern age, the term Post-colonial refers to those frequent modifications or even the abandonment on the boundaries which are inherited from the literature of colonization and the modern age gives much more facts to this field than the colonial fiction which is found in Joseph Conrad or E. M. Forster's.

The paper attempts to implement the remarkable staging of the members of the displaced and the diasporic whose very presence brings a considerable debate among the theorists and critics over the new parameters of Post-colonial field in the western culture. Identity, diaspora and Globalization depart the post-colonial writing from the Dying Empire whereby their critical process is derived from the poststructuralist and postmodernist thought.

The process of examining such areas in Post-colonial writings develop very important aspects like journeying, loss, the search for community, the arrival of the stranger, the global conditions and eventually the role of the intellectuals of the third world who propagate the critical orientation to this field.

The paper is divided into two parts. Part one deals with diaspora, identity and the Globalitarian Law of information and their remarkable role in the performance of post-colonial theories. Part two treats the performative contestation of diaspora, identity and the Globalitarian Law inside the post-colonial writings of V. S. Naipaul, Michael Ondaatje, Ahdaf Soueif and Gayatri Spivak.

2. Diaspora, Identity and the Globalitarian Law of Information and Their Remarkable Role in the Performance of Post-colonial Theories

The study of Post-colonial literature has been a privileged academic subject during the emergence of nineteenth century imperial literature and finds its existence in the universities of Oxford and Cambridge. The theoretical claims during that period aim to provide a political and a cultural phenomenon to this field and to express inside this literature the embracing shapes of nationalism. Theorists provide the post-colonial literature with articulations inside its cultural difference and disagreement. They have but a firm conviction on the decay of this literature and they are but establishing the themes of its social powerful critique. And all theories are but those which are set in philosophy and literature that grapple with the legacy of the colonial rule. In recent literature, the necessity to examine the projects of the colonial literature needs to assume a structuralist or poststructuralist methodology which examines the question on what will happen when two cultures clash? And how the world will be based upon the culture's assumption of one's superiority?

Bakhtin provides an interesting national context for space-time units in post-colonial narratives. He posits on the concept of history which according to him it has a startling ability to see time in space and vice versa as well as its ability to visualize the time sequences as an embodiment for immobility and immutability. According to Bakhtin, the post-colonial literature continues to thrive in the marginal reaches of the societies and that all margins of different cultures interact and breed new methods. Therefore, it is necessary for post-colonial critics to invent dialogue heteroglossia and hybridity to their texts and to their post-colonial future. The centre of

this indeterminacy in post-colonial texts is the spatio-temporal imagination which is but produced by the hypnotic indeterminacy of time. And this indeterminacy is but:

A unit for analysis for studying texts according to ratio and nature of temporal and spatial categories ... An optic for reading texts as X-rays of the forces at work in the culture system from which they spring (Bakhtin; 1991: 425-426).

Basically Bakhtin's theory appears during the darkest hours of Stalin's Soviet Union which continues to struggle against the foundations of post-colonial discourse and which becomes the artistic efflorescence of this century.

Goethe who is the author of the classical travel book (The Italian Journey) which was written by him during the early months of the German invasion to Italy shows up Bakhtin's famous term space-time units because the world which Goethe draws in the book is coincided with clearest visibility of Italy. The invisibility does not exist and Goethe does not want to see that space which is ready made and immobile. However, behind each static multiformity Goethe sees the multitemporality which is representative towards a larger shift from Romanticism to Realism which are but descriptive moments on the invasion and cocentric circles. However, in Goethe's "Italian Journey" the original source and the original language are the gestures towards originality of the text even when they are under a particular message which deals with the confrontation of a strange and alienated cultures. They remain for the critic as illustrations for a larger theoretical and ideological statements.

The narratives with the end of the empire come to be gestures which are but similar to Goethe's travel book because the

areas of space-time are carried in post-colonial narratives by circumstance which gives to so many of us a home. Bakhtin in his book "The Dialogic Imagination" finds himself thriving on the Hellenic culture and he poses his post-colonial theory on the ontological shifts of that colonial world. Those histories are the products of people's frequent modifications and their abandonment to the inherited colonial boundaries. The nature of identity is but installing both nature and subjectivity of the text which then subverts the traditional nature of our pre-colonial past and our colonial future.

Basically, most colonial theories review Bakhtin's descriptive image of the baggy monster of carnival which is but referring to the academic 'we' and not 'I'. The term of the monster of the carnival stresses the validity of the mongrel literature and is but the rigorous formalist for exploring the substance of the chronotopes which reconstruct the cultural studies of the narratives. Bakhtin does not be counted as a POCO theorist when he appears to be writing on the use of the English language in post-colonial discourse. He must not be read as the representative of pre given ethnic or of a cultural trait which is set in a fixed tablet of tradition. According to him questions of the cultural engagements whether antagonistic or affiliative are to be produced performatively in the representations of differences and disagreements.

It is necessary for Bakhtin to invent the dialogue, the heteroglossia and hybridity for our pre-colonial past. We find such extraordinary sensitivity for time and space in the descriptions of the people where the spaces are but a concatenation of minutely observed surfaces.

Therefore post-colonial areas tackle not only the struggle of the native people who want to adjust themselves with the new culture of the colonizer but they also deal with the problems of crossed identity and

the imposing inferiority and with even the raging hatred from the part of the colonizer's surface in the consciousness of the colonized people. According to Ashcroft in the book "The Post-colonial Studies Reader", the worse of western societies and the indigenous have been permanently changed by colonialism and by other interactions with other cultural ideals. Therefore, they are but produced by:

Decolonization is a process not arrival ... it has been the project of post-colonial writing to interrogate European discourses and discursive strategies from a privileged position within (and between) two worlds. (Ashcroft; 1995: 95)

Post-colonialism is away for examining the unconsciously changed culture and its literature creates therefore a discourse of oppositionality which colonialism brings it into being. Post colonialism refers to the more than two parties, the colonizer and the colonized adjusting themselves to changes. It means to cover also the relationship between the changed and the changer the one and the other and with those the roles of being continuously traded between the two sides which are worn by one and then by the other and within this process the unconscious assimilation which is the major issue of post colonialism comes into being. (Op cit: 118)

Therefore, the term post-colonialism treats many issues like the language (Oral vs. Written), land (can it be owned), men's and women's roles (feminist liberation), naturalism (the cultural groups who are replaced by a sense of a country) and eventually hybridization which is (a forced mixing cultures of a strange process). (Ibid)

Initially, the movement from the singularities of class and gender is but the primary conceptual category in post-colonial

literature which may erect a resulted awareness in race, gender, generation, institutional locations, geopolitical localities, and sexual orientation of identity in the post-colonial world. And post-colonial critics are dubbed by these off centering necessary issues which are but open to serious debate among writers. But the post-colonial world welcomes these issues as if they are 'dejure' facts for contemporary existence.

Western novelists like Marguerite Duras, Pablo Neruda, Miguel Asturias, and other diasporics like Franz Fanon, George Lamming Rushdie or Achebe and Saro Wiwa are dubbed by the English within the same decomposition of their mother tongue which gives its presence inside the corps of the English Empire. But the decay of this Empire according to those writers is only fertilizing a powerful social critique which is found similarly in the prose of Mark Twain, James Joyce and T. S. Eliot. Post-colonial literature in all its purposes and intends is only reflecting the literature of the Anglo-Americans and the Anti-Podeans in English and other places which have their post-colonial literature. Then theorists may ask the following questions; what function of a counter theoretical perspective might be resulted from the culturally primary literary texts? How is an arena of contestation and rival performatives are politically and ideologically taken by the critic?

The system for those cultural representations according to Homi Bhabha is to focus on what is represented between:

the larceny and distortion of European metatheorizing and the radical engaged activist experience of a third world creativity... we can see the mirror image (albeit reversed in content and intention) of that historical nineteenth century Polarity of Orient and Occidental which in the name of

progress unleashed the exclusionary imperialistic ideologies of self and other (Bhabha; 1994: 41).

And this awareness of the Other according to him is related with the vagaries of the depoliticized Eurocentric critic. This awareness is only served by fulminating professor of film who announces that we are not artists but we are political activists (Ibid). And the reading of those socially and culturally privileged perspectives of human experience are dominated by the Eurocentric Archives of an imperialistic or neocolonial west. And this mistakable label is assumed from the history and the tragedies of the wretched third world. The connotative meaning of post-colonial literature is that state of relating to or being the time of following the establishment of independence in a colonized country.

The development of the Other in post-colonial literature is at the level of utility or as a propaganda. At the same time the mimicry from the centre with its emphasis on the unconscious level may lead to a naturalizing of constructed values like civilization, humanism, etc. which by themselves establish a converse reaction on 'savagery', 'native' and the primitive values as the antitheses of the constructed values and as objects for the reforming zeal. Narratives are challenged by the ex-centric and they are but perceived as tools of the ideological control.

Post-colonial writing unmasked the function of the committed theoretical perspective of the cultural and historical hybridity of post-colonial world. Their fiction is suffused by a sense of a damaged past which arises the awareness that the English is of necessity is a compromised by the mongrel expression of thought; a thought which is not only transnational but also translational as well. This genre is seen in Duras's novels 'The Lover' and 'The North

China Lover'. Both novels invest the unbridgeable break between the past and present; which seems more acute for the novelist to return to her French narrator and to the spaces in her childhood in Vietnam. The narrator assumes a third person form and Duras creates those images which seem to stand apart from the person of explicit or implicit 'I' while writing the memories of the narrator. Duras is therefore, tries to identify both the first and the third person narration in order to reconcile the irreconcilable of 'then' and 'now' of the immigrant in a futile manners. And Duras returns more than a decade later to the same space and she finds herself writing a new novel 'The North China Lover' by which she relinquishes the truth of the diasporic as part of the hypnotic quality for the indeterminacy of space.

As a matter of fact, the western epistemologies and pathologies of representation do not affect only the third world experience but they also affect the context of American studies particularly in the works of certain figures who suggest the affinities and differences to that pre-discursive reality. Those American figures are C. L. R. James and W. E. B. Du Bois and more recent figures like H. L. Gates, Jr. Gloria Anzaldua, Lisa Lowe and Jose David Saldivar. They have anticipated what has been criticized and applied to the post-colonial theory in the third world. Many parts in their works emerge out of traditions in US ethnic studies that have traced the diasporic links between home countries and the new worlds for several decades. While the other parts in their work are to decentre the 'United States' from its claim on the term 'America'; a move which connects the hemispheres and points toward the history of the US as an imperial power and underscores the contemporary fact on the intensified transnationalization and globalization of cultures. The remaining efforts about this field are to recognize within the American studies community the

location of the field imaginary of American studies within a more complicated trans- and post- nationalisms without underplaying the continuing power of nationalisms.

The strategies of selfhood are produced in post-colonial beyond the originary processes and beyond the initial subjectivities because they focus on those moments which are elaborated in the 'in between' spaces that provide the terrain of the self whether it is communal or singular. And those strategies are initiated by the new signs of identity that provide the collaboration, the contestation and the acts for defining the idea of society in itself – questions of identity through this cultural engagement that are either antagonistic or affiliative are but produced performatively. And we must not consider the representations for this difference as reflections of pre-given ethnic or cultural traits set in a fixed tablet of tradition. Identity must be considered as primarily as conceptual category which has been resulted from the awareness of race, gender, generation, institutional locations, geopolitical local and eventually the sexual orientation which limit the claim of identity in post-colonial world.

Post-colonialism begins from the first moment of colonial contact and there is a direct confrontation with this other culture whether visible or invisible to the colonized and to the colonizer whose presence is questioning what is felt during or after his reign. Whatever happens from reactions and results towards the Portuguese colonialism in Africa and South America or from the Russian colonialism in Eastern Europe and Turkey or from the Belgium colonialism which uses the French language in Congo or from the Germans in Namibia or from the Italians in the Horn of Africa, etc... The literature in those countries seems to be tied up by discourse criticism and new historicism and is but part of the colonial legacy. Even when the colonizer has left

those places and the colonized nation has been liberated from the imperialistic force the presence of the colonizer still remains as something of a shadow. In fact post-colonial literature in those places deals with many issues which are circumscribed by the following questions:

- Are we trapped in politics of struggle where the representation of the social antagonism and the historical contradiction can take no other form than that of a binarism of theory vs. politics?
- Can the aim of freedom of knowledge be the simple inversion in the relation of the oppressor and the oppressed?
- Can this image of freedom be found in the centre of the colonial empire and the periphery and in the negative and positive images?
- Is our only way for such dualism be the espousal for an implacable oppositionality or the invention of an originary counter myth of radical purity?
- Must our project of liberationist aesthetics be forever part of a totalizing utopian vision of Being and history seeks to transcend the contradictions and the ambivalences that constitute the very structure of human subjectivity and its cultural representation?

(Bhabha; 1994: 262)

The struggle is then more than between the native people who are adjusted to the new culture. It is rather this struggle of the colonizer who has the idea of foreign force and that his culture is superior to the one that he has come to suppress. And post-colonial literature must have an annalist method about the destinies of the empires in order to create the unrelenting images of the placid collapse of the old colonial ruling culture and to give also the informative image about the demise of the European

neighbourhood. The narratives have to be grounded on the memory of what the others have forgotten in the destinies of the empires and what is implemented by the history of the vanquished. The moral sense must constitute people's own complete universe.

We have to appreciate the shades which are suggested by sophisticated thinkers like Barthes, Bakhtin, Foucault, Lacan, Derrida, Iek, Levinas and Gayatri Spivak who says about the domination of post-colonial discourse:

The post-colonial as the outside / insider translates white theory. (Spivak; 1993: 197)

The white theory means that theory which is informed by postmodernism and post structuralism and Spivak thinks that the post-colonial need is transforming itself to those ends of postmodernism and poststructuralism. Her most contribution in the field of post-colonial studies about two decades is the question "Can the Subaltern speak?" and she takes the issue with western intellectuals in a confessional account about their inability to mediate the historical experience of the working classes and the unprivileged of society. Moreover, in reading visibility to the complexities of the "Native Informant" through her publications "In Other Worlds", "The Post-Colonial Critic" and "Outside in the Teaching Machine" she follows that question which is about the Native Informant. But the paradox of Spivak's comment on feminism lies in her views on the kind of bad faith and the reasoning which is inherited in third world intellectualization within the hegemony of the First World whereby her work on Third World Feminism seems as if the heterogeneity of the Third World woman can only be achieved through a certain

homogenization of the first. (Young; 1990: 167)

Theorists like Jean-Pierre Durix operate the post-colonial theory within Bakhtin's school of hybridization which finds out the underlying model of history when it undermines the European premises of literary realism within its connection to the reality of those colonized societies. Homi Bhabha states Durix's theory of hybridization:

... transposes the literature of the periphery into a historical configuration of the creative European Renaissance marked by unstable boundaries of both the oral and the written forms. Thus, in the age of globalization it reemerges and flows like a stream of consciousness from the periphery to the centre, triggering a revival of realism which confronts the highly intellectualized concept of the novel from the west. (Durix; 1998: 42)

Durix considers the mode of thinking which deals with the centrality of the dominant discourse in post-colonial literature as hybridity which is but a mode of appropriation and resistance.

In fact, Durix tries to establish the binary opposition of unimaginative European society which is trapped by two essential aspects in its conception of the colonized world. The first is that that this world can only be cured by the inventive and revolutionary creativity of the subaltern individuals from other former colonies. While the other deals with the new heterogeneous fragmented magic realism which seems to be able to transcend the metropolitan artistic stagnation as well as the outdated premises of realism and the universalization of their values. (Op. cit.: 204) During 1994 in the Journal of Social

Text both Ella Sohat and Anne McClintok share the view that post-colonialism is never really existed except as a destination of convenience and the term is no more in essence than how colonialism is attached to post ----- and that the restraintment of postcolonialism reasserts its mode of thought. (Op. cit.: 42)

As a matter of fact, the colonial nature and the unquestioned status of the literary tradition remain potent inside the cultural formation and inside the ideological institutions of education and literature. And that the colonial discourse reduces the people of different races and cultures to the Others. Theorists depict the different constructions which are imposed on those who live in the margins by various discourses. This ambiguity which is made by the various discourses owes its great deal to the post structuralist linguistic theory which has been influenced and transformed by three post colonial critics: Edward Said, Gayatri Spivak and Homi Bhabha and many other genologists of post-colonial thought including Homi Bhabha's who credits Edward Said's criticism in his book "Orientalism".

Said coins the term Orientalism in order to express how a fantasy Orient focuses on how the West World calls the Middle East and how this image inscribes the land and the people of that region. Said mixes with the image of the Orient the use of the unstable blend of Foucaultian and Marxist theory which employs the archive of knowledge and language which have power to shape the external realities for those who are subjected to the colonial discourse and the colonial rule.

If Said is the founder of the Orient during the seventeen Franz Fanon in his book 'The Wretched of the Earth' must be believed to be an ur-Founder for the post-colonial theory. However, the colonial experience is informative and we are quite a bit about the early colonization inside the

history and geography of the explorers. Those explorers are but the products of the people of that culture and the literary success is resulted from their frequent modifications and abandonment of the inherited colonial boundaries. However, the realm of this mistakable pure theory is insulted by the historical and the tragedies of the wretched third world. Fanon's book focuses basically on the psychology of colonialism and on its resistance. Initially the book deals with the emphasis on the role of colonial languages, particularly the French which Fanon learns from his native Martinique, in constructing the colonized mind which presaged much of its issues to the post-colonial theory in the third world. The book of Fanon continues to be the most influential in its many re-readings on the previous generation of the third world revolutionaries during independence and during the struggles in the fifties and the sixties.

Fanon does not talk about the impossible stage for understanding humanity in the world of modernity. Fanon writes about 'The Fact of Blackness' which adheres much to the remarkable stages of the phenomenological performance and the statistics of education, violations, immigration irregularities and whenever dirty nigger is not said at all. According to him what it means not only a nigger is but a member in the marginalized, the displaced and the diasporic is the impossible stage for understanding humanity in the world of modernity. According to him, there is always but a world a white world between you and us – which is but Fanon's emphasis.

But Fanon only draws that opposition to the ontology of that white world and its assumed hierarchical forms of rationality and universality. And he uses the fact of blackness of belatedness to destroy the binary structure of power and identity, and the imperative that the black man must be

black, he must be Black in relation to the white man.

Homi Bhabha finds in 'The Wretched World' what Fanon has termed from the fact of blackness or to be not only a nigger:

the liminality of those ideas – their ethnocentric margin – by revealing the historicity of its most universal symbol-Man. From the perspective of a postcolonial 'belatedness', Fanon disturbs the punctum of man as the signifying subjectifying category of western culture as a unifying reference of ethical value. Fanon performs the desire of the colonized to identify with the humanistic, enlightenment ideal of man. Then in a catachrestic reversal he shows how despite the pedagogies of human history the performative discourse of the liberal west, its quotidian conversation and comments reveal the cultural supremacy and racial typology upon which the universalism of Man is founded. (Bhabha; 1994: 255)

Fanon believes in another time and another space that moves beyond even Foucault's reading of the task of modernity as it provides an ontology for the present. His attempt is to adjust the sign that establishes the inter subjective world of truth 'deprived of subjectivity' in order to go to the rediscovery of that moment of agency and individuation in the social imaginary of the order of historical symbols which provide a form of writing of cultural difference in the midst of modernity. And this form of writing is inimical to binary boundaries whether these be between past and present, inside and outside, subject and object, signifier and signified. (Op. cit.: 236)

Ashis Nandy provides a further similar descriptive illustration to Derrida's theory of ontologizing the limit between outside and inside between the biophysical and the psychic in his essay 'The Uncolonized Mind; Postcolonial India and the East'. India is neither modern nor anti-modern but it is non-modern. According to him, what he entails for the 'modern antonyms' of cultural difference which is established between the First and the Third worlds may require a form of time-lagged signification.

Ashis Nandy comments:

"This century has shown that in every situation of organized oppression, the true antonyms are always the exclusive part versus the inclusive whole ... [N]ot the past versus the present but either of them versus the rationality which turns them into co-victims" (Op. cit.: 256).

It is through that projective past from the post-colonial modern process which becomes the visible process. It is therefore emphasized what both critics Foucault and Anderson disavow from that past retroversion which will emerge as a process of retroactivity inside the theory of post-colonialism. However, without the post-colonial lag of time the discourse of modernity which is reflected as a projective past form of future anterior can only be inscribed by postmodern critics as only a historical narrative process of alterity.

Initially, alterity in modern discourse is but confronted philosophically with identity, difference, negation, double negation and consciousness which have to do with Hegel's philosophy.

But the modern discourse is not basically about Hegel's speculations but it is rather about the political identities which are visibly represented inside the process of

being formed in the cultural difference. (Op. cit.: 257)

Moreover, Professor Arif Dirlik who is a professor of history at Duke University and who is the author of many modern works like 'Revolution and History: Origins of Marxist Historiography in China 1919-1937 (1978)' adds Ella Sohat's recent discussion about when does the post-colonial begin? And when does the post-colonial theory reconciles the globalitarian law of information? And professor Dirlik repeats Sohat's answer which is repeatedly facetious: "when third world intellectuals have arrived in the First world academe". (Dirlik; 1991: 10)

In addition, professor Dirlik examines the problem of domination with its received critical practices and the most entrant is the claim to go beyond the name of the Third World towards the post-colonial provenance and to claim the terrain which achieves basically a special authentic globalization for the cultural discourse. Yet, this global extension is of intellectual concerns and orientation because it is originated within the central sites of Euro-American cultural criticism or within the introductory sites of the latter of voices and subjectivities of the margins of the earlier political and ideological colonialism. Thus, it demands now a hearing of the very sites which are at the centre.

The goals of post-colonial theory are to abolish all the distinctions between the centre and the periphery and to 'do with its rigorousness as a concept or with the new vistas: it has opened up for the critical inquiry than it does with the increased visibility of academic intellectuals of Third World origin as pacesetters in cultural criticism'. (Op. cit.: 9)

From a literary point of view, the post-colonial literary text becomes the prominent feature which inquires the following aspects: In what hybrid forms is then a politics of the theoretical statement emerged? What

tensions and ambivalences may mark this enigmatic place from which the theory speaks? However, in Foucault's sense on the strategic effects of any apparatus or disposition the theoretical enterprise has to represent the adversarial authority of power and or knowledge which is in a doubling sense inscribing the more it simultaneously is seeking in order to subvert and to replace those strategic effects. Homi Bhabha indicates in this sense something of a boundary and location of the event of theoretical critique which does not contain the truth in polar opposition to the totalitarianism or the bourgeois liberalism or whatever is supposed to repress it. Bhabha adds:

The 'true' is always marked and informed by the ambivalence of the process of emergence itself, the productivity of meanings that construct counter-knowledges in medias, in the very act of agonism ... Political positions are not simply identifiable as progressive or reactionary, bourgeois or radical, prior to the act of critique engagee, or outside the terms and conditions of their discursive address. It is in this sense that the historical moment of political action must be thought of as part of the history of the form of its writing. This is not to state the obvious, that there is no knowledge – political or otherwise – outside representation. It is to suggest that the dynamics of writing and textuality require us to rethink the logics of causality and determinacy through which we recognize the 'political' as a form of calculation and strategic action dedicated to social transformation. (Bhabha; 1994: 19)

As a matter of fact, postcolonialism is not basically to tackle the problems of those important distinctions between different national situations or the disparate political causes and the collective histories of the cultural exiles but is to confound in the post-colonial counter culture any authentic sense of a 'national' culture or 'an organic' intellectualism. And once the cultural and the historical hybridity of the postcolonial world are taken seriously we may ask how these aspects are committed to what has been termed as the intervening ideology? Initially, the process of the intervening ideology describes the objects of the political allegiance of the third world, the working classes and the feminist struggle which have the objectifications on the political activity. However, both forms of the postcolonial discourse and the theory of ideology have much more practical examples and applications which make their contributions to those embedded political ideas that inform us the right to strike upon it. But this does not justify the theory of ideology according to postcolonial theorists nor it does stress the difficulties of keeping the postcolonial discourse vital at times when the society and the economy are making us thriving. Professor Dirlik adds:

"... the term mystifies both politically and methodologically a situation that represents not the abolition but the reconfiguration of earlier forms of domination. The complicity of postcolonial in hegemony lies in postcolonialism's diversion of attention from contemporary problems of social, political and cultural domination ... to what is but a condition of its emergence, that is, to a global capitalism that, however, fragmented in appearance,

serves as the structuring principle of global relations. (Op. cit.: 19)

Bhabha recites Fanon's vision towards the social contradiction and the cultural difference which must be considered as the disjunctive space of modernity in western academic writings. And those western academic writings can only theorize the experience of this new 'historicity' by making it much more appropriate to a third world metaphor where the first world is in a peculiar dialectical reversal as it begins to touch some features of the third world experience. As a matter of fact Fanon rejects the belatedness of the black-man because it is in the opposite only for framing the white man as a universal and normative metaphor for the first world. And black man's experience is performative, iterative and interrogative. Fanon refuses also the Hegelian-Marxist scheme of the black man because he is part of a transcendental sublation which emerges in a more equitable universality. And Fanon believes in another time lag of cultural difference and in a space which is visible between the symbolization of the social and the sign of its representation of subjects and agencies. But Fanon opens a space between the reading of colonial literature and us as an enunciative space which is not contradictory to the metaphysical ideas of progress or racism or rationality. Fanon distantiates them by repeating their ideas in order to make them uncanny through displacing them in a number of culturally contradictory estranged location. (Op. Cit.: 236) The writing on modernity which is rendered to the time lag of colonial and postcolonial moments are so contradictory and unresolved particularly when they emerge as a sign and as history. Stuart Hall asserts Bhabha's position and takes his argument forward in an attempt to construct an 'alternative modernity'. Hall suggests that there is neither consistent

organic ideologies nor a homogeneous one because the subjects of ideology are not unitary exposed to give the account to a singular social position. And that the organic or unitary ideologies have a strange composite construction which requires redefinition for the historical transformation. And Hall adds:

It follows that an alternative conception of socialism must embrace this struggle to democratize power across all the centres of social activity ... If the struggle for socialism in modern societies is a war of position, then other conception of society must be of a society of positions.

(Op. cit.: 237)

Bhabha's argument focuses on that encounter with the time lag of representation of the projective past which accordingly may insist that "any form of political emergence must encounter the contingent place from where its narrative begins in relation to the temporalities of other marginal 'minority' histories that are seeking their 'individuation' or their vivid realization". (Ibid.)

The lionization of the post modern literary text which is found anterior attracts those diasporics: like Rushdie, Naipaul, Atwood, Ondaatje and Spivak and culture is viewed by suspicion. In fact, postcolonial culture is seen as a privileged subject of the transnational migrant sensibility which expresses the expense of more local struggles in the post colony. And modern culture is thought to deflect the attention away from the material realities of exploitation in both the first and third worlds. The above writers inscribe the progression and the regression, the political rationality and irrationality in the very genetic code of the nation and are but by

nature ambivalent constructions for tackling those issues.

It is with this pace of development which seems to refer to the secular and the liminal crossing or voyage of the intellectual into the metropolis which lead the theorist critic Edward Said to begin his criticism to the intellectual activity of the cultural work of postcolonial critic. Said finds that when the vast share of this capacity of the cultural work becomes a hybrid cultural work we must be able to think and interpret how those experiences with their particular agenda and pace of development are discrepant and how the postcolonial critic must do this work contrapuntally. However, in his both works *Orientation and Culture and Imperialism*, Said supports the historical trajectories of this contrapuntalism as a connection or a mutual consideration of the discrepant social practices of culture and empire of the history as well as the present. But Said represents this contrapuntalism by adjusting E. M. Forster's phrase which only connects the notion of exile to that hybrid cultural work. Said runs through that political and nonalignment world which suggests the opposition to E. M. Forster's phrase and to what which is never connected that notion to the hybrid world.

According to Said, this pace of development suggests rather a mingling of half involvement and half detachments because the critic only suggests a responsibility for that contrapuntal mediation of the First and Third worlds. The theoretical process is therefore recognized as a transaction or a connection by which the liminal critic may oversee because we are speaking of the connections which are not outside or beyond the critic's theoretical process. And the purpose of this liminal crossing or voyage in the metropolis may enable the critic's occupation for a liminal space which adjusts the global, the transnational exchanges or even the alliances across nations in the First and the

Third worlds. Yet this contrapuntalism is of a double vision because it ascribes the secular contrapuntal capacity of the critic. But Said aims from this dialect to scrutinize the fragmented Palestinian diaspora and to exemplify this double vision on the Palestinians without minimizing the extent to which even they themselves may feel different. Moreover, this position of the secular critic's migration or transfer from the cultural capital could only serve the interests of the neoimperialism by appropriating the voyage in motif and suggesting the possible progress which removes the intellectual resources from this Third world and which resituates these resources in the west by the fantastic Orient. It is from those traditions of a political thought and from the literary language that the nation emerges as a powerful historical idea in the West. An idea whose cultural compulsion lies in the impossible unity of the nation as a symbolic force. This liminal image of the nation is of a particular ambivalence which emerges from the growing awareness and from the cultural temporality of the narration. And this image inscribes also according to Homi Bhabha a much more transitional social reality despite the certainty by which the historians speak of the origins of nation as a sign of modernity for the society.

In his book *'Imagined Communities'* Benedict Anderson states this emergence of the nation's ambivalence with great specificity. He adds:

"The century of Enlightenment, of rationalist secularism brought with it its own modern darkness... Few things were (are) suited to this end better than the idea of nation. If nation states are widely considered to be 'new' and 'historical', the nation states to which they give political expression always loom out of an immemorial past and .. glide into

a limitless future .. Nationalism has to be understood by aligning it not with self consciously held political ideologies but with large cultural systems that preceded it, out of which as well as against which it came into being." (Anderson; 1991: 19)

3. The Performative Contestation of Diaspora, Identity and the Globalitarian Law of Information in Postcolonial Writings of V. S. Naipaul, Michael Ondaatje, Ahdaf Soueif and Gayatri Spivak.

Postcolonialism is a theory which is basically based on reexamining unconsciously the socio symbolic dimensions of the changed culture. The tragic trilogy of slavery, colonialism and neocolonialism therefore creates a discourse of oppositionality that moves to a more than people adjusting themselves to the new modern social changes. In fact, postcolonialism creates two sides of argument to the issue of the expansion of colonialism in the third world; first the two parties of the colonizer and the colonized, and secondly, the relationship between the changed and the changer or the one and the Other.

V. S. Naipaul visits the reality of the dying empire and his novels represent him as a literary circumnavigator and postcolonial novelist. Most critics say that his narratives are like Conrad's narratives or he is but Conrad's heir. He is considered therefore as a towering contradiction to his own arguments. Naipaul applies at the crossroads of his new world the second and the third sons of Europe; the African slaves and the Indians as well as those aspects which are related with migration across the black water. Naipaul has an analyst method about the destinies of the Empire and this has been the main issue in his postcolonial

arguments. The term 'the mongrel' which he uses in his narratives does in the same polyglot manner of Joyce and Yeats particularly when he portrays the poor creatures or the subalterns who wish once that they are postcolonial or those who deny the access towards the political forms of representations. In his novel "The Enigma of Arrival" (1987), Naipaul extends the basic trope of neo-colonialism far beyond his origin in West Indian island of Trinidad. In fact, he encompasses the other empires in India, Africa, America and the Islamic countries in Asia. Naipaul adds:

To see the possibility, the certainty, of ruin, even at the moment of creation: it was my temperament. Something that came with the history that had made me, not only India with its ideas of a world outside men's control but also the colonial plantation. I now lived had been the apotheosis. (Naipaul; 1987: 52)

Naipaul seems implicit at describing and referring to the life of the colonizer and the colonized as well as to those groups who are outside the establishment of the political structure. He gives us a common informative analysis on the demise of the neighbouring European countries but he implements in his narratives what others have forgotten from the destinies of the ruling empires or what has been forgotten from the vanishing past of those people. It is Trinidad the place of Naipaul's origin which is for him of a double exile where he becomes culturally migrant with the migrant world. And the place gives him his great theme, i.e., the theme of loss which gives one a bag of fears from the colonial life. In fact, Naipaul's identity gives him the huge gap between who he was and what he wants us to think about and where the private interest assumes a public significance?

His early novels are "The Mystic Masseur" (1957), "Miguel Street" (1959) and "India: A Wounded Civilization" (1977) which express deeply the basic trope of colonialism and which encompass the freckled monsters of Joyce's or Keats's where the hero 'I' lapses from time to time inside the nondiegetic commentaries and clvineosque interactions with the second person adrese. Naipaul explores his moral sense and his humour on the street life of his people while his spell casts the timeless memories about the past and the present. For Naipaul the hero affirms the region's intellectuals and the author is but a man who is responsible for reaffirming the values inside the hero's experience and among others. But for Naipaul Trinidad is nor Ireland but the place which to anyone who knows it the complex place which is lived by the simple colonial Philistine society. And Naipaul seems implicit at drawing the colonial realism of its people. Naipaul's "Miguel Street" which is written in (1959) sketches a colourful identity to its hero Bogart who is but in real mystery to the people of Miguel street. As a young native hero, he has left all the people in his street and moves to earn his own money in order to go abroad for study. He walks to the airplane briskly without looking back to his country. He only looks for his shadow before him and he is but a dancing dwarf on the tarmac.

According to Naipaul, those people live purely the physical lives which he finds them contemptible and the narrator's hostile life with other people reminds us that the whole world is one. However, what is true about Bogart's life makes us remember Mark Twain's tales about the life on the Mississippi. Yet "Miguel Street" is not really like the catfish Row nor it is reminding us of nineteenth century Missouri Prevalent. And Bogart's reactions are only reminding us about the examination of the racial tensions which is Naipaul's metaphor

for drawing up his country. In fact, Naipaul's transformative subject is only applied to those people who have been misleading and disturbing and to those who can not escape from being with the culturally implanted expectations.

In Naipaul's latter novels we find him dealing with the confusion of the third world and with the problems of the outsider. Those problems are but features in Naipaul's own experience as an Indian in West Indies or a West Indian in England and eventually a nomadic intellectual in the postcolonial world. And he introduces much more controversies about the politically incorrect views of the half made societies. In addition, Naipaul brings the paradoxes which are shared by what the navigator Columbus has discovered from the countries he visited. While the heroic experience of Columbus remains solid during his travels through the countries Naipaul's hero is almost designated to condemn himself during his travels and visits. Initially, the central theme in Naipaul's latter novels which come after his wandering years in England is that damaging effect upon the people of the third world. And Naipaul cannot believe in the imported ideas which are borrowed from the west colonizer nor he believes in the ability of the former colonies but he tries to avoid the committed mistakes which are made by the western consumer societies. His only theme is to reflect through his travels the pessimistic portrayal of human nature during colonialism and the powerful struggle with exile and alienation. Naipaul in his novel "The Enigma of Arrival" adds:

"The migration within the British Empire from India to Trinidad has given me the English language as my own and a particular kind of education ... The history I carried with me together with the self awareness that had come with my education and ambition had sent me

into the world with a sense of glory
dead. (Op. cit.: 52)

However, it is through this marital womb or that exile's dream for a return to a time whose loss is like a wound. V. S. Naipaul has questioned them to the notions of particularization in postcolonial novel. In "A Free State", he describes a free state of Africa at time of civil war in Africa while a ruling tribe is being decimated. Naipaul adds:

"I am a simple man who decided to act and see for himself and it is though I have had several lives ... once, when there were rumours of new burnings, someone scrawled in white paint: soul Brother, I understand the words but I feel brother to what or to whom? Then I looked in the mirror and decided to be free. I have a face and have a body that I must feed this body and clothe this body for certain number of years. Then it will be over. (Naipaul: 1973; 57)

In fact, Naipaul is compared with Joseph Conrad's volatile, violent and despairing aspects of colonial life. But in his Post-colonial arguments, he refers to himself as rootless in spite of his rootedness in the British life and he contends to be a colonial without past and without ancestors. While Conrad is never to be conceived as part of the British society because his first language is Polish but he remains to be a consummate British writer. In fact, Naipaul is in reverse to Conrad's colonial writings because he is self imposed exile when he comes to the heart of the British writings like most rooted English native writers, i.e., E. M. Forster and Joseph Conrad.

Naipaul's language is compelling and is about the strangest subjects and therefore, it is the ordinariness language of the

extraordinary. His English language treats specific themes like the loss of home, diaspora, identity, the loss of the past, the forced migration and eventually the unalterable that remains in what is behind our colonial culture. Those features give him a bag of fears from the colonial world and he encourages us to know about that in his major novels. While his incantatory spell casts those chronotops of the vast as well as the timeless memories of the past and the present.

The great difficulty in Naipaul's novel is that there is no real center which redeems the easily lost truth and which deflates the pretensions of the protagonist. And those who abhor his obsessions with India's firth, dirt and decomposition should also observe in his last novel the environs of Stonehenge – the mystical geographical epicenter of the dying Empire in Thomas Hardy which to Naipaul is quite unmystical or no man's land of firing ranges and rusting machinery of a dead Empire.

Michael Ondaatje is the other postcolonial migrant novelist who turns the postcolonial narrative into current issues like the mobility of the colonized people, the capital and the modern ideas which move across the national boundaries. One of his postcolonial novels is "The English Patient" (1992) which situates the postcolonial identity within the long standing western tradition. While his subjects woman, desert, nations and maps show Ondaatje's negotiations about the cultural others across the national boundaries and how he finds himself with a divided personality and subjectivity towards those issues. For him the postcolonial theory takes the form of transnationalism which is a critical term often used to denote the new complex flow of culture in all its dimensions without the underplaying of the continuing power of nationalism. In fact, transnationalism uses this othering process in order to create, define and to solidify the western culture.

But the process is a mutually constitutive process which is enacted by a variety of textual references and by other cultural practices. But Ondaatje is not referring through this process to a definable present but to sedimentary layers of memories over other memories about colonial past. Therefore, transnationalism is only found to invent dialogism, heteroglossia and hybridity to the colonial past and the colonial future in an imagined interactions and a fascination for photography. However, Ondaatje has a special skill in his subtle representation of the racial tension including a tendency to anticipate the prejudice on the part of those who are subject to it.

The English Patient or count de Almas who is both English and Hungarian and who is but neither of the two is poised in this novel by multi layered views. Initially the protagonist in "The English Patient" is embraced by a diversity of views which are exploding into a myriad of many directions. And the protagonist's physical mutilation is a metonymic representation to the post-world war II and to the post-colonial consciousness.

Ondaatje embodies woman Katherine who is the lover of the English Patient in terms of her body and is denied as a voice of her own and she can only spring into life through the narration of her observer. As a matter of fact, Katherine is traversed by the desires of gazing man and by the possessive and the recasting gaze of her lover who is by himself is a dedicated desert explorer. The English Patient's language and perceptions towards Katherine trap her in a fixed position which reduces her only to her body and her sex alone. In addition, those situations are culturally generating the representation of a female's body which carries the social practices. Such performative contestations may aim at containing and controlling all women's bodies like Katherine and Almas. Those manifestations are ranged in the story from

foot binding, from the corseting to a rape and battering from a compulsory heterosexuality and eventually from the unwanted pregnancy of explicit commodification. Woman is therefore entrapped within a narrowly schematized identity as she is compounded by metaphors which question the erected national boundaries and the attendant phenomenon of the national affiliations. The novel treats in the same violent and often superb style the mystery of the English Patient who represent the brutal and the fragmented reality. In fact, Almas's and Katherine's adulterous relationship hold the marital and the national constraints and inscribes also how Almas desires to possess her body and how Katherine dies and is immobilized by her looking at the unilluminated pictures in a cave. Therefore, the role of woman in this novel questions the opposition between the civilized and the barbarian as well as the unmapped forces of desires. Ondaatje tries to serve all references to the notion of history and to such issues as race, postcoloniality and whiteness and as represented by the social constructs.

Out of those effective territories, the photography of the desert is like that of the English Patient is refused to be mapped and is only defined by its indefinability. The desert is given hundred of shifting names and that it cannot be claimed or owned and is but like a piece of cloth which is carried by winds and which can never be held down by stones. Such territories create maps for the desert which are turned to express the creative activity which translates itself into the impositions of artificial boundaries and fabricated identities. The desert's image is only derived from the scraps of self contradictory legends and out of this gaze, emerges a citizen of nowhere or somewhere in one's mind who enjoys the multi intersections that fan out and spill across the state boundaries.

The English Patient's body oozes with a universally invested meanings which are unlike Katherine's body because this body is retrieved from the wreckage of a burning plane and is taken to the north African desert with the wreckage of WW II battles and it ends up on a sick body in an Italian villa. The contestations of the English Patient's body question the role of the English man after all these centuries of colonialism and can only refer to the blackness and whiteness when they cross the borders rigorously and when they are maintaining the sociopolitical boundaries through the unconscious attempt of crossed pollination. But this permeability is only enacted between the English Patient and the Sikh British army Sapper Kip who is but an enamoured of the white culture which invades his Indian being and its constitutive core. According to the plot he is sent out on a training mission to defuse a bomb but he finds himself cradled by that white civilization and by the very act of his descending "down into the giant white chalk horse of Westbury", and his role is to rescue his master's civilization. His immersion in the white culture does not only swallow him by cocooning him in its modes of perception. This role literally digested him in order to make him able to gain new creative potentials. But the novel indicates the white's supremacy that signifies the permeability of borders and how this supremacy is able to barricade itself behind the moat of the imaginary security of unproblematic and easily recognizable identity.

As a matter of fact, the supremacy of the 'Other' has been turned out to be inseparable to any absolute outside world because it is culturally designated inside and outside and therefore it swaps the places constantly and produces therefore an intertwined and mutual informing relationship. The English man is therefore turned to be not English after all but he is

rather a malgam of inverted identities. And those identities are derived from the meanings within which they are originally designated. Lilijana Burcar adds:

"The English Patient" expresses: "The charred blackness of the English Patient's skin then signifies the permeability of borders, an unconscious absorption or gradual conversion of the dying Empire to the elements of 'bestly otherness' it had fervently sought to expel but failed in its anguished attempts to do so ... The notion of an Englishman as an originary source of self explanatory ideations turns out to be a deep seated illusion. In other words, "the English" as a species are extinct". (Burcar; 2004: 1982)

Ondaatje expresses in "The English Patient" the romantic figure of the father / artist as a Clandestine lover, a drug addict or an eccentric translator and Ondaatje reconfigures all those figures with dependencies. The narrative which implements the father or artist's continuity and authority rejects the perverse captivity demanded by the lover and the translator through the fidelity or the purposes of realistic representation. Ondaatje is preoccupied by time and space which both implement the role of the artist as a translator and therefore his attempts are to dislocate the 'false rhapsody of art' or the historical explanation by relocating their authority by the site of the story. Ondaatje does not employ the realistic narrative which maintains the self – other relationships of dominance but he rather applies a translation to the narrative in order to show the story's deferment because a translation is never to be definitive in its sources. He therefore traverses the cultural

and national boundaries of identity and encompasses both the central and the marginal positions. In fact, those positions situate the story within the long-standing western tradition of writing about the Other from Herodotus to Michel de Montague to Rudyard Kipling. And this process serves only the postcolonial theory particularly the analysis of the twentieth century history. As a matter of fact, the protagonist's physical mutilation is a metonymic representation of post war II and the postcolonial consciousness while the other representations in the story are led on a search for the understanding of a brutal and fragmented reality of race and the cultural politics of post-coloniality.

In all Ondaatje's novels a critique of nationalism is represented by he racial stability, the hegemonic power, the ethnic communities, the multiculturalism vis-à-vis the cultural politics and eventually by the construction of whiteness. In his novel "Coming Through Slaughter" (1976) which comes as an extension from his "Collected Works of Billy the Kid" he combines the documentary and the imaginative recreation on order to produce in a more decidedly a representation of an artist in extremis ... The novel is an original Canadian novel but it is tempted to deal with unCanadian subjects where the maturing tradition of Ondaatje's experience is seen by the historical record, the personal impressions, the imagined monologues and features of modernist technique. In fact, the novel is provided by a fascinating interest of the protagonist Buddy Bolden a jazz musician who gets mad during a virtuous performance which lapses over twenty years of performance of silence. And Bolden is a man who is survived by the legends more than the facts as an artist in extremis. Ondaatje reproves the historical ambiguity through the elaboration of Bolden's forgotten history and through combining both the self-consciousness of the musician and the large fictional

synthesis of memory and imagination. And the portrait of the protagonist expresses that type of the authorial activity as an essential part of a careful preserver. Therefore, Ondaatje preserves Bolden's presence through that transformed impersonalized image which confronts in an active manner the historical exclusivity. Although, the interactions in Bolden's personality as Ondaatje attempts to interrupt them decrease the actual historical figure. Initially, Bolden is a mixture of Ondaatje's personal encounter with the impersonal machine of history and with the novelist's assert of a successful strategy as against the destructiveness and the authoritative exclusions. (Keith; 1985: 169)

Eventually in his novel "In the Skin of a Lion" the protagonist carries the stimulation of the oral narrative through the conveyance of the oral histories of an immigrant experience which is obscured by historiography. The oral narratives come like a dreamlike with the light which comes out of darkness in its context. In such process the independence of orality and writing, of darkness and visibility give valorization to the darkness and prove therefore the classical metaphor of light as a purveyor for the truth. This process criticizes the orality and implements the articulation of history and the survival of the events which are to cope with the lacunae of the writer's experience. In such romantic valorization, the lacuna is created by the writing and by the hazardous transmissions and temporalities of orality. Ondaatje transcends all the limitations of black writer category because he mixes toughness with compassion which does not know the ethnic boundaries (Op. cit.: 113). However, at this point it is important to know some of the most notable imperatives of Ondaatje's language and style which are carried by a horrifying cool detachment and which represent something unique for post colonial narratives:

1. Ondaatje's language deranges the chronotopes of time and space where the source, the continuity or the authority are translated into a narrative which relocates the site of the story imagination. And the consequences of choice are not implementing the textual strategies of realistic narratives nor to maintain self – other relations of dominance. They are rather confirming the applied translation in order to reconfigure the role of the artist as a translator of the nuanced difference across the range of the colonized worlds.
2. Narrative devices which have a simulated orality emphasize the ambiguity of protagonists as makers of history and the articulation of history or the survival events in the narratives have to cope with the transmissions and the temporalities of history.
3. The readings of Ondaatje's narratives elaborate the psychoanalytic reading of Lacan where nature and culture are in troubled regions because they are navigated by the structural estrangement of looking for a name or in Lacan's term the proper name may signal the contradiction of one's belonging to a biological or other kind of family. Nature produces a meaning and language engages nature continually. Language is for Ondaatje is a prototypically other or is an alienating in this sense, therefore it produces a meaning through its infringement or through the exceeding of the user's intention.
4. Ondaatje's language tackles the confusion of one's inability to articulate his citizenship through the space via the lense of language. And language proves to be a thing which either invites people into or ousts

them from the national homes. Therefore the narratives do not need to explain nor to justify the people's longing for home but they only take the country of those people with them to the new place.

As a matter of fact, the world is embodied at once and is infused with the cultural and the linguistic losses as does psychoanalytic in a field of structural liminality whose correlatives are the memory, love and desire.

In order to uncover the unforgotten family history in post-colonial criticism as a description of the world situation Ahdaf Soueif's great novel "The Map of Love" establishes this historical continuity and exposes this crucial thread in post-colonial criticism. The novel expresses through the family saga the post-colonial fears and fantasies in the Middle East. Such fears are only the disruptive kernel lessons of the colonial oppression in Egypt. Yet, the novel is contaminated by its putative postcolonial present which reflects the learned and the interconnected criticism of race, class and the imperial genre in the world.

It is for that real democracy which criticizes the British policy in Egypt and the present American policy towards the Middle East that Soueif intends to criticize. Soueif is not after all a nationalistic post-colonial writer but she is rather an internationalist who wishes that every country must have the right to blend its culture with the elements of other cultures independently without the attempts to impose or force those western cultures. The story in "The Map of Love" travels back to the British colonial oppression and towards the present day in Egypt / New York during the early 1990s. The novel reflects this history by an English woman during the unsettled times in Egypt in the late of 1890s.

Lady Anna Winterbourne employs the political reality in Egypt as well as the historical truth of the colonizers into a

moving piece of fiction. She makes her home in Egypt and the relationship after her marriage with Sharif Pasha is reflected by the adventures of Anna in Egypt during the nationalist movement and the marriage is intrigued in the mystique of Cairo.

Initially, Anna Winterbourne leaves her country England for Egypt which is an outpost of the English empire roiling by a nationalist sentiment and finds herself enraptured by the real Egypt. But she falls in love with Sharif Pasha Al-Baroudi under dramatic circumstances like the cultural and the political sanctions which are imposed against their nation. And the consequences in their marriage during that period are not reflecting a realistic marriage of an English woman and it is rather ostracized by the British. The lady's motivations in the novel are but paints about the moving picture of the colonial Egypt and her words are the means for her to move through time, space and identity.

The novel relies basically on the nineteenth century travel book as well as on the newspaper archives in the Egyptian and the British life which have established an order for the images. And the novel has the talent for depicting the personal and the political which are motivated under the skin of the characters.

The story in "The Map of Love" starts to quicken pace when Anna starts to pursue an expedition through the desert to St. Catherine's Monastery in Sinai. The woman disguises herself as an Arab man during her travel but she grows up to detest her journey because it forces her to take this adventure in the desert alone without a barrage of servants or military chaperones. Her journey is cut short when she and her servant are taken hostages by some colonialists acting without approving their political leader. But those men reveal Sharif al-Baroudi Pasha about this event and about the woman. But Sharif who is a nationalist and one of the elite who is against the British occupation in

Egypt asserts that she has to continue her travel in the desert in a larger party including himself. And the journey is set by the lady in her diary in a romantic manner between her and the Pasha.

Isobel Parkman whose Anna Winterbourne is her grandmother adds the following extracts:

"Mr. S. Small and thin and sallow and HB, large and ruddy seem to agree on all things ... HB holds that the people who matter in Egypt are the fellaheen and for them the British have brought nothing but good .. he describes how Lord [Cromer] abolished the corve, the courbash ... HB concludes that the effendis are not real Egyptians and their opinions can therefore be safely neglected. Mr. S., however, will go further: there is no such thing as an Egyptian, he avows: it is only the copts who can lay claim to being descendents of the Ancients and they are few and without influence. For all the Mohammedans, they are Arabs and are to be found in Egypt through relatively recent historical circumstances. Mrs. Butcher remonstrates the Ancient Egyptians she believes were of so definite so vivid a character can not be completely lost to the Egyptians of today ..." (Soueif; 1992: 224).

After a hundred years from those events a divorced American journalist Isobel Parkman discovers her grandmother's heritage and adventures in Egypt during 1890s. Isobel visits Amal who lives in Cairo whose ancestors are immigrants and are now leaders in Egypt's nationalist movement. Isobel's parents have lost their home in West

Jerusalem and Amal accepts to give her the help for uncovering Isobel's grandmother's life.

Amal takes the task of piecing together her grandmother's letters, notes and journals and Isobel enlists Amal for considering this task. But in her adventure Isobel falls in love with Omar al-Gamrawi, the brother of Amal, and who is a difficult Egyptian conductor with his own passionate politics. In fact, readers who ignore the modern history of Egypt become aware of the frequent references to names like Sheikh Muhammad Abdu, Ahmed Urabi, Mustafa Kamel and Lord Cromer as well as by the passionate love of Isobel. Ahdaf Soueif adds more recent events in Isobel's reports like the injustices in Palestine, the Luxor massacre, the Islamic extremist terrorists as well as Soueif's opposition to the State of Israel in Palestine to Amal's difficult life in Egypt. Soueif appears to be an acute political analyst to those issues. But she does not conclude the solutions and she leaves Amal abit mystified about them also. Isobel comments:

"Egypt, mother of civilization, dreaming herself through the centuries. Dreaming us all, her children: those who stay and work for her and complain of her, and those who leave and yearn for her and blame her with bitterness for driving them away ... I read what Anna wrote to her father-in-law a hundred years ago and I see the English party, lunching by the Pyramid ... Each week brings fresh news of land expropriations of great national industries and service companies sold off to foreign inventors, of Iraqi children dying and Palestinian homes demolished ... of defiant young men in cages holding open Qur'ans in their hands, of raids

and torture and executions ..".
(Op. cit.: 226)

As a matter of fact, the shades and the strategies in post-colonial criticism have to appreciate the works which are suggested by Gayatri Spivak and by other feminist theory particularly when this criticism begins to share some other women writings like Simone de Beauvoir, Angela Carter, Margaret Etwood and Coetzee. Those shades reduce the women to the Other effectively and their positions are but like Edward Said's criticism of contrapuntalism or the position of adjusting the people of different races and different cultures to the Others. And feminist criticism endows new prospects for themselves in order to progress their criticism inside the European training. What they consider to be gender and identity in postcolonial literature acknowledge both the masculine and the feminine elements without considering the two aspects in extreme oppositions. Yet, this process reduces the status of women to the Other in a Petrarchan method. The method is symbolized by Coetzee's "Foe" in 1986 and in Carter's novel "The Passion of New Eve" which both suggest the form of castration to those poor people. Friday in Coetzee's "Foe" has his tongue cut of a knife which in turn prevents him to take the important part in the symbolic order. And his oral capacity has been but denied and is suggesting that the oral tradition which may form part of his cultural heritage has been suppressed in order to let him be reduced to that position which is suggested by a European woman narrator who continually seeks the authority of a male writer for accomplishing her task. In Carter's situation Walker is connected between mutilation and enslavement and to that genital mutilation. This mutilation is revealed to be the thread that serves to ensure women's submission which reduces women to what nineteenth century colonial

novel dictates of that women and how they should be.

However, women and the subversion of her identity are beyond the categories of sex in post-colonial criticism because their designated subjects are either economically, politically or ideologically implemented for naturalizing the category of her sex. According to Gayatri Spivak, it is possible for those who have been marginalized to begin to attain a space for themselves within the alienating medium where the recent developments are representing such aspects inside the European training. And the relationship between the displacement of the native population in the colonial countries and the annexation of the other parts of the world is that of the one of the margin to the center and is but making the experience much more relevant to a better understanding of colonialism. The significance of feminist theoretical texts can be understood as playing out a white identity crisis that despite the assertions are to the contrary reinstating the white hegemony as a complicity to what Spivak calls this as the persistent constitution of the Other as the self's shadow.

But Gayatri Spivak position suggests that the postcolonial as the outsider / insider translates white theory. And the white theory according to her is manipulated, informed and cultured by postmodern theory and by poststructuralist thinkers. And the postcolonial theory must be transformed by itself to those ends.

However, the scientific racism has been changed with the end of nineteenth century to what we call commodity racism because this commodity begins to be expressed fully by the writers through the display of commodities. They are but representing the colonies which are invaded during the Victorian period, the middle class home while the colonized world is domesticated in the Victorian imagination.

According to Spivak, the reasoning which is inherited in the third world intellectualization is of a kind of a paradox within the hegemony of the first world whereby the third world feminism seems as if it express the heterogeneity of the third world woman. And it can only be achieved through a certain homogenization of the first world. And Spivak's position as a postcolonial theorist lies in her persistent criticism to the European philosophical and literary texts at providing to them the ideological support for the European colonialism.

In her works "In Other Worlds" (1988), "Outside in the Teaching Machine" (1993) and her latest book "A Critique of Postcolonial Reason" (1999) she is influenced by the criticism of the postcolonial theorist Edward Said particularly his book "Orientalism" (1978). Spivak as a theorist is able to situate herself with a broader community like Edward Said, Homi Bhabha, Chandra Talpade Mohanty, Suleri, Aiwah Gng, Keta Katrak and Deniz Kandiyoti and along with many other intellectuals who focus their opinions on the rejection of the postcolonial theory of the past experience of the colonial domination. According to Spivak the purpose is to release the lines of desire as it is the imminence of the desire of freedom in Kafka's terms inside the freedom of the fact of existence. But the access to that occidental, neocolonial and Globalitarian world in the third world is a worldwide or a transnational technocracy. In her works like "Can the Subaltern Speak?" in 1988 she emphasizes the range of the different methodological theories in postcolonial discourse such as Marxism, feminism and deconstruction and to reconcile them by emphasizing the importance of preserving such discontinuities among those modern approaches. Her attempt in this practice is compared by a bricoleur in the field of poststructuralism. Initially, Spivak uses

what it comes to hand from those diverse approaches of thought and she confesses that she does not belong to the top level of the United States academy but she is only taught in the south and the southwest whereas the cultural elite inhabit in the northeastern seaboard or the west coast.

Conclusion

Postcolonial writing in its shifting margins and in its cultural reaches of the society enters the critical discourse with its current meanings in the late 1970s and early 1980s. Such aspects are integrated within the Diaspora, Identity and the Globalitarian law of information are but parts of acceptance and resistance inside the colonized populations. The postcolonial critical discourse aims to shape a useful discourse from those studies when they are applied by the metropolitan scholars and thinkers. But Diaspora, Identity and the Globalitarian law of Information are the necessary tools for inventing the dialogue, the heteroglossia and hybridity in postcolonial texts. Those parts are not in a position to familiarize those politics whose revolutions have overthrown the formal ties from their formal colonial rulers nor they have the important distinctions which assist the disparate political causes in the third world. But their aims are to change the meaning of the colonial literature into something narrower, something topographical, nationalistic and even racially segregationist. Most of postcolonial thinkers claim to disconnect and decenter the imperial power from its claims and they only aim at connecting the hemispheres of that imperial power in order to underscore the contemporary facts which are intensified by the facts of transnationalization and globalization of the western cultures. While the subjects of postcolonial analysis are those which have traced the diasporic links between home countries and the new world for several decades.

Strong efforts are made by those thinkers like Edward Said, Homi Bhabha and Gayatri Spivak including writers like V. S. Naipaul, Ondaatje and Ahdaf Soueif, etc.. in order to locate this field imaginatively within a more complicated trans- and post- nationalisms without underplaying the continuity of nationalisms. From the part of postcolonial intellectuals, such a rejection towards the past forms of domination is adequate to criticize the impact of contemporary global economic domination and the structuralist adjusting policies of the poorer countries.

The role of those intellectuals lies in their readings of nineteenth and twentieth centuries and those times are subjected to the notion of Othering process.

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الهجرة والهوية والقانون الكوني للمعلومة في الكتابات
مابعد الاستعمارية وبالإشارة إلى كتاب مابعد
الاستعمارية ف. س. نيبول وميشيل أوندايجي وأهداف
سوييف وكياتري سبيفاك

ملخص البحث:

هناك عدة عوامل أدت إلى بزوغ وهيمنة هذا النوع من الرواية في الدراسات الأكاديمية الغربية في السبعينيات من القرن الماضي. وكان من أبرزها تداول هذا المصطلح بشكل واسع في إنكلترا وأوروبا وظهور عدد من المفكرين الشرقيين الذين اهتموا بنقد هذا النوع من الجانبين الفكري والمعرفي أمثال أدور سعيد في كتابه "الاستشراق" وهومي بهابها وفرانس فانون والناقدة الهندية الأصل كياتري سبيفاك التي ترجمت العدد الكثير من كتب مابعد الحداثة ومابعد البنيوية ووظفت تلك الفرضيات على الرواية مابعد الاستعمارية. وبدأت هذه الروايات تلقى اهتماماً كبيراً في الأكاديميات في أوروبا وإنكلترا على وجه خاص حيث أخذت هذه الروايات مجالات أوسع وأعمق في دراساتها من الكتاب الغربيين أمثال أي. أم. فورستر وجوزف كونراد وجيمس جويس ومارك توين. وكانت الدراسات النظرية ذات فائدة كبيرة إذ ميزت أصناف الرواية مابعد الاستعمارية أنواعاً متقنة مثل الاستعمارية والاستعمارية الجديدة ومابعد الاستعمارية والاستعمارية ومابعد العالم جميعاً حولها أمثال الكاتب الهندي الشهير ف. س. نيبول والكاتب السريلانكي المقيم في كندا ميشيل أوندايجي والكاتبة المصرية المقيمة في أمريكا أهداف سوييف والكاتبة الهندية الأصل المقيمة في جنوب أمريكا كياتري سبيفاك. إذ اهتمت رواياتهم بمواضيع الهجرة والهوية والعولمة في الدول المستعمرة قديماً والدول المتحررة من الاستعمار الأمريكي والبريطاني حديثاً. وكانت رواياتهم تلقى شعبية واسعة بعد بزوغ النقد الجديد على يد أدور سعيد في كتابه "الاستشراق" و"الثقافة والإمبريالية" وعلى يد بهابها في كتابه "موقع الثقافة" وسبيفاك في كتابها "هل تستطيع الزمرة أن تتكلم"، فقد تعرض مساهمات حديثة للمرأة والحداثة والكتاب المحليين في تطوير هذا الصنف الروائي الذي ارتبط بالاقليمية.