

**The People's Democratic Republic of Algeria**  
Ministry of Higher Education and Scientific Research  
University of Ammar Thelidji Laghouat  
Faculty of Letters and Languages  
Department of English



**Exploring Saidian Orientalism in Amitav Ghosh's Sea of Poppies from a Postcolonial Perspective**

A Dissertation Submitted in Partial Fulfillment of the Requirement for  
A Master Degree in Literature and Civilization

**Submitted by:** HADJIRA Asma

**Supervisor:** Mrs. SELT Djihad Affaf

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## **Dedications**

To my precious parents, my dear two brothers and my unique husband.

Thank you very much for being always by my side, thank you for your love  
and support throughout my whole life.

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Many thanks to all the teachers who thought me through my years in university.

## **Abstract**

The rich cultural legacy of colonialism still needs more study. Throughout recent years, postcolonial studies have been emerging and developing to shed light on different issues related to the postcolonial world. This latter has its own atmosphere, that is characterized by pain, sorrow and memories. Thus, the postcolonial literature is known for its special tone of intellectual resistance. Works in this field needed their own theories so that they can be examined academically through the postcolonial theory that has emerged to give this genre of literature credibility and reliability. In addition, the out-break of Saidian Orientalism has contributed remarkably in promoting the value of postcolonial literature as it investigates the relations between the two poles of the world the West and the East. This project explores the use of Saidian Orientalism along with the postcolonial theory in *Sea of Poppies* (2008) written by the Indian writer Amitav Ghosh. It also investigates the common elements and the important notions of the two theories. By studying this topic, it is aspired that this dissertation will contribute to studies done under the shade of postcolonial studies

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# General Introduction

## General Introduction

Liberty, one of the sacred preconditions of a good life. The price of liberty has never been so cheap, all humanity agrees. Millions have lost their souls, homes and lands. Rivers of blood and tears have been shed for acquiring one's liberty. Today, the majority of nations that suffered from direct colonization have achieved their independence. However, their culture, history, memory and identity are still under the domination of colonial powers. Now, the war in our actual world takes other forms that affected other fields including politics, economy and most important culture. The formerly colonized nations are revolting against the stereotypes and the preconceived notions which are most of the time wrong about their identity and history. These peoples are revolting against all what have been written and said about them by their colonizers. They take upon themselves the responsibility to represent their countries and cultures in the best way they can ,whether through art, literature or politics . They are in the process of redefining their identity, and rewriting their history so that all the world knows the truth about them . Under those circumstances, scholars have been recently focusing on studying the relation between the countries that were once colonizers and those that were colonized.

Correspondingly, the importance of this project lies in the fact that Saidian Orientalism and the Postcolonial Theory have been the center of attention for scholars in recent decades. Owing to the growing interest of people in attempting to understand why the world is been ruled and divided in the way we see now. The postcolonial studies which have been conducted on postcolonial literary works gave a great importance to the periphery not the center. The narratives of the periphery became more valuable than narratives of the center because all the narrative forms of the periphery provided new perspectives of events that shaped our world, those events that were once

told only by the center that imposed its vision on the world. Saidian Orientalism and the Postcolonial Theory are two interrelated concepts that help us understand the postcolonial case this complicated case that tackles critical issues such as: race, national identity and the colonial impact on nations. For that, Saidian Orientalism and the Postcolonial Theory serve this purpose adequately.

What motivates this research is the nature of our recent world that is characterized by the unequal division of power and resources the thing that causes conflicts and wars that we suffer from. These conflicts intensified the division between the nations of our world, and led to the complicated relations between the different races on the globe that we witness today. We are facing problems in understanding how we should deal with each other as individuals and as nations, also we have a big problem in accepting deliberately our natural, racial and ethnical differences. The goal of this project is to attempt to explain some key notions and aspects of Saidian Orientalism and the Postcolonial Theory so that we reach a better understanding of the nature of human relations in our actual world.

*Sea of Poppies* (2008) by Amitav Ghosh contains a rich mixture of distinctive characters, each of them represents a different type of culture, religion and ethnical backgrounds, along with an interesting saga that is marked by an intense clash of cultures. Furthermore, Ghosh applied many notions and thoughts of Saidian Orientalism coupled with elements of the Postcolonial Theory which are clearly present in the novel. Now, the questions that are raised: Can Ghosh's *Sea of Poppies* falls into an analysis that combines elements of Saidian Orientalism and the Postcolonial Theory? This question triggers with it other questions: Can Saidian orientalism and the postcolonial theory be combined in one literary work? In what ways Saidian

Orientalism and the Postcolonial Theory are related depending on their major elements that are found in *Sea of Poppies*?

There are three main hypotheses that we might put: firstly, orientalism and the postcolonial theory go hand in hand because both of them are built on the idea of binaries or the binary division between two contradicting blocks: the east and the west, the dominant and the dominated. Secondly, both of theories maybe related in terms of the core ideas that construct them mainly the focus on the periphery or the weakest side of the binary. Thirdly, elements of Orientalism and the Postcolonial theory may be found in the characters' personalities in their speech or in the plot of the novel and the descriptions provided by the author.

Orientalism has been always a rich subject of debate due to the contradicting nature of the two worlds that constructs the core of this theory: the West and the East. At the beginning, it was just a one way debate based on the perceptions and interpretations of western scholars and writers about the East. This changed in 1978 after the publication of *Orientalism* the revolutionary book by Edward W. Said. The latter brought in his book new ideas about the West's patronizing representation of the East ,that influenced colonization, imperialism and all sorts of the western hegemony on the East. Said's book is a rich source which discusses a vital thesis that explains and clarifies the nature of the relation between the West and the East. The ideas that were exposed and explained in *Orientalism* have enriched the area of postcolonial studies and provided many explanations for the postcolonial case.

The Postcolonial Theory is considered relatively new because it deals with issues of postcolonial world that are still in a process of development nowadays. This theory is based on discussing the socio-political statues of countries that were once colonized.

Colonization surely left a huge damage on these nations. For that, the Postcolonial Theory came to give a close analysis to the literature that was written about these nations and their issues also to give this mass of written production a name, a structure and an academic scope. The Postcolonial Theory paved the way to conduct an academic analysis for works that deal with issues of colonization and to shed the light on other versions of history far from the dominating version of the canonical works which are usually written by the powerful side of the equation.

When reading about the Postcolonial Theory the one cannot neglect the book of Bill Ashcroft, Gareth Griffiths and Helen Tiffin *the Empire Writes Back* (2002). This book is seen as the holy book for the Postcolonial Theory, for it provides major theoretical broad lines needed to fully understand the theory. Besides, it is the first book where the term Postcolonial Theory appeared, for that it is an indispensable book for any person who seeks to study about this subject.

*Postcolonial Studies: The Key Concepts* (2007) is another book by the same authors is also vital in studying the Postcolonial Theory. This book functions as a dictionary with extended definitions of key concepts related to the Postcolonial Theory. It contains major terms that emerged with the development of the theory, these technical words are defined and simplified in a way that is easy to understand. Furthermore, the book is easy to use and it suits anyone who is keen to know more about this theory.

Bill Ashcroft, Gareth Griffiths and Helen Tiffin edited another important volume entitled: *The Postcolonial Studies Reader* (2003). This book brings together the most vital extracts and essays written by major scholars of the field about issues related to The Postcolonial Theory. The book celebrates the diversity of postcolonialism as a theory which emerged and developed outside the metropolitan centers of knowledge.

The large amount of famous written productions found in this book includes : Can The Subaltern speak? By Gayatri Spivak, and *Signs Taken for Wonder* by Homi K. Bhabha.

In attempt to give accurate answers to the questions raised above, and to verify the validity of the hypotheses mentioned previously, a descriptive along with analytical method will be followed in order to study both concepts, the relation between them and most important to apply them on the novel. The data used are of qualitative nature based on quotes selection.

This project will be divided into three chapters which will cover the study. For the first chapter, it will be provide pure theoretical knowledge about orientalism and the postcolonial theory; giving credit to the most important works and scholars in the two fields. This chapter will provide a basic knowledge about the two concepts that the reader should know so that the work will be understood. A part of the first chapter will discuss the common elements that combine Saidian Orientalism and the Postcolonial Theory. As for the second chapter, it will be devoted to discuss Saidian Orientalism in the novel of *Sea of Poppies* ; the most important elements that are found in the novel will be studied and backed up with vivid illustrations from the novel. The last chapter will shed light on the postcolonial part of the novel. The vital notions of this theory will be depicted, explained and supported with in text examples .

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## Chapter One:

A Theoretical Background of Selected  
Notions Related to the Work.

## Introduction

The world is divided into two categories of countries: nations which are usually referred to as the Third World or the underdeveloped countries, and nations which are the dominant ones known as the First World, the nations that were once big colonial and imperial powers. Countries of the First World once ruled the world, oppressed many nations and framed them in molds of inferiority, primitiveness and negativity. Yet this situation is no longer valid, all the previously dominated nations are now breaking the chains of colonial hegemony .

Literature is one of the fields which witnessed also the revolution of the Third World. In the literary context of these ideas two main concepts that are of interest: Saidian Orientalism and the Postcolonial Theory. They have contributed in the emergence of the Third World Literature which is known also as the literature of resistance. This chapter will provide deep insights and explanations of the two theories with reference to main figures and key concepts that construct the core of these concepts. In addition to a part that shows the common elements and the shared points by the two notions.

## I.1.Saidian Orientalism

As mentioned in the introduction , the world splits into two blocks , the dominant and the dominated , the colonizer and the colonized ,the West and the East the appellations are endless yet they are always in a contradiction . the origin of this paradox goes back to the age of discoveries in early 15<sup>th</sup> century to 17<sup>th</sup> century. Europeans started to interact with other cultures as they discover new countries outside their continent. European vessels went on long voyages to explore the world around them , and what they found was the exotic orient.

Since then the Orient became the opposite world of the West .travelers, writers ,poets, philosophers and scholars all wrote about and reported what they saw or knew about the Orient. Oral or written narratives by westerners about the East constructed the basis upon which Orientalism as a field of study was build; however ,these narratives have a problem of accuracy since a part of them is pure imagination .Thus the knowledge which westerners constructed about the Orient was based on what they perceived not what they investigated .

European orientalists presented the orient as the opposite world of the west. The orient was everything that the west was not; giving the positive adjectives for the West and the negative ones for the East. They justify this by believing that the West is responsible on civilizing the East being the one who discovered it not vice versa, thus it has the right to impose its culture, language and religion on the Orient with no consideration for the native culture .

Edward Said , the Palestinian American academic reversed the curse of Orientalism on the western world. In his revolutionary book *Orientalism* published in 1978, Edward said deciphers all the spells of the westerners on the Orient and gives a full

understanding for his audience about the policies practiced by the West to keep the East under control. In the introduction of his book, Said provides his audience with explanations of the main key concepts and ideas, which revolve around orientalism. For Said, the world contains two blocks: the Occident and the Orient, two contrasting dichotomies that construct the core of Orientalism. The Occident is always represented as positive, developed and dynamic whereas the Orient is negative, backward and static.

According to Said:

The orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. Yet non of this Orient is merely imaginative .The orient is an integral part of European material civilization and culture. Orientalism expresses that part culturally and even ideologically as a mode of discourse with supporting institutions vocabulary, scholarship, imagery, doctrines, even colonial bureaucracies and colonial styles .(1-2 )

Hence, the Orient has a vital role in the construction of European civilization. Europe relied heavily on intensifying the differences between the orient and the occident academically, culturally and ideologically to strengthen its position as a dominant power .Surely those differences were the engines that moved the colonial institution forward. In fact, we can say that the orient is the source of Europe's glory being the place of its richest colonies, the ones that supplied the development of Europe. Orientalists worked on orientalism to make it sufficiently convincing for the whole world. For westerners to make them believe that they are superior by nature ,and for Orientals to make them believe that no matter what they do and no matter how much

they are developed they will never be equal to westerners. With this in mind, Said defines an orientalist as any person who interacts with the orient academically whether he or she teaches, searches or writes about the orient is an “Orientalist”. Accordingly, an orientalist could be anyone who approaches the orient from any academic field of study whether it is a professor, a researcher, a philologist or a historian. Orientalism is not simply the study of the Orient by western scholars; moreover, it’s a way of thinking or what Said calls “a style of thought” that relies principally on the differentiation made between the Orient and the Occident. This distinction is the starting point of all the western writings about the orient. However, orientalism is not only a work of imagination yet it can be seen as an instrument through which the west is able to deal with the orient.

Europe’s orientalism is based on setting the occident in an opposite position to the orient .By so doing that, Europe supports its hegemonic view of the world and intensifies the idea of being the ruler of the world as Said clarifies “. . . .European culture gained in strength and identity by setting itself off against the orient as a sort of surrogate and even underground self ” (Said 3). This idea shows that the occident and the orient were created to be always a contrasting dichotomy. Said refers to the Occident and the Orient as two geographical entities which support and to an extent reflect each other. For this reason, the West’s identity relies heavily on the East’s depiction though this depiction contains sides of pure imagination and inaccuracies. Another key point, the orient is presented to the west through Orientalism, which is the creation of the westerners, henceforth the Orient reflects the western mentality concerning the East, and it shows their way of thinking when it comes to dealing with strangers.

The core idea upon which orientalism is based is the idea of hegemony. In this sense, Said explains why the orient is been authorized or what he calls Orientalized .According

to him the Orient was Orientalized because it was discovered and aimed to be Orient, different, and opposite to the Occident. For this reason, we conclude that the hegemony practiced on the East was a conscious act by westerners in order to serve their imperial and colonial aims. Also to strengthen the ideology of European superiority against all inferior non-European cultures. In the same way, to clarify the relation of hegemony to Orientalism, Said explains that Orientalism is a discourse, which has a direct connection with different kinds of powers: political, intellectual, cultural and moral. These forms of power dominate the construction of Orientalism in what serves best the west. Standards and cultural stereotypes are two major components of Orientalism, both of them help Europeans to have one collective image of the Oriental nations all under one umbrella. Said's book *Orientalism* is divided into three long chapters each of them discusses a side of Orientalism.

### **I.1.1.The scope of Orientalism**

The first chapter is devoted to explain the historical, philosophical and political dimensions of orientalism. In this chapter a number of speeches and texts are analyzed all stressing the idea of "knowing better" i.e. the Europeans claim that they know better the orient ; consequently they have the right to rule over it and control every aspect of life in the orient. This idea developed to become the basis upon which the western political domination was build ,and it is the seed of the ideology of western superiority and eastern inferiority :

There are westerners, and there are Orientals. The former dominate; the last must be dominated, which usually means having their land occupied ,their internal affairs rigidly controlled, their blood and treasure put at the disposal of one or another western power.(Said36)

As such was the ideology of western superiority was simplified to be easy to grasp by both Westerners and Orientals. Equally, this idea was used by European powers to justify their geographical and political domination of the Orient also to produce theories and philosophies to assert the inferiority of Orientals compared to Europeans. Hence, all what concerned the Orient was seen that it is by right owned by the West. Said argues that the European colonial powers namely Britain and France worked together to secure not only geographical domination yet equally important cultural hegemony. The latter is achieved through what Said calls “Orientalizing the orient” which is for him an academic European project done by western scholars to keep the orient under control by framing it and putting it in certain molds to serve Europe’s imperialist aims. One of the ways of Orientalizing the orient is the establishment of geographical boundaries; in this sense Said claims that boundaries are imaginative establishes by westerners to make the geographical division between them and the orient. Thus, there are two geographical entities: the Occident and the Orient, dominant and dominated.

Said then, moves to show that the Orient was viewed as Europe’s big project. A project of discovering, civilizing and certainly of dominating. A project that is based on generalization and standardization to frame all the oriental nations under one big image to pave the way to both political and cultural domination. In the last section of the first chapter , Said explains that Europe’s knowledge about the Orient is based on

outdated texts not facts. Orientalists assume that the Orient is unchanging, does not develop so the Orient in their knowledge is not the one as it is but as it has been described by travelers of the 15<sup>th</sup> century ; as it has been judged and prejudiced by middle ages writers : “ the West is the actor, the Orient a passive reactor. The West is the spectator, the judge and the jury, of every facet of oriental behavior” (*said109*). For this reason, we can say that Orientalism was built upon mere observations of the Orient not real deep studies or attempts to really understand the culture of Orientals.

### **I.1.2.Orientalist structures and restructures**

In this chapter, Said provides a chronological description of the emergence and development of what he calls “ Modern Orientalism” .Said suggests that modern orientalism (from 19<sup>th</sup> c to 20<sup>th</sup> c) can be found in western depictions of eastern cultures through arts and academia. These depictions are usually picturing the oriental cultures as a threat to western development and civilization. Modern Orientalism led to a shift in European culture as it came to analyze the Orient from different perspectives far from the religious point of view that dominated before the 19<sup>th</sup> century. According to said , modern orientalism is based on accumulations or what he calls “ a systematic accumulation of human beings and territories”; this accumulation led to the reconstruction of the Orient in a way to serve the western goals of securing authority over the East.

Later in the same chapter, Said spots the light on two big names who contributed to the foundation of orientalism as a discipline: Silvester de Sacy and Ernest Renan. Silvester de Sacy according to Said is related to the emergence of modern orientalism because he was the first who collected a set of texts to study the Orient. By so doing that ,Sacy established a number of vital principals among them “chrestomathy” which

means a collection of chosen passages that Sacy used to explain the Orient to the West. Conversely, these passages were modified annotated and manipulated to secure and serve the western authoritative point of view towards the Orient. While Sacy focused on texts, Renan focused on philology most precisely protolanguage or Semitic protolanguage; he created an orientalist philological comparative study. Renan judged Semites to be a subject of analysis in the laboratory unable to produce any sign of civilization. However, Said criticized Renan's orientalism saying that he did not achieve too much since orientalism was from the beginning based on comparative study.

Edward Said then, explains the role of narrative in the construction of Orientalism. Narratives were used to form the Orient in a particular shape so that it suits and serves the west's hegemonic desire, in addition to imposing and sustaining the Eurocentric vision upon the Orient. Said goes further to support this idea by analyzing writings about the Orient that were written by orientalist who actually lived there; he argues that even when living in the Orient, European writers tend to describe what they see using their already existing judgements about the East. Their descriptions were more subjective than objective, and their narratives were faithful to the traditional western opinion about the Orient. In the last section of the second chapter, Said discusses the writings of western travelers or "pilgrims". He clarifies that even travelers accounts were written by people who came to the Orient with preconceived notions and prejudices. They wrote about people and places in their minds, as they perceived them from the west not as they observed and lived with them. These pilgrims were seen as heroes who risked their lives and identity in order to give "a closer image" to the exotic Orient. They had to do that and at the same time to protect themselves from the alluring

oriental culture : “ every European traveler or resident in the orient has to protect himself from its unsettling influences” (said166).

Said concludes this chapter by asserting that by the second half of 19<sup>th</sup> century Orientalizing the orient became the task of institutions and governments not that of individuals. European governments began to issue laws and policies that would guarantee them the total control over the orient in order to secure their benefits. Institutions worked on producing theories and systems of teaching Orientalism, which produced brainwashed generations that believed in their hearts that the Orient is a mere inferior world that is created only to serve them as a superior race.

### **I.1.3.Orientalism now**

Said in his last chapter presents and explains two modes of knowing and representing the orient, latent orientalism and Manifest orientalism:

The distinction I am making is really between an almost unconscious (and certainly an untouchable ) positivity ,which I shall call latent orientalism, and the various stated views about oriental society, languages, literature, history, sociology and so forth which I shall call manifest orientalism. (Said206)

According to the quote, Latent Orientalism can be seen as a group of ideas stored in people’s minds about the Orient. It is the unconscious, unchanging and installed certainty and reality about the core of the Orient or what the Orient is for westerners. Its basic content is built upon biases and prejudices

about the East as being backward, static, inferior to the occident and far from any process of development in any field of life. Conversely, Manifest Orientalism is the conscious ,clear spoken form of latent orientalism . It is all the changes made in knowledge about the Orient, all the information and policies created to examine it. It is the transformation of ideas and thoughts about the Orient into words and actions. Said than draws attention to the Anglo-French colonial powers use of Orientalism to justify and get national support from their countries to colonize and exploit the undeveloped lands to civilize them. To support this idea, Said analyses Kipling's poem "White Man" as a cultural phenomenon that acted as a pushing force for imperial powers particularly the British. He argues that being a white man gave the colonial powers an inner belief and certainty about their superiority and authority over other colored races; they should be the rulers and the saviors of the other inferior races.

Later in this chapter, Said speaks about writings about Orientalism in 20<sup>th</sup> century. Because of the changing opinions about the Orient, these writings separated Orientalism into two parts: passive orientalism which is based on old narrative and active orientalism which is based on new visions and descriptions. However, after the First World War the European hegemony over the Orient became less firm. Also the Orient started to call for independence , this caused a threat to European realm of power ,for that Europe had to find solution to keep the Orient under its control. The solution was to strengthen the cultural hegemony and to keep the minds of Orientals limited and static so that Europe can continue to exploit their lands indirectly. Between the first and the second World Wars ,Orientalism gradually begun

to lose its importance as a field of study because the western domination over the orient became a fact which does not need to be discussed ;however the European empires started to lose their power thus the Orient became a challenge and a threat to westerners . In the last section of chapter three, Said draws attention to the shift from European to American hegemony which he calls Contemporary Orientalism. He studies orientalist influences in American academia, culture and politics. Said focuses on how the Arabs are presented by the Americans through stereotypes. America according to said, continued the role of European powers in keeping the Orient Orientalized.

Said concludes his book by calling for rethinking and reformulating historical events which constructed the wrong knowledge of Orientalism. He also calls for a more objective and critical method of studying the orient. Not to forget giving voice to Orientals to represent themselves, celebrate their diverse cultures, and redefine their identities. Orientalism is not just a regular scholar book ; it is a book for every human who wants to see things as they are not as they should be , it is a book which speaks to hearts before minds.

## **I.2.The Post Colonial Theory**

### **I.2.1.Post-Colonialism (a historical period)**

As a starting point, post-colonialism is the historical period representing the aftermath of western colonialism. After the liberation movements of the mid-20<sup>th</sup> century, many countries around the world became independent especially in Africa and Asia. These decolonizing movements changed the life conditions in the countries that were once

colonized. Nation began to reclaim their identity and nationality and started to govern their countries by themselves.

Post- colonialism is a term used to describe the historical period which started with the end of western colonialism around 1960s-1970s until today. This era is characterized by the struggle of ex-colonized nations to rebuild their countries, rewrite their history, redefine their identities, and reconstruct their devastated nations. This period is also known for the emergence of postcolonial art and literature that investigates the legacy of colonialism in all life facets. Countries were left with large amount of loses in souls and sources , so art in general was used as an instrument to describe the conditions after the departure of the colonizer.

*The Empire Writes Back*(2003) by Bill Ashcroft, Gareth Griffiths and Helen Tiffin is one of the vital books written about the Postcolonial Theory. In their book, they suggest that:

We use the term “post-colonial” however, to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression. (2)

Accordingly, the Post-colonial period starts from the first interaction with colonialism to the present day. This period might have a precise beginning yet it does

not have a precise ending because the effects of colonialism is still until today in action. All cultures which had an experience with colonization whether it is direct or indirect are considered according to the same source a part from the postcolonial world. The Post-colonial period did not came to an end yet because now colonialism takes another forms , indirect and cultural forms ,so what we try to define here is strictly related to geographical occupation. Moreover, nations that were once colonized are still suffering from the effects of colonialism, and the best proof for that is their underdeveloped statues, they still cannot rise from the ashes of the aftermath of colonialism.

## **I.2.2.key concepts related to the dissertation**

### **I.2.2.1.The Postcolonial theory**

The postcolonial theory is a theory or a critique which deals with issues of formerly colonized countries and their peoples. This theory focuses on the literature produced by writers who belong to countries that were once colonized or by writers who belong to the colonizing countries and consider the colonized people their subjects. This theory is heavily build upon concepts of national identity, the otherness, and resistance.

In the *Empire Writes Back*, it is suggested that the Postcolonial Theory emerged as a result of a shortage in European theories in dealing with issues of postcolonial world: “the postcolonial theory emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of postcolonial theory” (11). European theories thus, cannot address properly issues of post-colonial world such as: identity, liberty, trauma, race and history .For this reason a new theory was needed to cover all these new concepts. The post colonial theory is then is exclusively found to address and analyze narratives of nations who had experienced colonialism from the perspective of colonized people not Europeans , the perspective

changed to that of “the other”. The postcolonial theory is formed to help identify and reconstruct the colonized self from a colonized perspective.

### **I.2.2.2. Postcolonial Literature**

The Postcolonial Literature emerged as a counter discourse to the western canon literature that considers all other literatures inferior to it. A counter discourse that rejects all big narratives written by the colonial powers about the colonized nations. Those narratives which wrote the history of oppressed nations from the hegemonic perspective of colonialism. The Postcolonial Literature is a literature of resistance ,it revolves around themes like: cultural differences, identity crisis, celebrating hybridity and multiculturalism ,also the use of marginality as a powerful point for this discourse.

The Postcolonial Literature does not have only a large historical scope but a much larger geographical scope: “So the literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries, India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island Countries, and Sri Lanka are all postcolonial literatures” (The Empire Writes Back, Ashcroft et al 2).

This quote clearly shows that one of the main characteristics of Postcolonial Literature is cultural and linguistic diversity. In addition to that, All types of Postcolonial Literature share one important element which is redefining their identities through rewriting their history from their perspectives not from the colonial one. We conclude that the Postcolonial Literature is a literature of resistance against all forms of cultural domination. It is the literature of the poor, the oppressed, the literature of the

forgotten stories of those who once had no voice. Now their little stories compose the bigger image of the truth about their ex-colonized nations.

### **I.2.2.3.The Subaltern**

The subaltern is a term used in the Postcolonial Theory to refer to the inferior , unvoiced ,weak , lowest groups in a society. The subaltern classes are always under the hegemony of the controlling classes whether these classes are interior (landlords, rich people...) or exterior (colonizer). According to Gayatri Spivak in her essay *Can the Subaltern Speak?* The subaltern are "... men and women among the illiterate peasantry , the tribals ,the lowest strata of the urban subproletariat" (Spivak25). So the subaltern include peasants, workers, and all the marginalized groups in a society . Spivak argues that the first oppressor of these groups is not the colonizer yet it is the group of local elites of the society, she refers to them as "native informants for first world intellectuals interested in the voice of the Other" (Spivak26). Systems of social stratification are the first reason of the appearance of the subaltern groups, with the coming of the colonizer it just doubled the oppression on those classes. Spivak goes further to shed light on the subaltern as a female, which is ranked in the bottom of the subaltern classes. Subaltern women are oppressed not only by the colonizer and the upper classes of their society but also by their own cast precisely by men of their own cast: "if , in the context of colonial production ,the subaltern has no history and cannot speak, the subaltern as a female is even more deeply in shadow"(Spivak28).

### **I.2.2.4.Abrogation**

Abrogation is a term used to describe the way the post-colonial writers use the language of the colonizer as an instrument to fight back the cultural hegemony of colonialism. Bill Ashcroft, Gareth Griffiths and Hellen Tiffin in their book *Post-*

*Colonial Studies: The Key Concepts* (2007) define abrogation as “the rejection by post-colonial writers of a normative concept of correct or standard English” (3). This means that these writers use the language of their colonizer to write about their issues yet this language is not totally correct in terms of grammar, vocabulary, syntax and semantics. They disfigure the language as a way of revolting against the domination of the colonizer and as a weapon to fight back the colonization of minds.

### **I.2.2.5. Appropriation**

A term used to describe the ways in which post-colonial societies take over those aspects of imperial culture, language, forms of writing, film, theater, even modes of thought such as rationalism, logic and analysis – that may be of use to them in articulating their own social and cultural identities. (Ashcroft et al, *Post-colonial Studies: The Key Concepts* 15)

Appropriation is a process of appropriating the cultural aspects of the colonizer by the colonized people. Appropriation comes with a process of manipulation; this manipulation makes the colonial cultural forms unfamiliar to the colonizers themselves because the dominated societies use them as a tool to represent their culture and identity. Language, for instance is appropriated sometimes by using native vocabulary to refer to certain specific cultural aspects instead of translating it. Some writers also create a mixture of English and a native language (Indian for example) to make their form of writing difficult for the colonizers thought it's their language. Appropriation is another form of revolution against the cultural control.

### **I.2.2.6.Hybridity**

Hybridity is a frequent term used in postcolonial theory and it means” the creation of new transcultural forms within the contact zone produced by colonization “(Ashcroft et al, *Post-colonial Studies:The Key Concepts*108). The term was originally used in biology but Homi Bhabha coined the term and used it in a literary context. Bhabha analyses in his works the relation between the colonizer and the colonized and he concludes that they are interrelated because the two cultures are in a continuous interaction (whether this interaction is conscious or not) which led to the birth of third hybrid culture. This latter produced a kind of hybrid society a hybrid language and a hybrid identity.

### **I.2.2.7.Diaspora**

Diaspora is another vital concept in the post colonial theory, the concept is defined in *Post-colonial Studies:The Key Concepts* by Bill Ashcroft et all as follows:“from the Greek meaning “to disperse”. Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions , is a central historical fact of colonization”(61). Diaspora refers to the large displacement of people during the colonial period from their native lands to new strange lands; whether these movements are forcibly or voluntary done, they are considered diasporic movements. There are several kinds of diasporic movements: migrants, slaves or indenture laborers. All these forms resulted in the spread and the reconstruction of many cultures around the world.

### **I.3.Saidian Orientalism and the Postcolonial Theory**

Saidian Orientalism and the Postcolonial Theory are two interrelated concepts on many levels:

The book of Edward Said *Orientalism* is considered the seed which paved the way to the emergence of Postcolonial Theory. The book discussed many concepts which construct the core of Postcolonial Theory such as the concept of otherness and marginality. Both Saidian Orientalism and post colonialism are built on the idea of binary oppositions : East and West, colonizer and colonized, dominating and dominant, superiority and inferiority. In all the levels the post colonial world is always a contradicting world of the West just like the Orient and the Occident.

The Postcolonial Theory came as a continuation to Saidian Orientalism , because what the Postcolonial theory does is responding to the message at the end of the book *Orientalism*. It rereads western literature and rethinks the history that was written by westerners. The Postcolonial Theory revolutionized a new literature of resistance, which rejects all what was written about “the other” and rewrites it by “the other” from “the other’s” perspective. Therefore, the concept of otherness is another common feature between post colonialism and Saidian Orientalism.

Saidian orientalism also calls for revolting against western authorizing perspectives and views about the Orient ,westerners see all Orientals the same ,all of them are inferior, passive, backward, and static. Here comes the Postcolonial Theory to celebrate diversity, multi-culturalism and multi-lingualism of “the other” world ,bringing narratives of minorities to the forefront and neglecting all the western writings which could not and cannot represent them accurately .Postcolonial writers are the ones who are able to depict the colonial experience in a more honest and accurate way.

An important part of the postcolonial theory is dealing with the issue of representation, as mentioned in *Orientalism* westerners felt that they have all the right to represent the oriental nations according to what they perceive or what they wanted them to be, ignoring the right of these nations to speak for themselves. Thus the Postcolonial Theory came to give voice for those who could not represent themselves before, it praised narratives of indigenous oppressed people and gave these literatures a great deal of academic credibility in order to strengthen its value. These native narratives are overcoming the canon literature that fabricated a wrong image about them.

## **Conclusion**

This first chapter was purely theoretical. It mainly tried to line out some essential points related to orientalism and postcolonialism as theories. It dealt with different ideas, which constructed the core of these two concepts. In addition, to defining some key concepts in order to make the theories easy to understand. It also shed the light on the common points between orientalism and postcolonialism and the relation between them. These two theories are actually the guide of human mind to understand the world we live in today and to understand the nature of human relations between nations nowadays. Both of them explain why we arrived into a world that is based on prejudices and stereotypes. If we understand orientalism and postcolonialism we may change our opinion about “others” and we may reach a point of acceptance where we respect all varieties of races and cultures and respect all the liberties of different nations.

Chapter Two:  
Saidian Orientalism in *Sea of Poppies*

## Introduction

Orientalism is that term given to describe the relation between the east and the west. The relation which is built upon binary divisions and oppositions .dichotomies which separate the qualities of each world making them standing always in an opposing position to each other . Edward Said clarifies that Orientalism is based on division and separation; the division is usually done by westerners (being the powerful ones) in order to locate themselves culturally also to shape their identity. The distinction between the west and the east has a long history, yet it has been always based on preconceived notions and prejudices that produced the dichotomy of superiority and inferiority, superiority for the occident and inferiority for the orient . Orientalism also is a discourse that investigates the way the occident and the orient view each other and studies the interaction between them .

This chapter will discuss orientalism in *Sea of Poppies* and track its elements . In this chapter, images of Saidian Orientalism will be provided and discussed along with examples from the novel. The focus will be on the relations between characters in the novel especially western characters and their perspectives about oriental characters. *Sea of Poppies* is rich with examples of Saidian orientalism and the story is full of elements that support Saidian thesis of orientalism. The present chapter will hopefully facilitate the understanding of orientalism and how it works by relying on chosen elements to analyze. The elements that will be the focus of this chapter are: the west vs the East, the knowing better ideology, the white race supremacy and stereotyping the Orient.

## II.1.The West Vs the East

One of the core points of orientalism is the dichotomy of West and East, the distinction that is based on prejudices between the Occident and the Orient is the seed of orientalism. These two worlds are never in equal position ,they always stand against each other , in a relation which is built on the biases of preconceived notions and assumptions ,backed up with the power of domination which the West possess. *Sea of Poppies* provides a multidimensional image of this dichotomy; it shows a vivid image of the contrasting worlds on all the scales of life starting from the simple interaction between people to the big issues of economy and politics.

Because the novel is set during the time of British colonization in India, it is clear in the novel that this colonization has produced a contact zone between the European culture and the Asian culture. This contact zone rises the issue of the clash of cultures between the East and the West. The novel contains many descriptions for the Orient, which is India in this case, and the occident that is represented by Britain. In describing the Orient, the element of exoticism is really powerful; India is pictured as an exotic primitive world that is in the process of civilizing by the representatives of the British Empire. India as all the oriental places is described as a world of virgin nature and deep spirituality ,a world of rich natural resources and very naïve people who do not know how to make good use of their land :

In time, among the legions who came to regard the Ibis as their ancestor, it was accepted that it was the river itself that had granted Deeti the vision: that the image of the Ibis had been transported upstream, like an electric current, the moment the vessel made contact with the sacred waters. This would mean that it happened in the second week of March 1838, for that was when the Ibis dropped anchor off Ganga-Sagar Island, where the holy river debouches into the Bay of Bengal. It was here, while the Ibis waited to take on a pilot to guide her to Calcutta, that Zachary Reid had his first look at India: what he saw was a dense thicket of mangroves, and a mud bank that appeared to be uninhabited until it disgorged its bumboats- a small flotilla of dinghies and canoes, all intent on peddling fruit, fish and vegetables to the newly arrived sailors. (Ghosh 6)

The scene describes the importance of spirituality and visions in the life of Deeti. This idea is usually related and generalized on all peoples of the East; who are usually accused of the exaggerated belief in supernatural signs. The quote also depicts Zachary's first perception of India. The American sailor judged the country to be primitive and its people to be naïve just from the virgin exotic nature of the land.

Relying on the quote above, it is clearly shown that India as all the oriental world is fascinating for westerners its exotic nature, its unfamiliar figure caused a sense of curiosity and astonishment for the westerners, without forgetting the element of spirituality against materiality; the quote demonstrates how much people believe in visions. For instance, while Deeti was bathing in the holy river the ship dropped anchor on the other side of it, so the vision of the schooner was transmitted to Deeti by the river itself and she could draw later an image of the Ibis in her shrine without ever seeing a ship in her life. The quote also refers to the tranquility of the Orient and its static primitive form that is the total contradiction of the Occident.

In a completely different image, the colonial world or the West is depicted in a very different climate. The British Empire established a European world inside India, unlike the naïve image of native India. The European side was materialistic, dynamic and

developed . The British colonizer was very developed in terms of economy and industry thus it was the dominating power that controlled the financial resources of India:

The walls of Ghazipur's opium factory were partially obscured by mango and jackfruit trees but the British flag that flew on top of it was just visible above the foliage as was the steeple of the church in which the factory's overseers prayed. At the factory's ghat on the Ganga, a one-masted pateli barge could be seen, flying the pennant of the English East India Company. It had brought in a shipment of chalan opium, from one of the company's outlying sub-agencies, and was being unloaded by a long line of coolies.( Ghosh4)

The scene describes the big British opium factory in the city of Ghazipur. This building symbolizes the economic and political power of Britain. It also connotes the nature of the West as a materialistic developed world the thing that contradicts with the nature of India as an exotic yet undeveloped country.

According to the quote above, the West is presented as an industrial power which rules the economy of a backward country ; it enjoys the privileges of its natural resources and expensive productions. The mention of the famous East India Company denoted how much the Indian economy was monopolized by the British colonizer. The quote shows a much developed and dynamic Occident in contradiction to a primitive static Orient which is owned and controlled by the West.

## II.2. The “Knowing Better” ideology

The knowing better ideology is an ideology that Said discussed in his book *Orientalism* in order to explain why westerners feel that they have the right to rule over the Orient. Said suggest that since westerners discovered the Orient first , they believe that they know it better than its inhabitants , they claim that they know everything about its geography, its people and its history as a result they are able to rule it . Said also relates this concept to the discourse of knowledge and power; the West is always in a position of power because it knows about the Orient and this knowledge gives it the power to dominate and to keep the East always in a dominated position. The West believes that since it knows the Orient better so it owns it by right and takes its supremacy and the inferiority of the Orient for granted.

Throughout the events of the novel, we see many examples of this concept, Britain is ruling over India based on the knowledge it has about its nature, geography and society. The British exploitation of nature maybe the most clear example , Britain forced the large plantation of poppies on Indian farmers to fulfill its demands of opium production to the point that poppies have taken over the land all across the area and local farmers did not find even a place where to plant crops for their nutrition:

The landscape on the rivers’ shores had changed a great deal since Deeti’s childhood and looking around now, it seemed to her that the Karamnasa ‘s influence had spilled over its banks, spreading its blight far beyond the lands that drew upon its waters: the opium harvest having been recently completed, the plants had been left to wither in the fields, so that the countryside was blanketed with parched remenants. Except for the foliage of a few mango and jackfruit trees, nowhere was anything green to relieve the eye. This, she knew, was what her own fields looked like, and were she at home today , she would have been asking herself what she would eat in the months ahead: where the vegetables? The grains? (Ghosh 188)

This extract describes the landscape of India during the British colonization. The heavy plantation of poppies caused a great damage on the fields. All of them are fully occupied by poppies to the point that there is no place to plant winter crops.

As the quote indicates, Britain knew what was very beneficial for its economy, thus it controlled the agricultural activity of local farmers, the British government forced local farmers to plant only poppies so that it satisfy the needs of the opium trade; it did not think about the natural balance or the crops that people eat. Britain thought that it knows about India's nature more than its people does, but the truth is that it destroyed its balance and caused a huge damage on the land and on the people.

As a colonial power Britain took over trade and economy in India, the opium trade was the source of the riches that supplied the United Kingdom, it was a real treasure for the British. For that, they made sure that the process of the trade would be in their hands and only under their command. In the novel, we see that the opium trade is totally monopolized by British companies and factories because they "know better" how to manage things. Indian landlords are made to pay money for the British in order to invest, or at least this is what they thought. The truth is that the British were using the money to supply their trade and at the end, they take most of the money giving only a tiny percentage for the Indian landlords to keep them controlled. Without knowing how the trade is made and what is the situation with the opium markets; the Indian landlords are kept blind and they care only about the money they receive and ignore all what happens in the market and this is what the British want so that they can enjoy all the privileges of this beneficial trade :

“I see”. This recalled to Neel’s mind his original purpose in hosting this meal, which was to discover whether there was any immediate prospect of a change in his chief creditor’s fortunes. He turned to Mr. Burnham:” there is an improvement, then, in the situation in China?”

Mr. Burnham answered with a shake of his head:” No, Raja Neel Rattan. No truth to tell, the situation had worsened considerably- to the point where there is serious talk of war. Indeed that may well be the reason for the Ibis’s voyage to China.”

“ a war!” said Neel in astonishment “ But I have heard nothing about a war with China.”

“I am sure you haven’t” said Mr. Burnham, with a thin smile “Why indeed should a man like you concern yourself with such matters? You have more than enough to occupy you, I’m sure with all your palaces and zenanas and budgerows.”(Ghosh 73)

This scene is very expressive as it describes how the westerners’ mindset views Easterners. Mr. Burnham is directly mocking Raja Neel Rattan by making him feel inferior; as if the Raja’s mind is not qualified enough to know about politics and big matters such as wars. This dialogue unveils the truth about how the East is perceived as being ignorant and primitive , unlike the West that is knowledgeable and developed

This short dialogue clarifies the concept of knowing better. It shows how westerners consider Orientals as being ignorant and backward people who have a very limited thinking and a very humble knowledge compared to them who are aware of every detail about the Orient. On the contrary, Orientals can be more knowledgeable than westerners think:

“You must not imagine, Sir” he said to Mr. Burnham,” that I am an ignorant native, to be spoken to as a child. If I may say so, your youthful queen has no more loyal subject than myself and none who is more keenly aware of the rights that are enjoyed by people of Britain. Indeed I am thoroughly familiar, I might add, with the writings of Mr. Hume, Mr. Lock and Mr. Hobbes”. (Ghosh81)

This quote is a clear manifestation of the wrongful ideas the West held about the East. In the previous quote we saw how Mr. Burnham mocked the Raja, yet here we see that the reply of the Raja was astonishing of the British businessman. The Indian who was accused of being ignorant and naïve is actually a knowledgeable man who reads the writings of the big philosophers of Britain.

This engraved belief in the minds of the westerners, is what makes them own the power to rule. However, this does not mean that they are right. Orientals have their own culture and way of life that is not respected most of the times by westerners and considered to be static primitive and inactive.

### **II.3.The white race supremacy**

The white race supremacy is another ideology that constructs the core of orientalism. Said in his book *Orientalism* studies this idea through the analysis of Kipling’s poem” white man” ; he concludes that this poem summed up all the ideas concerning the white race supremacy and how it was engraved in the minds of westerners ,said says :

The actual color of their skin set them off dramatically and reassuringly from the sea of natives, but for the Britisher who circulated amongst Indians, Africans or Arabs there was also the certain knowledge that he belonged to, and could draw upon the empirical and spiritual reserves of, a long tradition of executive responsibility towards the colored race.(226)

The mere white color of the westerner's skin made them believe that they are a superior race and this idea was supported and intensified through writings, speeches, and academic settings until it became a way of rising generations which have great pride in their race as white men. The chosen race of god to lead and rule the world, this what westerners believe they are created for, thus they feel responsible on the world and responsible on other races or i.e. the orient. This ideology is the first justification that westerners use in order to justify their deeds in the orient world, to justify colonization, discrimination and exploitation of other lands and other nations.

*Sea of Poppies* is full of illustrations for this element. Characters in the novel are divided into two groups : Europeans and Orientals ; throughout the novel we see that European characters are always depicted in a position of power whereas oriental characters are always depicted in an inferior weak position regardless their social caste because westerners are on the top of the social classes. For instance, the division of jobs in the novel supports the idea of the white race supremacy; Europeans occupy "clean" and important jobs while Indians do all kinds of dirty and hard jobs; the British are accountants, managers and overseers while the Indians are farmers, and workers in the factories who do the hard tasks:

...when her eyes had grown more accustomed to the gloom, she discovered the secret of those circling torsos: they were bare-bodied men, sunk waist-deep in tanks of opium, tramping round and round so often to sludge. Their eyes were vacant, glazed and yet somehow they managed to keep moving, as slow as ants in honey, tramping, treading. When they could move no more, they stay on the edges of the tanks, stirring the dark ooze only with their feet. These seated men had more the look of ghouls than any living thing she had ever seen: their eyes glowed red in the dark and they appeared completely naked, their loincloth-if indeed they had any- being so steeped in the drug as to be indistinguishable from their skin. Almost as frightening were the white overseers who were patrolling the walkways for not only were they coatless and hatless, with their sleeves rolled, but they were also armed with fearsome instruments: metal scoops, glass ladles and long-handled rakes. (Ghosh 62-63)

This extract describes the British exploitation of Indian workers in the Opium factory. The Indian workers are forced to mix the opium using their own body with no consideration of their health. This situation made them look like ghosts not humans for the impact of opium is very harmful. The white overseer enjoy their work because it gives them opportunity to humiliate and disgrace Indians with and without reason.

Indians being an inferior race to the British, are bound only with doing the dirty hard tasks for their masters. They work in inhuman conditions without any consideration to their mental or physical health. The white overseers treat the Indian workers almost like slaves with their instruments that are normally used with animals and not with humans. The quote above is a vivid image of the ugly practices done by the westerners. Under their white clean faces there is a cursed kind of ghosts which are colorless and shapeless. White men for centuries have taken the pride in their skin color to its limits, the white color became a doctrine which is transmitted through generations and all the other races for them are unclean and inferior , they are created to serve and glorify the white men

for that they are treated like “other creatures” not humans. In the novel the skipper said to Zachary “not going to spill no color on my table, even if it’s just a pale shade of yaller” (Ghosh 9); Thus the issue of color is more complicated than we think , for whites it seems that even a pale shade of yellow is considered unacceptable and inferior. The passage below will clarify more the idea of the white race supremacy and how they regard other races:

The suggestion startled Zachary:” D’you mean to use her as a slaver, sir? But have not your English laws outlawed that trade?

“That is true”, Mr. Burnham ,nodded. “Yes indeed they have, Reid. It’s sad but true that there are many who’ll stop at nothing to halt the march of human freedom.”

“Freedom, sir?” said Zachary, wondering if had misheard.

His doubts were quickly put at rest.” Freedom, yes, exactly,” said Mr. Burnham “Isn’t that what the mastery of the white men means for lesser races? As I see it, Reid, the Africa trade was the greatest exercise in freedom since god led the children of Israel out of Egypt. Consider Reid , the situation of a so-called slave in Carolinas –is he not more free than his brethren in Africa ,groaning under the rule of some dark tyrant?”(Ghosh 52).

This dialogue is a clear manifestation of the concept of the white race supremacy. For them ,they believe that ruling over the world is their natural right and all other creatures are found only to serve them . The other races have to be grateful because they enjoy the privilege of being controlled by the white.

Mr. Burnham, a white character in the novel, he is the perfect replica of the west's mindset. This short dialogue shows exactly how the western mind regards other races. Mr. Burnham is deeply convinced that the white men mastery over other races is the best thing they could have, enslaving other races by the whites is a freedom and treating them as inferior creatures is a blessing. All these untrue and unjust ideas are engraved in the minds and characters of every westerner towards all other races. The white race supremacy is the idea that supports the deep division between the West and the East and make the distance between the two worlds limitless.

#### **II.4.Stereotyping the orient**

The West had been always judging the Orient, this judgement is based mostly on prejudices and preconceived notions about the East. The latter is regarded as primitive, static , uncivilized and inferior these negative qualities are associated with the Orient usually without any investigation whether these qualities are true or not . The Orient world contains a huge number of different cultures and several languages, thus framing all the Orient nations in one mold is certainly unjust. In fact, the East is very multicultural and polylingual, diversity is the core of the Orient; however, the West world tends to classify them all in one category, the category of strangers, primitive and inferior. Usually westerners when they meet Orientals, they come with ideas that are already stored in their minds about these strange easterners:

This was Zachary's first experience with these species of sailor. He had thought that lascars were a tribe or nation, like the Cherokee or Sioux: he discovered now that they came from places that were far apart, and had nothing in common, except the Indian Ocean; among them were Chinese and east Africans, Arabs and Malays, Bengalis and Goans, Tamils and Arakanese. They came in groups of ten or fifteen, each with a leader who spoke on their behalf. To break up these groups was impossible; they had to be taken together or not at all, and although they came cheap, they had their own ideas of how much work they would do and how many men would share each job—which seemed to mean that there or four lascars had to be hired for jobs that could well be done by a single able seaman. The captain declared them to be as lazy as a bunch of niggers as he had ever seen, but to Zachary they appeared more ridiculous than anything else. Their costumes, to begin with: their feet were as naked as the day they were born, and many seemed to own no clothing other than a length of cambric to wind around their middle. Some paraded around in drawstringed knickers, while others wore sarongs that flapped around their scrawny legs like petticoats, so that at times the deck looked like the parlor of a honey house. How could a man climb a mast in bare feet, swaddled in a length of cloth like a new born child? No matter that they were as nimble as any seaman he'd ever seen, in still discomfited Zachary to see them in the rigging, hanging like monkeys on ratlines. (Ghosh 8)

The passage above, explains the idea of generalizing and stereotyping the Orient. Zachary an American sailor had some previous thoughts about eastern sailors; he had an already stored image in his head about their looks, their clothing and their characters; however, he discovered that he was very wrong. Zachary thought that lascars are a sort of minority nation who had a common language, religion and clothing; yet the truth was that lascars had nothing in common except the Indian Ocean, they are a group of sailors who came from different places, and each group has its own language and religion. Zachary, as a western character judged them "ridiculous" because they are different and strange to him; and because he is a westerner he saw himself superior to

them, he mocked their costumes and their way of work just because it was different to what he knew about sailors.

This small example shows that stereotyping the Orient is what makes the West misunderstand the East ,because it considers the Orient as one block of one culture and one language ,whereas in reality there is no more divers world than the Orient and its very unjust to keep all these nations under one umbrella.

## Conclusion

The second chapter is the chapter that investigated orientalism in the novel of *Sea of Poppies*. Key elements that constructed the core of orientalism were clarified and explained using examples from the text of the novel. The West vs The East: studying the main differences between the two worlds. The knowing better ideology: the basis of the west's knowledge about the orient that allowed them to rule the orient. The white race supremacy: the westerners' big pride in their race and their doctrine that all other races are inferior. Stereotyping the orient: generalizing the qualities and the characteristics of the orient world with no consideration to each nation apart. All these elements were practically explained by using illustrations, dialogues and passages from the novel. This chapter aimed to simplify the way orientalism works and how it came to control the minds of people, thus it shaped the way the world is divided and the way the world is ruled.

Chapter Three:  
Postcolonialism in *Sea of Poppies*

## Introduction

The Postcolonial Theory as defined in the first chapter is a theory which is concerned with issues of ex-colonized nations after the departure of the colonizer. These nations usually have their own topics and their own issues to talk about different from any previous literary issues. For that, the postcolonial theory was created in order to be able to tackle issues such as. national identity, liberation and human rights. The Postcolonial Theory is concerned with literature written about the colonizer and the indigenous people.

Usually, this literature is written by people from formerly colonized countries and these writers aim to depict the colonial experience from a different perspective. A perspective which is usually neglected but with the creation of this theory it is fully taken into consideration as a solid and accurate perspective.

This last chapter will investigate elements of Postcolonial Theory in the novel of *Sea of Poppies* with illustrations from the text on the novel. The present chapter will discuss the following postcolonial elements: the Subaltern, Abrogation, Appropriation, Hybridity and Diaspora. Each of these elements will be explained practically and will be backed up with examples and passages from the novel.

### III.1. Investigating the notion of the Subaltern in the novel

In the concept of Postcolonial Theory, the subaltern is a term used to refer to the weakest group in the society. The subaltern refers to lowest ranks in a community who are oppressed either by the colonizer or by upper classes of their own society. Furthermore, it also refers to female characters of oppressed casts who are even further oppressed. In *Sea of Poppies* there are several characters who represent the subaltern yet the prominent ones are Kalua and Deeti.

Kalua is a subaltern character in the novel who suffers from oppression in his own society which leads him by the end to escape on the Ibis : " Kalua, the driver of the ox-cart, was a giant of man, but he made no move to help his passenger and was careful to keep his face hidden from him: he was of the leather-workers and Hukam Sing , as a high-caste Rajput, believed that the sight of his face would bode ill for the day ahead" (Ghosh2).

This passage gives us the first glance at the character of Kalua. He is described as a big mysterious man who keeps his face hidden from his passenger. His caste is called leather workers, who are considered as one of the lower classes. Kalua seems to be a mysterious man and his description makes the reader eager to know more about him.

As described in the quote, the Indian society is a society that is divided into social casts and these casts submit to a kind of social codes which regulate and rule the interaction within the classes. Kalua is not allowed to face upper casts and talk to them directly; he should always keep his head hidden and his voice lowered when he interacts with people of higher casts. Touching also is not allowed, though Hukam Sing is a cripple man yet Kalua could not help him to get into the cart; not because he is rude but because he is not allowed to touch people of higher classes, he is an untouchable.

Kalua as a member of the leather-makers caste, is not allowed to live wherever he wants in the city; yet he lives in a specific place where all members of his own caste live. They are untouchables and dirty for that they are kept in a limited place in order not to spread their dirtiness all over the village: “Kalua lived in the Chamar-basti, a cluster of huts inhabited only by people of his caste. To enter the hamlet would have been difficult for Deeti and Kabutri, but fortunately for them, Kalua’s dwelling lay on the periphery, not far from the main road to Ghazipur”(Ghosh35).

Kalua lives on the periphery of the village that is dedicated only to members of the leather makers, this entails that he is not only oppressed by the caste system but also by members of his own social class .Furthermore, he does not even have his own hut yet he lives with his two white oxen in a cattle-pen. Kalua as a subaltern character is pictured as fragile and weak, and because of his huge body and naïve mind, he is treated throughout the novel as an animal and not a human.

Deeti, the female subaltern in the novel is a double oppressed character who suffers from many obstacles in her life. Being a woman in a caste society is not easy ; Deeti’s life is a series of hard work and backbreaking responsibilities. Deeti is not allowed to complain about anything, she cannot complain about doing the hard tasks of the house and the field , she cannot defend her dignity that is been humiliated by her husband and husband’s family.

Deeti is required to act as the society wishes , she must be an obedient wife for her husband and her husband’s family, she mustn’t reply to anything that might bother her, she must be always ready to give more concessions on her rights both to the colonizer and members of her own society.

Being a female subaltern, Deeti could not even defend herself against the act of rapping her on her wedding night by her brother in law. Without knowing Deeti was drugged by her mother in law and her brother in law committed the ugly crime; the only consolation she has is when she prays in her shrine. When her husband was ill and was about to die, Deeti suffered from sexual harassment from her brother in law; he wanted to take advantage from her pitiful situation, she had no money, no land, her husband is about to die and she has a daughter to raise. He offered her money, land, and a house if she would accept to be his mistress for the rest of her life.

Deeti refused his offer and favored to die as a Sati in the funeral of her husband, yet her brother in law did not respect her wish to do the sacred ritual and mocked her:” He drew back a step and his slack mouth curled into a mocking smile: words are cheap, he said. Do you think it’s easy for a worthless woman like you to die as a sati? Have you forgotten that your body ceased to be pure on the day of your wedding?” (Ghosh108).

Deeti is been blamed even for things she didn’t do or she had no will to do, her brother in law reminds her of her rapping as if she wanted that or asked for it. He claims that if he did not do that she would never be a mother because his brother is a disabled man. Deeti considers rapping her as a crime whereas her brother in law and all her husband’s family consider it as an act of blessing.

To this point was Deeti oppressed, she knew about her rapping, she knew that her only daughter was fathered by her brother in law and not her husband, but unfortunately she could not speak she had no place to go and no one to help her; no one would believe her because she is a woman a voiceless weak subaltern.

Surprisingly, with the rolling of the events in the novel, Kalua and Deeti the two subaltern characters revolt against the society and escape its rule. Usually subaltern characters are weak and they do nothing to change their situation, however, in this novel the subaltern characters eventually revolt against society's control and manage to escape and change their situation.

Kalua saved Deeti from the flames of the Sati ritual and took her on his boat down the river. When Deeti awoke, she realized she is still alive, when she became fully aware of the situation; she makes a plan with Kalua to escape on the Ibis to the Mauritius Islands to work as indenture laborers. Eventually, Kalua and Deeti get married and carry on their lives as indenture laborers for their British masters. Thought they still under a controlling force, but it was a kind of freedom for them to escape the burdens and rules of their society.

### **III.2. Abrogation and Appropriation as linguistic tools of resistance**

Abrogation is a term used in Postcolonial Theory to refer to the style of postcolonial writers who refuse to use a fully correct English in their writings. While appropriation refers to the way the colonized people use English in their speaking as if it is something that belongs to them, e.g.: they may add or omit syllabuses from the words or utter them differently, or they may use directly native words to refer to some cultural elements.

Abrogation and appropriation are considered forms of cultural revolution against the colonizer's cultural hegemony. The most special feature of *Sea of Poppies* is its linguistic form, Amitav Ghosh is one of those writers who do not use a fully correct English in his writings. Both terms go hand in hand when it comes to the linguistic

form of a novel, thus our case of study is very rich with examples of abrogation and appropriation.

In *Sea of Poppies*, English is mixed with terms from different Indian dialects to make the dialogues of the characters; the author also used a lot of Indian terms and phrases throughout the novel. In some parts, the novel is very hard to read and understand for English readers, sometimes the reader knows that he is reading English yet he does not understand this kind of English. Here is some examples of abrogation and appropriation from the novel:

As the weight of this responsibility sank in, Zachary sat on the bunk and covered his face. "You don't know the livin' deal of what you askin'", he said "six months back I was nothin' but the ship's carpenter. Lucked out getting to second mate. Forget captain: that's way above my bend. Ain't gon' happen; not by me by, not ever."

"Can do", said Serang Ali, handing him the Dosootie shirt, "by'm'by can do. Malum Zikri plenty smart bugger inside. Can do 'come genl'man"

"What makes you think I can do it anyways?"

"Zikri Malum sabbi tok pukka-talk no?" said Serang Ali. "Hab heard Zikri Malum tok Mistoh Doughty sahib-fashion". (Ghosh34)

This scene describes a dialogue between the American Zachary and the lascar Serang Ali. It is clear that the speech is very fragmented and uneasy to understand. Both characters utter English in a specific way that makes it so strange from the standard English that is known.

As it is clear from the quote English is used in a special way. Whether the character is a westerner or an Indian, their English is uttered differently. For instance, abrogation is clear in the way the speech of Zachary is written the “ing” form is shortened to “in”; words like “living, asking, and nothing” became “livin, askin, and nothin.” “by and by” became “bi me by”.

Serang Ali the Indian sailor appropriates English in his speech and mixes it with Indian for example instead of saying “Mr. Zachary knows very well how to talk properly, no?” he said “Zikri Malum sabbi tok pukka-talk no?”, even the name Zachary becomes for him Zikri.

One of the most interesting ways of speech in the novel is Serang Ali’s lascar dialect; he symbolizes the hybrid lascar dialect which is picked up from the shores of the Indian countries he sails to. His speech pattern is so fragmented and mixed between English and several Indian dialects; he appropriates English and makes his own English that is very far from the usual standard comprehensible English:

Although startled at first, Zachary soon found himself speaking to the Serang with an unaccustomed ease: it was as if his oddly patterned speech had unloosed his own tongue: “Serang Ali, where are you from?” he asked.

“Serang Ali blongi Rohingya- from Arakan side.”

“And where’d you learn that kinda of talk?”

“Afeem ship” came the answer “ china side yankee gen’l’um allo tim tok so fashion. Also mich’man like Malum Zikri”

“I ain no midshipman “Zachary corrected him “signed on as the ship’s carpenter.”

“nevva mind” said the Serang, in an indulgent paternal way “nevva mind, allo same-sem Malum Zikri sun-sun become pukka gen’l’um. So tell no: catchi wife o yet?”

“no” zachary laughed. “n how bout you? Serang ali catchi wife?”

“Serang Ali wife o hab makee die “came the answer “go topside, to hebbin.. by m by serang ali catchi nother piece of wife.” (Ghosh10)

This extract describes the first interaction between Zachary Reid and Serang Ali. The American sailor fell in astonishment the first time he heard the Indian lascar talk. The latter have an awkward way of speaking that needed a lot of focus so that it can be understood.

Serang Ali ‘s English is so appropriated to the point that makes the reader believe no one can speak like that except this character. He surely knows many English words however as it is clear in the previous passage he has no idea about grammar or the pattern of a correct English. Serang Ali cannot learn proper English ,He has no idea how to use verbs and their appropriate conjugations in the suitable places, or how to make a well patterned English sentence, also he mixes his English with several Indian dialects.

Accordingly, abrogation and appropriation are two vital elements in the novel and they may be the most striking ones because using these techniques gave the novel a special atmosphere, a more accurate speech that brings the characters to life as the one reads the novel.

### III.3. the character “Paulette” as the epitome of Hybridity

In the Postcolonial Theory the term Hybridity is used to describe the new cultural forms which were produced within the contact zone between the native and the colonial culture. The interaction between the colonizer’s culture and the colonized culture leads to the birth of a third hybrid culture that is a collection of the two yet it is neither fully one of them.

In *Sea of Poppies*, we see one outstanding character who fully represents the concept of hybridity. Miss Paulette Lambert a French orphan who was born in India is the hybrid character of the novel. Paulette’s mother died in childbirth, she is the daughter of a French businessman, and she was raised by an Indian woman.

Paulette was raised in the Indian fashion, she was fed an Indian food and dressed like Indian girls, and she even acquired the native language of locals when she was a child: “As for Paulette, the first language she learnt was Bengali, and the first solid food she ate was a rice and dal khichri cooked by Jodu’s mother. In the matter of clothing she far preferred saris to pinafores, for shoes she had no patience at all she, choosing rather to roam the Gardens in bare feet like Judo” (Ghosh44).

After the death of her father, Paulette was adopted by Mr. Burnham the English businessman. In the Burnham household, Paulette is forced to behave according to the European fashion which makes her uncomfortable, her whole system was changed:

The candle in Paulette's window was the first to pierce the predawn darkness that surrounded Bethel: of all the residents of the house, master and servant alike, she was always up the earliest and her day usually began with the hiding of the sari she had slept in at night. It was only in the seclusion of her bedroom, sheltered from the prying gaze of the staff, that she dared wear a sari at all: Paulette had discovered that at Bethel, the servants, no less than the masters, held strong views on what was appropriate for Europeans, especially memsahibs. The bearers and khidmutgars sneered when her clothing was not pukka, and they would often ignore her when she spoke to them in Bengali or anything other than the kitchen-Hindusthani that was the language of command in the house. Now, on rising from her bed, she was quick to lock her sari in her trunk: this was the one place where it would be safe from discovery by the procession of servants who would file through to clean the bedroom later in the day, the bed-making bichawanadars, the floor-sweeping farrashes and the commode-cleaning matranees and harry-maids. (Ghosh84)

This scene describes the hybrid situation of Paulette. Though living in a European house, she could not adapt to system of the household. She kept living according to Indian fashion but secretly because she consider it as a disgraceful deed if she does that publicly in front of her hosts.

According to the quote, Paulette is more comfortable with Indian manners than the European ones. However, in the Burnham household she is obliged to act like a proper European starting from the language she speaks to the clothes she wears. She used to speak Bengali in her old house, she prefers using the Indian languages rather than the European ones, though she knows English and French, yet she speaks them occasionally not frequently.

Paulette also prefers to wear a sari and she is not comfortable at all in her European dresses, though she is European and she does not hate that, she likes to look like an

Indian woman. Even the bathing manner she prefers to bathe under running water as she used to do in her old house; she used to bathe in the Hooghly river under fresh pure water, now she is obliged to wash in her European bathroom.

Paulette is an excellent example of hybridity; the girl has a hyphenated identity a mixture of the western culture and the Indian one. Paulette the perfect French figure in the Indian sari knows the suitable situations where and when to act like a European and where and when to act like an Indian; she switches tongues and clothes as the situations requires.

The problem that Paulette faces is that she cannot fully fit in any of the two societies, neither Indians nor European can accept her as one of them. This is because Paulette is neither fully European nor she is fully Indian. She is simply a hybrid mixture of the two; for that, she ends up leaving everything behind her and escaping on the Ibis to the Mauritius Islands; hoping to establish a new life where she can live, as she wants to, as a hybrid Euro Indian unique woman.

#### **III.4.Examining Diaspora through the major characters**

Diaspora is a term related to movements of peoples from their homeland to new lands. These movements are full of feelings of hope, fear and aspiration. Diaspora is a clear element in *Sea of Poppies* the whole events of the novel end up with the big voyage on the Ibis to the Mauritius Islands. The Ibis the ship that becomes the new home for the migrants a place of rebirth ,was once a slave schooner this means that it is a symbol of long hard voyages of humans. The migrants of *Sea of Poppies* abandoned

their homeland and commenced a long journey to the unknown hoping to find a better life in the Mauritius Islands.

Although the migrants on the Ibis are indenture laborers or as they are called in Indian *girmityas* (which means workers on agreement); they all seek to renew their lives when they reach the Mauritius islands. The migrants all had a strong reason that pushed them to peruse this voyage and to accept to be half slaves to the British, rather than to live oppressed in their own homeland.

Deeti and Kalua escaped the firm social system of caste that deprived them from living as normal humans, thus they preferred to be servants to the colonizer rather than to be enslaved by their own society. Paulette the French orphan escaped the life she was living in the Burnham's household to rebuild her own life as she wishes, because she could not stand the very strict and limited European society in India. Zachary Reid came so far from America just to escape the harsh racial discrimination in his land, because he was the son of an American man and a former slave woman, Zachary suffered from racial discrimination which led him to leave his homeland. Although Raja Neel Rattan Halder was taken to the Mauritius Islands as a prisoner for a crime he did not commit; he sees this as an opportunity to free himself from all the big responsibilities he had back home, he is attempting to find a new life for himself as an ordinary man.

The diasporic characters of the novel then all wanted to begin a new life, to do that they had to search for a new identity for themselves. The new identity for these characters started with new names so that they disguise their old identity for safety reasons and for psychological reasons also, none of the characters wanted to remember who he was back home yet they wanted to be known as new persons on the ship.

Deeti and Kalua became Aditi and Maddow Colver. Aditi in the Indian mythology means the woman who was rebirthed and granted a new life by gods. Paulette Lambert, changed her name to Putlishwari or Pugli, she has always felt that she is an Indian more than European so she dropped her old French name and chose proudly to be Indian. Raja Neel Rattan Halder dropped all the titles and chose to be called just Neel. Zachary Reid, his name was changed at the beginning of the novel by Serang Ali into “Malum Zikri” which means “the one who remembers”; as if to remind him of the sufferance he saw in America due to racial discrimination so that he treats his crew equally and prevents the discrimination on his ship.

The diasporic characters with their new identities built a new diasporic society on the Ibis. The society on the ship is classless and casteless, all the members of the ship are “jahaz-bhai” and “jahaz-bahen” i.e. ship brothers and ship sisters; this is the doctrine which ruled the society of the ship:

Not at all the girl replied, in a tone of unalloyed certainty. On a boat of pilgrims, no one can lose caste and everyone is the same: it's like taking a boat to the temple of Jagannath in Puri. From now on, and forever forwards, we will all be ship-siblings ,jahaz bahis and jahazbahens to each other. There'll be no differences between us. (Ghosh 241)

The scene here describes the first time all the migrants interact with each other. From the beginning, they realized that on the ship there is no differentiation between them because they all face the same fate. Furthermore, they knew that each one of them escaped a certain pain from his or her homeland, thus they realized that the better thing to do is to help each other get through the voyage to the unknown safely.

This little diasporic society proves that when humans are free from their social, cultural and religious limitations, they act according to their innate nature; and they see themselves equal, all face the same fate. Members of the society of the Ibis dropped all titles, all the racial differences and the caste classes; they consider themselves all children of the ship, their new world where they can build a society based on justice and equality. This tiny society of the ship is a model to how really human societies should be.

Diaspora is an important element of the novel, the big voyage on the Ibis means a rebirth for the characters on board who seek an opportunity to rebuild their identities and lives. Although all the characters on the ship had bad experiences in their homeland, and they attempt to renew their lives they cannot fully drop their old identities because it is a part of their personality. They all travel with their memories about their lands and families and on the ship, they sometimes try to remember the old days by singing traditional songs, cooking local meals or telling stories about the old lives they left behind.

## Conclusion

This chapter was dedicated to discuss some elements of the postcolonial theory found in the novel of *Sea of Poppies*. These elements were defined, clarified and then backed up with illustrations from texts in the novel. The subaltern was the first element to be discussed. The novel rises the issue of the subaltern consciousness and provided two excellent examples of the subaltern caste: Deeti and Kalua who end up breaking the chains of the caste system and escaping on the Ibis seeking a new life. Next, the two concepts of Abrogation and Appropriation were spotted in the novel; these two concepts were linguistically examined through presenting and analyzing dialogues and speeches of certain characters who perfectly serve the subject. Hybridity was the third point of this chapter, in *Sea of Poppies*, this concept was embodied in the character of the French orphan Paulette Lambert who was born and raised in India, thus she is comfortable with her Indian identity more than the European one. The last concept of the Postcolonial Theory that was discussed was diaspora; *Sea of Poppies* can be seen as a diasporic novel for most of its events take part in the sea on the Ibis. The diasporic characters of the novel succeeded in redefining their identity and rebuilding a new diasporic society which is based on equality and freedom from any social restrictions. These are the most important elements of Postcolonial theory found in the novel, all of them gave the novel its postcolonial print that made it one of the special works of postcolonial theory.

# General Conclusion

## General Conclusion

In recent decades, orientalism and the postcolonial theory emerged to be one of the most subject matters that drew scholars' attention. Many books and theses were written in this field due to its relevant issues for our actual world. On one hand, Saidian Orientalism came to open the door for the human kind to understand the nature of their relation .why there are developed powerful nations and others are undeveloped and weak .why we judge people just by looking at them without sufficient knowledge about their real background. On what basis we classify countries as first world and others as third world. On the other hand, the postcolonial theory came to try to mend the scars of countries that suffered from colonialism once, it is true that they are independent now yet their wounds are deep and new. This theory came to give credit to the literature which tells the story from the other side, the side which is usually neglected, the history which is never heard of.

Lately, the importance of Saidian Orientalism and the Postcolonial theory is manifested in the amount of literary works we see today that discusses many critical issues of the postcolonial world for instance: racial issues, liberty, national identity, history, and memory. Both theories have helped to give this kind of literary works a structure and an academic scope along with academic credit. It is important to realize that before the emergence of the postcolonial literature as a literary genre the world was viewed only from the canonical literature's perspective which is most of the times was written by countries that ruled the world . With that in mind, the postcolonial literature came to break the dominant perspective of the canon, instead it gave new divers perspectives which made us see stories of colonial legacies from a new point of view.

Saidian Orientalism and the Postcolonial Theory were the key to make these literary works as much important as the canonical literary works. Without these two theories, the postcolonial novels and written productions would be with no value and always put on the margin. Yet thanks to them, these works are now an outstanding feature of modern world literature which are worth studying.

Expressively, the work dealt with in this project is regarded by many critics to be one of the most outstanding works of postcolonial literature. *Sea of Poppies* is a novel which rewrites the period of British colonialism in India yet from an Indian perspective. This novel is full of historical key events in the history of India such as : British colonialism and exploitation, the Opium trade , the Opium war and the indenture laborers trade. All these events are presented by the author from the peripheral perspective of his characters, the characters who carry within them the real identity and history of India.

In order to give his characters a vivid image, Amitav Ghosh used concepts of Saidian Orientalism to bring out the distinctions between the colonial power and his country through his characters. The characters in the novel are very diverse there are several European nationalities and Asian ethnicities; these characters represent what Edward Said calls the Occident and the Orient, so we feel this contradiction while we read the novel between the two worlds. Since the novel studied in this project is set during the British colonialism, Amitav Ghosh used elements of the Postcolonial theory in his work such as the concepts of the subaltern and hybridity so that to depict life in India at that time. The postcolonial elements are very prominent in the novel , all the events of the novel are revolving around colonial period and its impact on the nation, the life of people and even on the environment.

Furthermore, after analyzing the novel of *Sea of Poppies* it is proved that Saidian Orientalism and the Postcolonial theory are two interrelated concepts which both serve the same aim that is understanding the human relations in our time. Orientalism and the postcolonial theory are used interchangeably in *Sea of Poppies* the thing that gave this novel a deep humanistic dimension. Both of these notions praise the marginal narrative and brings them to the forefront . *Sea of poppies* is the novel that showed the combination between Saidian Orientalism and the postcolonial theory is very possible.

By all means, the analysis of *Sea of Poppies* proved that this novel surely can be studied from a Saidian orientalist along with poscolonialist perspective. Moreover, the deep examination of the novel showed that the hypotheses set at the beginning of the research are valid.

Additionally, it is important to mention that accomplishing this research was not as manageable as it was first expected. A part of the difficulty was found in the process of finding and collecting relevant documents to the subject of research, the availability of the resource in a suitable way to the title of this research was poor. Studies on the use of Orientalism and the Postcolonial theory as interrelated yet distinctive theories in fiction seemed not to draw the attention of scholars.

The other part of difficulty was a linguistic one, *Sea of Poppies* was not written in full standard English, Indian dialects were heavily used by Amitav Ghosh in his novel. This point was an obstacle while reading the novel because the Indian dialects that were used were an element of distraction from keeping track with the events of the novel also they caused a problem in fully and correctly understanding the text.

It is important to realize that sticking to the subject of the research was not an easy task. Many problematic questions kept showing themselves during the evolution of this

work, if these questions were dealt with in this work it will deviate from its main stream.

Among these questions : Can the novel be studied from a Foucauldian perspective, as far as the concept of power and knowledge is concerned? Can a feminist study be conducted on *Sea of Poppies*, because it contains unique female characters? Answering these questions could be an interesting topic for further researches.

# Appendices

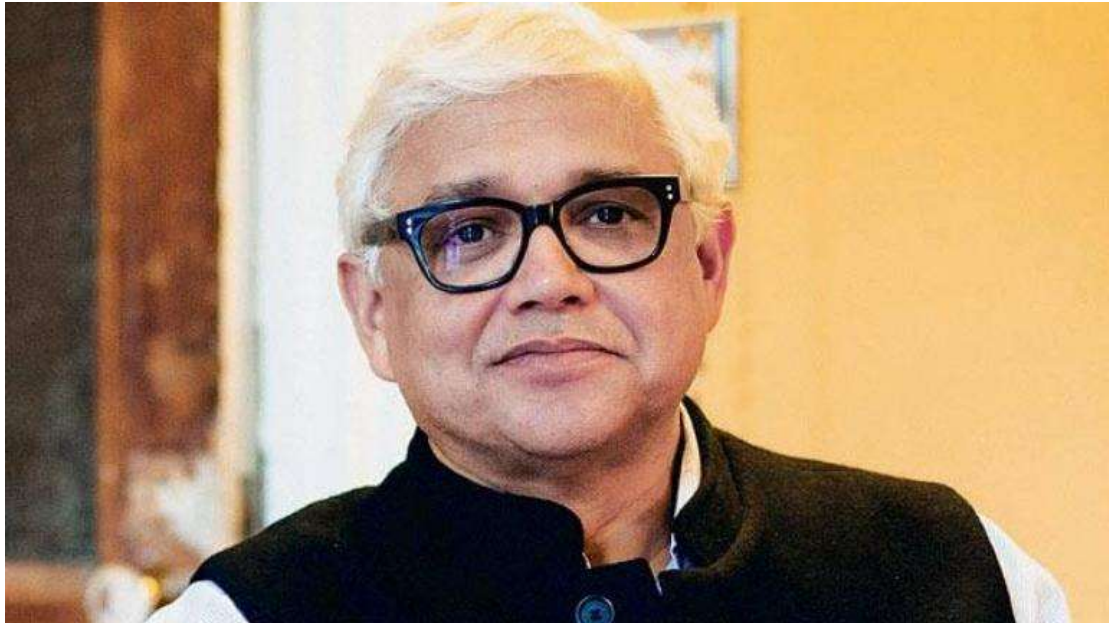
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Appendix 1: Amitav Ghosh born on 11 July 1956.

Amitav Ghosh is a well-known name in contemporary literature. In addition, He is famous for the rich amount of literary production in the genre of historical fiction. Ghosh's novels are most of the time set in southeast India, because it is the area where he grew up , in addition this area is full of constant changes and critical issues which he discussed. The Indian author prefers to discuss several distinctive themes in his writings, he tackles various issues starting from issues related to national identity and race to nature and the climate change. This feature made his writings unexpected and made his readers in a constant process of waiting for what he will write next. Throughout his career, Gosh achieved numerous honorary awards, as for *Sea of Poppies* it was awarded Dan David Prize and was also shortlisted for Man Booker Prize in 2008. The Ibis Trilogy might be his most famous fictional work, a breathtaking saga mixed with a very special narrative skills along with a multicultural group of characters; these elements resulted in a real literary masterpiece which goes back to the years of British colonialism and brings with it a new perspective of the pre-opium war events.

Amitav Ghosh delved also in science fiction genre and produced many works in this genre the most famous one is *The Calcutta Chromosome* (1995). Also, one of his most famous fictional works in *The Glass Palace* (2000) which is a historical novel that sheds light of the devastating British invasion of Burma. Ghosh is also known for his non-fictional works the notable ones are: *In an Antique Land* (1992), *Countdown* (1999) and *the Imam and the Indian* (2002); themes of these works vary from economy, politics and cultural issues.

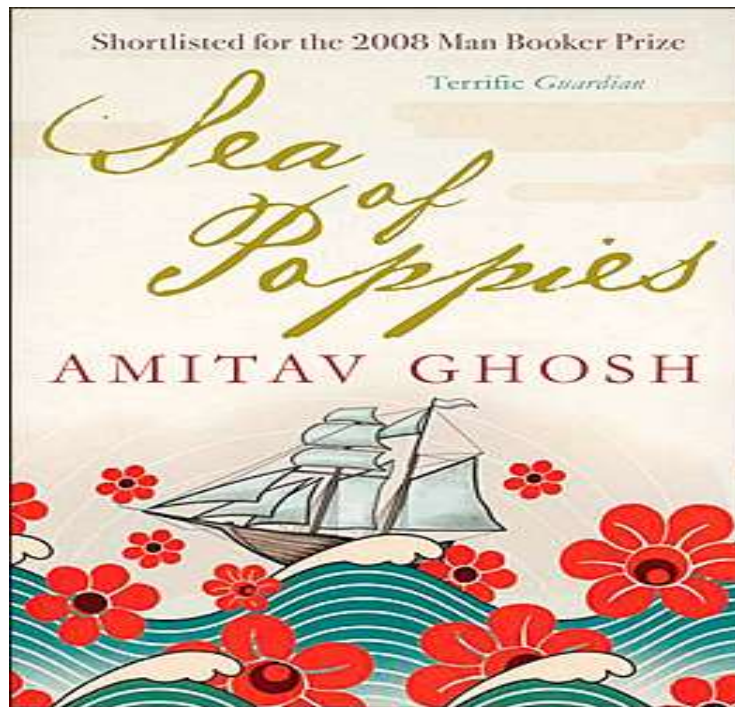


Appendix 2: Edward Wadie Said born on 1 November 1935.

Edward Said is a Palestinian American multitalented artist. He is a political activist, literary critic, academic, musician and a pianist. Said is famous for his bold discussions of critical issues in the Middle East and challenging the western authoritative practices on the eastern world; for that his works and personality gained him as much admirers as critics and detractors. Edward Said had a long and productive career marked by highly controversial events; Said was a man who was the center of attention by scholars in America at his time not only because of his works but also for his character as a person. Said defines himself as “ a man who lived two quite separate lives”, on one hand he was a successful professor at Columbia University and a good American citizen; on the other hand, he was a vivid political activist, a fierce critic of the U.S and Israeli policy in the Middle East. Furthermore, though being Christian, Edward Said dedicated a good deal of his works to defend the Palestinian cause and Islam, in this field he wrote: *The Question of Palestine*(1979) , and his last book *The Politics of Dispossession* (1994) where he heavily criticized western attitude towards the case of Palestine. His book *Orientalism* (1978) is considered his most influential book, this book contains an amalgamation of Said’s scholar ideas and political views. The book

widely influenced humanistic studies about relations between nations and different peoples of the globe, also it influenced heavily postcolonial studies because it contains many key concepts and notions that describes and explains the nature of the interaction between powerful nations and the weak ones, those which compose our world.

Though the life and the career of Edward Said was highly controversial, this means only that he was a very influential and successful scholar. Many scholars discussed his works excessively and provided many critics and credits; this made his works very prominent in the academic field of human studies. After a long fight with Leukemia, Edward Said died on 25<sup>th</sup> of September 2003 leaving behind him a rich heritage of books and different written productions that will surely influence other future studies whether in literature or in politics.



Appendix 3: *Sea of Poppies* 2008.

*Sea of Poppies*, Amitav Ghosh's first novel in his masterpiece The Ibis Trilogy. The novel is set in Bengal and India in the summer prior to the famous Opium war between Britain and China. Amitav Ghosh goes back to that time and brings with him an epic saga that treats a variety of themes: colonialism, identity, diaspora, familial relations, racial and religious issues, and love. Aside from the well-knitted plot and the intriguing narrative style, the most outstanding feature of this novel is the multicultural net of characters that gives the novel a special atmosphere of various cultures that melts together in one stream of events.

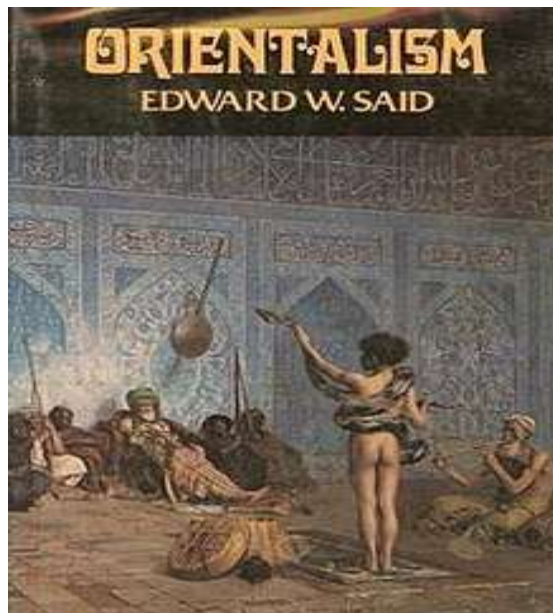
Deeti the female protagonist of the novel, is one of the unique characters of the novel. The story follows up the development of Deeti's character from being a female subaltern oppressed by society and colonialism to a revolutionary woman who breaks all the religious and social laws and escapes on the Ibis seeking a new life in the Mauritius Islands. Zachary Reid also is a vital character in the novel, this American

sailor who is the son of a former slave woman and her master is a very connotative character. Zachary escapes racial discrimination in his homeland and goes to India where he is treated like a white gentleman, and gradually becomes the captain of the Ibis. Throughout the story, we see that though being a western, Zachary is against the practices of the British in India, and feels compassion towards Indian sailors and peasants, in addition to his fascination about the Indian land and culture.

Another unique figure of the novel, Miss Paulette Lambert, a French orphan who was born in India. Paulette was raised in India by an Indian Ayya who took care of her after the death of her mother in childbirth; Paulette was thought since her childhood to talk Indian, she was fed an Indian food and preferred to wear the sari. After the death of her father Paulette was adopted by a British businessman, Mr. Burnham who is strictly fanatic to European traditions and way of life forced Miss Paulette to change her way of life the thing that pushed her to act in front of the Burnham family as a European lady ,yet secretly she goes back to her Indian identity and acts like a proper Indian woman.

These characters and more others compose a strange yet intriguing symphony of human souls. Amitav Ghosh succeeded in portraying different human characters yet proved that once people are free from any sort of limitations they will act according to their pure human nature which rejects any sort of discrimination and differentiation between humans regardless their color, race or religion. The other side of the novel is purely historical fiction, the period of The Opium war in India was a critical one. Amitav Ghosh re-narrates the events from a peripheral perspective , the perspective of the Indian nation. By emphasizing on the horrible exploitation of nature and humans by the British colonialism , the author draws attention to many issues related to that historical period which are usually neglected such as : indenture laborers trade and the

environment's unbalance system that is destroyed by the heavy plantation of poppies. Undoubtedly, the novel is a very interesting work of mind , a multilayered story which can be seen and analyzed from different angles , thus it is a work that opens the doors for a variety of research questions.



Appendix 4: Orientalism 1978.

*Orientalism* is a very influential academic book written by the outstanding scholar Edward Said. This book was the fruit of a long academic researches and studies done by the author in the field of humanities. In this book, Said mixes his political perspectives with his academic results as a literary critic. This book became widely studied and discussed by many critics and resulted in two contradicting point of views: those who consider the book to be a great academic achievement with a rich amount of valuable ideas , and those who consider it a mere reflection of personal political beliefs. Whatever the opinions are, no one can deny the importance of this book and its huge influence on several academic fields. *Orientalism* is a book that chiefly calls for rethinking many ideas that were accepted without a second thought. It opens the eyes of readers on new view of the world, as it investigates the relation between the two blocks of the world the East and the West. Through this book, the reader explores and understands the Western perspective of the Eastern side of the world. The perspective which is authoritative , limited and unjust ; Said provides the readers with deep insights about the West's vision about the East as being always inferior ,backward and static.

Furthermore he investigates how these ideas that dominated the world for long centuries evolved and reached the point of beliefs which are taken for granted with no second thought. *Orientalism* is the book that proves that the wrong ideas that the West holds about the East are the chief reason for the huge cultural and political gap between the western and the eastern cultures. *Orientalism* is a book worth reading and its ideas are worth studying and analyzing , because its content will raise a revolution in the mind of its reader and leads him to be more aware of the big things he takes for granted and makes him see the big picture from a different angle.

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