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**Reimagining the East: Traces of Orientalism and Post-Orientalism in
R.F. Kuang's *Babel: Or the Necessity of Violence* (2022)**

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Dedication

Praise be to Allah, by whose grace good deeds are completed.

This dissertation is dedicated to our cherished family, whose unfailing love and support have served as the cornerstone of our path, helping me to overcome obstacles and joyfully celebrate my accomplishments.

To our dear friends, whose smiles, company, and steadfast presence have brightened even the gloomiest of days and given our lives purpose and warmth.

In ways I could never have predicted, you have enhanced my experiences, driven my enthusiasm, and formed our identity.

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Abstract

The novel *Babel: Or the Necessity of Violence* by R.F. Kuang is a perfect example of how postcolonial literature can be used to examine the topics of colonialism, Orientalism, and resistance as a complex narrative about an alternative 1830s Oxford. This study examines how Kuang deconstructs the notion of Orientalism created by Edward Said by showing a fictional reality in which the British Empire uses the languages of Asia to perform imperial magic. The study will focus on the way the language, translation and magic used in the novel is both an instrument of colonial powers and resistance. Through the textual analysis and with the help of the postcolonial theory, this research will discuss how the novel represents colonial power relations, Orientalist discourse, and how translation contributes to maintaining and undermining colonial authority. The paper concludes that the novel by Kuang is an efficient way of breaking the old Orientalist stereotypes because the author decontextualizes translation as a two-edged tool. Via the magic system of silver-working in the novel, which substantiates the linguistic extraction, the research unveils how the British Empire abuses the Eastern languages in order to sustain its colonial rule. Nevertheless, the disruptive nature of the novel also lies in the fact that the characters such as Robin Swift employ their language talents as means of resisting the colonial oppression, thus subverting the narrative of the empire. The discussion goes on to examining the complicated connection between race and identity, and shows how the version of hybrid identities in the novel undermines the conventional binaries of East and West. The dissertation ends with the conclusion that the piece *Babel* does not only criticize the colonialism, but also provides the rethinking of the resistance and tells that multilingualism and cultural hybridity could be the strong opposing forces to the imperial dominance. Furthermore, the ethical aspects of the resistance and the place of violence in the postcolonial narratives can also be discussed in future in relation to the novel that makes a unique contribution to the development of the historical criticism and the innovative application of the speculative fiction as the means to subvert the colonial remains.

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General Introduction

“To translate is to betray,” translation can be regarded as a language bridge, yet it can also be the ground of power conflict where the viewpoint of the colonized is suppressed by that of the colonizer, Edward Said's *Orientalism* (1978) receives targeted criticism regarding the West's deliberately created Eastern stereotype. The novel of *Babel or the Necessity of Violence* is the story of Robin Swift bred to protect the systems that destroy his native culture. Linguistic superiority of the British Empire is depicted in the novel, yet presented in a two-faceted manner: The theft of idioms printed on bars of silver in order to take control of colonies is on the one hand, and linguistic skills as the method of insurgency on the part of Robin are on the other hand. Postcolonial speculative fiction provides revolutionary new resistance tools against Orientalist narratives, according to the analysis demonstrated through *Babel* by R.F. Kuang, which extends Said's established literary framework. The magic system in the novel is an example of epistemic violence: silver bars crystallized to become evidence of harshly acquired knowledge make a sound, implying the Eastern resources emptied during the Opium Wars. The conflict between colonial brainwashing and anti-imperialistic opposition runs through Robin's split sense of self, which, according to Homi Bhabha, disrupts the concept of a unified "Eastern identity."

Without delving into the issue, the dissertation demonstrates how *Babel* expands post-Orientalist dialogue through its creative description of opposition. The novel utilizes its linguistic approach to explore academic structures that support imperialism while establishing translation as a powerful means of subversion. By examining the required level of violence to dismantle oppressive regimes, Kuang redefines speculative fiction and transforms it into a means for decolonizing stories while rectifying colonial history. The research examines *Babel or the Necessity of Violence* as an essential work in worldwide resistance literature by evaluating its representations of characters alongside its world construction and academic references to colonialism.

The book addresses the persistent Orientalism that Edward Said described as Western systems that build Eastern people into strange, irrational, perpetually subservient entities. The resistance potential of revolutionary speculative narratives to Orientalism remains a neglected area in postcolonial scholarship, although they receive significant scrutiny in historical realist literature.

General Introduction

This dissertation is an exploration of the novel by R.F. Kuang titled *Babel: Or the Necessity of Violence* using postcolonial studies approach, with the themes of colonialism and Orientalism as the focus of the research. This work argues that Kuang fictional Oxford city in the 1830s was used to deconstruct the Orientalism theory by Edward Said because by so doing it exemplifies how the British Empire used Asian languages to quantify the imperial magic. In the novel, language, translation, and magic thus act as a dual system of colonization and resistance at the same time. Through textual analysis, the dissertation explores how colonial power relations were represented in the novel and how translation as an act may strengthen or question how colonial authority might be perpetuated. Finally, the text breaks the traditional Orientalist stereotypes of the text because the translation is described as a two-edge tool. In the story structure, the exploitation of Eastern languages through the upholding of colonial control is also brought to the fore and the characters with more affability like Robin Swift uses their usefulness with languages opposing colonial dominance. This dissertation addresses the complex relationship between the idea of being a racialized subject and identities at the same time as illustrating how the structure of hybridity puts the East West binaries at fear. It also ends up coming to the conclusion that multilingualism and cultural hybridity are some of the powerful elements opposing imperial rule and points out the novel as a place of redefining the resistance in the postcolonial discourse.

The dissertation fundamentally examines how Kuang's speculative reinterpretation of empire, language, and identity challenges the Eurocentric dichotomies that form the basis of Said Orientalism. The problem of this research, therefore, is to what extent does the novel magical framework—anchored in the appropriation and misinterpretation of non-European languages—reflect historical phenomena of cultural commodification and obliteration? In what ways does Robin Swift's hybrid identity, including both colonial academia and his Chinese origin, challenge Orientalist conceptions of the singular other? Additionally, does *Babel's* thematic focus on violent resistance bolster or weaken postcolonial criticisms of agency within repressive frameworks?

The hypotheses argue that *Babel* undermines Orientalism by redefining translation as a dual-edged instrument: a mechanism of imperial control (through silver-bar magic that materializes linguistic appropriation) and a conduit for reclaiming marginalized knowledge systems (via Robin's code-switching and subversive scholarship). It might be hypothesized that Kuang's speculative

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perspective—integrating alternative history with fantasy—facilitates a profound re-evaluation of colonial brutality, portraying resistance not as a moral deficiency but as an essential structural imperative. Focusing on non-Western language and cultural intricacies, the book challenges the simplistic caricatures of Orientalism, advocating for a post-Orientalist perspective in which hybridity and self-representation undermine imperial hierarchies.

Though this study rigorously concentrates on R.F. Kuang's *Babel: Or the Necessity of Violence* (2022), it narrows to three aspects: the novel's thematic critique of Orientalist tropes, its subversive world-building (e.g., the magic system fueled by linguistic exploitation), and its protagonist's identity as a site of colonial contradiction. The study intends to examine how *Babel* reinterprets Orientalist narratives by deconstructing Eurocentric binaries using speculative components such as the silver bars that literalize linguistic extraction, investigate translation's dual role as a colonial weapon (Oxford's monopolization of linguistic knowledge) and anti-colonial resistance (Robin's code-switching and rebellion), and evaluate the novel's contribution to post-Orientalist discourse by giving self-representation, hybrid identities, and systematic critique top priority over exoticized stereotypes. The study emphasizes its relevance in redefining resistance literature for a globalized age by grounding these goals in *Babel*'s combination of fantasy and postcolonial critique.

The research enhances postcolonial speculative fiction scholarship by evaluating Orientalist discourse in R.F. Kuang's *Babel: Or the Necessity of Violence* (2022). Edward Said's Orientalism theory has been prominent in colonial literature scholarship, yet only limited research exists on how speculative storytelling transforms Orientalist criticism when presented to modern readers. This study presents *Babel*'s reversal of Orientalist stereotypes to showcase how the novel completely transforms concepts of empire and language while highlighting resistance that makes it essential to modern postcolonial literary studies. The novel advances literary scholarship by showing how Kuang uses his magic system based on language removal to demonstrate colonial violence that erases cultural knowledge physically. Additionally, *Babel* disrupts post-Orientalist discourse patterns by focusing on its main objectives. It highlights hybrid identities that challenge the traditional dynamic where the East is seen as an object and the West as a subject. By allowing characters like Robin Swift to represent themselves independently, *Babel* breaks post-Orientalist discourse patterns by concentrating on its core objectives, on hybrid identities that challenge the traditional East as an object against the West as a subject dynamic by allowing characters like Robin Swift to represent themselves

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independently. It establishes its individuality regarding post-Orientalist discussions through its focus on characters with combined backgrounds (Robin Swift's split university and ethnic connections) and his ability to control his representation, which breaks down East-West power differentiations. This analysis views translation as a tool for domination and resistance, enriching theory—especially Lawrence Venuti's ideas on linguistic invisibility—by seeing multilingualism as a form of rebellion. It combines postcolonial ideas, speculative fiction, and ethical questions to explore complex ideological conflicts in modern stories. For scholars of global Anglophone literature, the work emphasizes Babel's role in challenging Eurocentric norms by emphasizing non-Western perspectives. Exploring the theme of the necessity of violence ignites discussions about agency in postcolonial resistance, steering clear of simplistic moral labels. Overall, Babel isn't just critiquing empire; it's offering a way to rethink resistance in literature, showing how speculative fiction can challenge historical narratives and enable marginalized voices amid rising global inequality.

This research utilizes primary and modern works in postcolonial studies to evaluate R.F. Kuang's Babel through various theory-based approaches. Through its analysis of Oxford's imperial knowledge production, Babel builds on Edward Said's *Orientalism* (1978) by showcasing how the novel takes down Western representations of the Orient. The framework developed by Said demonstrates how Babel shows the cultural domination practices in academia and how these elements expose existing Orientalist binary systems. Homi Bhabha's concepts of hybridity, mimicry, and ambivalence form an essential framework for understanding Robin Swift's fragmented identity and the book's critiques of Eurocentric subjects. Through his "in-between" space theory, Bhabha illustrates Robin's struggle to integrate Chinese ancestry with colonial training, which shows Babel creates complications regarding the categories of cultural identity and resistance.

Gayatri Spivak introduced her fundamental paper, "Can the Subaltern Speak?" The analysis of epistemic violence in addition to silenced voices, the novel uses this framework to examine non-European language marginalization and speaker elimination in the text. Spivak's critique of Western academia's appropriation of subaltern narratives parallels Babel's portrayal of translation as theft and potential reclamation. In *The Translator's Invisibility* (1995), Lawrence Venuti develops the analysis through his idea that the magic system exploiting untranslatable linguistic nuances of marginalized languages represents the ethical challenges of translation in imperial contexts. Graham Huggan analyzes in his 2001 publication *The Postcolonial Exotic* the

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ways Babel addresses cultural difference and commercialization while examining the extent to which its speculative elements support or strengthen exoticizing practices of non-Western identities. Babel functions as a groundbreaking writer in postcolonial speculative fiction by using its unique language framework to reshape criticism of imperial practices.

In light of what has been discussed, this study adopts textual analysis and postcolonial theory as complementary methods to study R.F. Kuang's *Babel: Or the Necessity of Violence* (2022). The research approach relies primarily on extensive narrative analysis of the text while examining character development alongside language politics to uncover how their components either destroy or affirm Orientalist stereotyping. The fundamental basis of analyzing how the novel illustrates imperial power structures and constructs of knowledge comes from postcolonial theory, especially Edward Said's definition of Orientalism. Characterizing protagonist Robin Swift's fragmented personal identity as per theories of Homi Bhabha forms central elements of cultural marginality analysis in the novel. Through the translation theory (Lawrence Venuti), the methodology examines how the novel's magic system uses silver bars to physically represent the extraction of language and mistranslation's violent impact. This method shows Babel's analysis of translation politics while exposing its dual purpose as a colonial weapon and anti-colonial counterforce. The analysis receives augmentation from Marxist and feminist postcolonial perspectives (Spivak) because they show how race, class, and gender merge during the novel's depiction of knowledge-based violence. Kuang incorporates essential intertextual elements that connect Western academic traditions to Oxford's institutional control and interweaves them with historical references about the Opium Wars. Nevertheless, it uses a double examination to show how its ideological foundation emerges by selectively picking information from colonial records and suppressed cultural narratives. It also includes critical literature about speculative postcolonial fiction and translation methodologies and the postcolonial exotic concept that helps establish Babel's theoretical and literary connections. The interdisciplinary approach of this methodology leads to a complete evaluation of how the novel uses its structural and thematic elements to confront Orientalist discourse and push forward contemporary postcolonial critique by using speculative fiction's distinct capabilities.

Likewise, the present work will be divided into three chapters, The three chapters of this dissertation present an analysis of Babel's treatment of Orientalist ideas along with linguistic colonialism and postcolonial opposition. Through Chapter One: Orientalism Postcolonialism and the Power of Language The dissertation sets up its theoretical structure by uniting Edward Said's

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Orientalism framework with a critique of colonial knowledge systems. Through its magic system based on silver bars energized by translations, *Babel* illustrates the process of pulling Western knowledge from non-Western epistemologies while making Oxford serve as an imperial academic representation. The author uses the Opium Wars as a literary parallel to Kuang's fictional language exploitation to demonstrate how the story reconstructs colonial violence by historical means. The second chapter examines *Babel*'s dualistic linguistic presentation in two ways: through Oxford's dominant control of translated terminology as well as Robin's innovative linguistic use of code-switching when joining rebel forces. By analyzing Lawrence Venuti's translation ethics, the chapter explains how silver-working represents epistemic violence and how multilingualism activates anti-colonial resistance. Also, *Constructing the Other: Orientalism and Racialized Identity* Central to Edward Said's *Orientalism* is the notion of the "Other" a reductive construct through which the West defines itself against a fabricated, inferior East. R.F. Kuang's *Babel: Or the Necessity of Violence* interrogates this binary, exposing how racialized identities are weaponized to sustain imperial hierarchy. In addition, *Resistance and Rewriting: Post-Orientalism and the Role of Violence*, *Babel* displays an extreme revision of resistance methods while analyzing the necessity for systemic violence by Kuang. The chapter uses Homi Bhabha's methodology of hybridity alongside Gayatri Spivak's work with silenced subaltern voices to explore Robin's fragmented identity and rebellious behavior and demonstrates that the novel destroys binary opposites by promoting self-identity and contradictory narrative structures. Postcolonial speculative fiction without *Babel* lacks its unique approach to historical criticism because the novel uses innovative genre conventions alongside linguistic political systems.

**Chapter One: A Theoretical Background on Orientalism, Post
colonialism, and the Power of Language**

Introduction:

Throughout this chapter, research will explore how Orientalism and Postcolonialism relate to each other as well as how interact in terms of language and representation. The chapter starts by explaining the concept of Orientalism and highlighting the ideas propounded by the analysts who have influenced the development of this paradigm, then it shifts to Postcolonialism, introducing its central ideas, most influential thinkers, and core concepts. It also explores the historical and conceptual links between Orientalism and Postcolonialism, showing how Orientalism has anticipated many of the central concerns in Postcolonial studies. Moving on to the exploration of the shared issues that both fields address, such as the politics of power, representations of identity, and strategies for resisting colonialism. A major focus is placed on the Power of Language theory to demonstrate how counter-narratives and linguistic resistance contribute to redefining cultures and overturning the effects of colonialism.

I. Defining Postcolonialism

Postcolonialism is an area of study that combines many disciplines and is primarily concerned with what remains of European colonialism today. According to ScienceDirect, "Postcolonial approaches have provided an important tool in analysing or reconstructing power relations and multiple layers of colonial domination. Such analysis has informed and encouraged several social movements aiming at the emancipation and self-determination of oppressed groups. The term 'postcolonialism' in the literature highlights the historical realities and socio-political challenges that emerged in parts of the world after (post) the end of the colonial era. According to this approach, postcolonialism deals with complex issues related, inter alia, to identity, culture, ethnicity, language, and democracy." Postcolonialism looks at how cultures, politics, and economics were transformed by colonialism. It deals with both the past colonial era and the continued idea of Western superiority that gave reason for oppressing native communities. The main aim of postcolonialism is to examine how imperialism impacts identity and to argue against Western domination. It investigates the journeys of colonisation, slavery, migration, race, and resistance/suppression as they were experienced by people affected by colonialism.

II. postcolonialism principles

Postcolonialism is a multidisciplinary field rooted in cultural and literary studies, primarily focusing on the lasting impacts of modern European colonialism. It focuses on the power, determination, and histories of colonised people and supports perspectives that give them greater attention. These perspectives give a detailed view of what is involved in studying postcolonialism.

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In postcolonial discourse, the centre/margin (periphery) is very important. In the colonial system, there is a division between the centre, held by the coloniser, and the margins, taken by the colonised people. Postcolonial theory wants to break down this division by opposing the way the centre dominates the margin. It is important for postcolonialism to help people present themselves and gain recognition for what matters to them. Also, it wants to prevent colonialism from keeping colonised voices from being heard by allowing them to speak for themselves and question the main ideas set by the colonisers. The principle of identity and hybridity in postcolonialism sees that identities are often formed by the history of colonialism. It supports exploring hybrid identities and meshing cultures while refusing the belief in pure cultures. Hybridity demonstrates how events, interactions with others, and social and political negotiations shape the development of cultural identities over time. Creole languages that use parts of the invaders' language and local dialects and the creation of mixed religious practices with elements of indigenous religion and a newer faith show how hybridity can work. Nevertheless, the subaltern is a term used for marginalised people who rely on the methods and expressions set by those who rule. Postcolonialism puts forth the lived experiences and voices of indigenous populations, colonised groups, and minorities so they can reclaim their cultures and histories. On the other hand, postcolonialists use the concept of mimicry a lot in their theory. It means that colonised people adopt elements of the coloniser's culture, language, and practices but in ways that subvert and challenge colonial power. Copying this way exposes the uncertainty of colonial control and leaves ways for people to challenge it.

In postcolonial societies, language is often used to keep power but also to raise challenges. Colonial powers suppressed indigenous languages while promoting their own. Research in postcolonialism investigates how language helps colonisers and can play a part in rebelling against their control. While a few postcolonial writers avoid the coloniser's language, others

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find ways to express their cultural stories by adopting its language.

III. key theorists

Edward Said, Gayatri Spivak, and Homi Bhabha have contributed majorly to postcolonial studies. Their research reveals important aspects of colonial and imperial powers, the marginalization of subaltern voices, and how people's identities can be complicated after colonialism. What has been found in their studies has influenced ongoing debates about postcolonialism and its link to global power. Edward Said is usually credited with being one of the founders of postcolonial theory. Said's major book *Orientalism* (1978) has a key role in postcolonial scholarship. He said that Orientalism makes the East seem mysterious, emotional, and less developed to justify why the West dominates and colonises. He showed that Western ideas about the East were closely connected to Western political and business needs.

According to Said, his writings examine the differences between the Orient and the Occident, how Orientalism is formed through language, and how knowledge is influenced by power. It became clear from his writing that Western academics and organisations were responsible for shaping the way people viewed the East, and commonly this view justified colonialism and imperialism.

In addition, Gayatri Spivak is famous for being a leading postcolonial theorist and literary critic. *Can the Subaltern Speak?* (1988) is her famous work, as it investigates the muffled voices of those on the edges of colonial and postcolonial accounts. Spivak notes that Western academia takes stories from

marginalised individuals and gives their meaning to them. She points out that subaltern groups face little opportunity to be heard and need us to consider how power affects their representation.

"Strategic essentialism" is the concept introduced by her which says that using a simple and strong

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identity can benefit political opposition.

Another figure, Homi Bhabha has helped to shape the field of post-colonial studies with his research that is largely focused on hybridity, mimicry, and the uncertainty of colonial influence. He discusses in *The Location of Culture* (1994) how subjects of colonisation form their identities using both hybridity and imitation. He maintains that colonial power is defined by inconsistencies and understandable contradictions. Bhabha explains that hybridity means the fusion of various cultures produced by colonization. He points out that mimicry is used as a kind of resistance when colonial subjects copy the coloniser's culture but do so in a way that weakens colonial control. His studies illustrate how cultural identities experienced constant and detailed changes in colonies after independence.

IV. Defining Orientalism:

The term Orientalism is often used in connection with learning Eastern languages, cultures, and religions in the academy. While this study has helped us, it is also seen by many as doing the opposite—taking diverse Eastern societies and boiling them down to basic and fixed ideas.

Orientalism is characterized by how the West has consistently depicted, understood and shaped information about the East (Middle East, Asia and North Africa) to uphold Western authority. It includes various beliefs, strategies and approaches used by the West to understand, represent and influence the people and societies of the East. Edward Said, Orientalism's leading theorist, has played an important part in challenging the West's representation of the East. According to him "Orientalism is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most importantly) 'the Occident.'" Thus, Orientalism is a Western style

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for dominating, restructuring, and having authority over the Orient." This view is based on the idea that the Oriental world is basically something entirely different from the Occidental world. Such a difference is often explained by showing Europe in a better and more advanced light than the East, which is instead portrayed as "exotic" or "irrational." Epistemologically, Orientalism means the ways that ideas about the East are developed and communicated. Because Western research and media have shaped this knowledge most, it is common for there to be bias and stereotypes about Eastern cultures. By introducing this difference, the West is being made the standard, leaving Eastern perspectives and life experiences often pushed to the side. The goal of Orientalism is to allow the West to dominate the East. This perception of East as backward let the West broaden its control in other regions and affects how today's global relations operate.

V. Orientalism Principles

The way the East has been seen, described and controlled by the West is greatly influenced by Orientalism. It is important to look at the main theories formulated by Edward W. Said, Gayatri Spivak and Homi Bhabha to understand the full impact of Orientalism. They have given valuable insights into how Orientalism works as a means for shaping power, ideas and images.

Edward W. Said's book *Orientalism* (1978) explored the ways in which Orientalism places the East below the West to justify control and domination by the West. Said pointed out that knowledge about the East is shaped and controlled by Western centers of power for their own benefit.

In *Can the Subaltern Speak?* (1988), Gayatri Spivak examined how the voices of marginalized people are excluded in Orientalist literature. She mentioned the term epistemic violence which highlights the problem of Western scholars adopting stories from colonized nations in ways that hide the true voices of those people.

In his book *The Location of Culture* (1994), Homi Bhabha looked at how colonial relationships included both hybridity and mimicry. He explained how colonial subjects cope with who they are by sometimes copying and sometimes challenging the power of the colonizers.

All of theorists together offer an up-to-date approach for understanding the main concepts of Orientalism. They explain how power, knowledge and symbols have affected interactions between Eastern and Western countries. Research will explore the significance of every principle and how they affect Orientalism and current world affairs in the upcoming sections.

First of all, in Said's view, binary oppositions mean that the ideas of Orientalism rely on opposing the Orient and the Occident. Traditionally, the East is shown as less rational, traditional, and exciting compared to the West, which is viewed as more logical, advanced, and top-ranked. Using this false dichotomy, people justify why the West rules over the East. In Orientalism, Said

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explains: "Orientalism represents an approach by the West to control, reorder and govern over the Orient." Furthermore, discursive formation, Rather than being only a collection of ideas, Orientalism serves as an exploration of other cultures, presented through texts, paintings, teaching, and politics. This debate regularly creates and spreads information about the East to serve the interests of the West. It guides discussion, written expression, and feelings about the East in Western communities. Sadly, Said notes that it was not until 1312 that mediaeval universities started teaching Arabic, Greek, and Hebrew, giving rise to the field of Orientalism. Still, the idea that the East and West are irreconcilable, that the West feared the East, and that the West looked to control the East originated in ancient Greece. They spread easily among scientists for many years but were developed seriously only in the late 18th century. Additionally, the power of knowledge: The West controls and creates knowledge about the East, working as a means to maintain power. Historically, experts in the West have been the ones to define and portray the East as they aimed to justify colonialism and imperialism. Said points out that most accounts by Western writers about the Orient are based on false, fictional ideas of the East. The fact that European colonial authority suppressed knowledge among Eastern civilisations overshadows the objectivity of even the most culturally sensitive and informed Orientalists. On the other hand, the subaltern voice in her main argument is that Orientalist powers silenced subaltern voices. In *Can the Subaltern Speak?*, she examines whether minorities are able to explain their own stories in the context of Western concepts. She believes that Western researchers and organisations tend to control the stories of subalterns, making it difficult for their voices to be fully heard. For Spivak, "since the subaltern has no history and no voice, a female subaltern is almost entirely hidden in history and society." as well as *Epistemic Violence*: Spivak draws attention to the harm done when Western academics claim and modify the accounts of those from the margins.

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Because of this violence, genuine voices are quieted and Western power is reinforced. She argues that, in the West, academic frameworks tend to transfer silencing and misinterpretation onto the subaltern's voice. But also, hybridity according to Bhabha describes how cultures can mix and merge in what he calls hybridity. The writer says in *The Location of Culture* that subjects in colonies combine their culture with foreign influences, resulting in distinctive and complex personalities. Hybridity undermines the idea of a culture being unchanged and reveals that cultural identities change over time.

Moreover, mimicry, according to Bhabha, is used as a way to resist. Colonial subjects often take on the way the colonisers live, though they often do so in ways that go against and confront the colonisers. By copying others, scholars show how colonial authority could be shaky and how it gave ways for people to resist.

Additionally, ambivalence linked to Bhabha is that colonial power is full of opposing meanings. While colonialism tries to make colonisers and colonised very different, these lines are often crossed, allowing for struggles and finding common ground. He claims that colonial power contains paradoxes and uncertainties that do not make it one-side.

VI. Key theorists

To understand Orientalism, it's necessary to review the views of some theorists who studied it. In his book *Orientalism*, Edward Said showed that the "exotic-inferior" view of the East created by the West allowed the West to dominate. Homi Bhabha contributed to Said's work by suggesting that colonial subjects mixed cultural elements and adopted certain ways to remain subversive while managing their different identities. At the same time, Gayatri Spivak examined the topic by arguing that it is difficult for underrepresented groups to be heard within the guidelines set by Western scholars. This set of theorists allows us to study different sides of historical, cultural, and political Orientalism. They address the imbalance in representation and also bring attention to how those who suffer from Orientalist writing have responded with their actions. In this part, the research will focus on what they wrote and how their ideas are linked to gain more insight into Orientalism.

Edward W. Said "The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, extraordinary experiences." Said points out in this quote from *Orientalism* that Europeans have given the East an image of romanticness and mystery in their writings. The process of construction is far from neutral or innocent since it is connected to power struggles. When the West paints the East as mysterious and filled with strange customs, it earns reasons to assert its dominance. The Orient is seen as a place where Western dreams or fears are placed, not as somewhere real with real people in it.

With this invention, the Orient gives the West a reason to believe it should intervene in Eastern societies through various methods. According to Homi Bhabha, "The 'other' is not just a passive victim of representation but is actively involved in the construction of identity through processes of hybridity and mimicry." Homi Bhabha follows Said by examining how subjects of the colonies adapt and form their identities under colonialism. Bhabha uses ideas such as hybridity and mimicry to

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demonstrate that the relationship between the colonizer and the colonized is two-sided. People living under colonialism were influenced by both their languages and ways of life and by the ways introduced by the colonizers. It describes how colonial subjects try to act or speak like the colonizer, only to oppose and reverse the influence of colonial power. According to Bhabha, the “other” is not just vulnerable but also helps define themselves and challenges the ideas of colonial rulers. It goes against the idea held by some scholars that Asia is always the same and unchanging.

Moving on to "Can the subaltern speak?" One of the most famous works by Gayatri Spivak is her influential article titled "Can the Subaltern Speak?" Spivak argues in this work that Western academia often suppresses the voices of those on the margins. The quote asks if people on the margins (the subaltern) can present their accounts and opinions alongside the major debates. Spivak claims that Western scholars and institutions can alter the true words or experiences of the subalterns. By wondering if the subaltern can express themselves, the feminist approach highlights their unique experiences. He emphasizes that the impact of power prevents minority groups from speaking for themselves and stresses the need to provide space where they can be heard. Analyzing such writings sheds light on how Orientalists paint the East and silence those who dwell there.

VII. Orientalism as a precursor to Postcolonial studies:

Edward Said's Orientalism has been a cornerstone of postcolonial studies. His work has laid the foundation for understanding the complex relationship between the East and the West and has significantly influenced the development of postcolonial discourse.

Edward Said holds significant cultural and intellectual importance across various disciplines, such as anthropology, art history, and studies of postcolonial discourse. Postcolonial literature exists largely because of Said's influence, although Frantz Fanon previously championed it with books like *The Wretched of the Earth*, which covered the experiences of colonised people and how colonisation changed their culture and politics. Still, Said's contribution to postcolonial studies was mainly due to his critical and intellectual approaches. Said argued in *Orientalism* against the Western image of the East as a mysterious, undeveloped, and often misrepresented place. It formed the base for many advances in what became known as postcolonial studies. Said saw Orientalism as serving to strengthen colonial power and generate an unfair image of the West that justified keeping the East down. In *Culture and Imperialism*, Said continued to discuss imperialism's effect on non-Western cultures and how European literature and the arts affected the thoughts of those living under colonialism. The main points of Said's work are breaking down colonial narratives to show how the West justified its power in colonies, unveiling how Western culture was forced on these places, and pointing out the benefits of cultural criticism in opposing colonialism and hegemony that Western writers made the West's image of others and these images were used to justify and support colonial efforts.

To understand the theory of Orientalism as a precursor to postcolonialism, the research should tackle its influence on postcolonial studies. Edward W. Said's *Orientalism* forms the basis for all

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postcolonial studies. A lot of today's research in this field grew around the point that, when published in 1978, Said exposed the Orientalist approach and how it helped the West to keep its dominance. In her volumes of letters from her time in colonial India, Emily Eden writes about meeting and observing the colonial "other".

In postcolonial criticism, Edward Said, Gayatri Chakravorty Spivak, and Homi K. Bhabha are regarded as key figures. the "three sages". Said's work has been praised by both Spivak and Bhabha. Postcolonial studies have been significantly shaped by the concept of Orientalism.

Many associated writings and materials have been created, and postcolonial studies cite it as a primary source. The book shows how the West has built its understanding of the East based on the ideas it creates. From the 19th century onwards, the East has been known through typical and repeated descriptions that Europe's colonial powers later used for their interests. It is about how the West, as the dominant, self-pronounced authority, is shown as defining and changing the weak, voiceless, and silent East. This conversation about the East has involved many Western scholars and writers, both those who built the idea and those who misrepresented it.

VIII. Shared concerns between Orientalism and Postcolonialism: power relations, representation, and resistance

Orientalism and postcolonialism share several key concerns that form the basis of their theoretical frameworks and critical analyses, particularly about power relations, representation, and resistance.

The Role of Power in the Study of Orientalism, Edward Said's book *Orientalism*, is central to the study of postcolonialism. It examines how the West has often perceived the East as less significant in supporting rules governing other nations. It examines how the West has often perceived the East as less significant in supporting rules governing other nations. For Said, *Orientalism* works as a different way to represent cultures, seen through various fields such as literature, art, and academia. Such a representation system is connected to power struggles, helping to justify Western influence in the East. According to Said, the West has dominated and created an image of the East through the enterprise of producing Orient-related knowledge. This information supports the notion that Western societies are superior to others and can extract resources from colonies. However, "Power and Knowledge in the Era of Postcolonialism" consistently critiques how power influences relationships. It considers ways in which colonial influence is still felt today through neocolonialism and globalisation. Postcolonial scholars Homi Bhabha and Gayatri Spivak investigate the different ways power is questioned and challenged during the postcolonial era. To explain the complicated changes in cultural identities during colonial and postcolonial times, Bhabha talks about "hybridity".

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According to him, colonial power has puzzling qualities, giving opportunities for challenging and bargaining with the colonisers. In Orientalism, representation is a major topic. Reporting on the East from the West is the foundation of Orientalism. According to Said, Eastern nations are usually portrayed by the West as strange, mysterious, and nonsensical. The way women are shown in entertainment is related to matters of political and economic interest. Said describes the East as a stage for Westerners to play out their stories about it. In this, the stage play works to reduce and silence the voice of the East, as the West dictates and moulds how the East is known and seen. Identity in Postcolonialism examines how colonial powers have formed and shared images of the people and cultures they ruled. It highlights the need for individuals to present themselves and for people on the edge of society to be represented more loudly. Some postcolonial scholars, such as Spivak, focus on how the voices of those lower-class people are often ignored in colonial and postcolonial writings. In her essay *Can the Subaltern Speak?*, Spivak analyses whether marginalised individuals can clearly explain their lives in the stories produced by the West. She says that often, the true experiences of the subaltern are changed or suppressed because Western scholars and organisations use and distort their stories.

Orientalism being contested, Said points out problems with Western portrayals of the East and asks people in the East to stand up against them. He says that resistance means challenging existing opinions about the Orient and offering a richer and more accurate picture of who is living there.

Said highlights the value of "writing back" to the West so that marginalised people can tell their stories and challenge what big power tells them. It uses both mental and cultural approaches to take down Orientalist images and affirm the autonomy of the East. Formations of

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resistance are central to postcolonialism; it studies the ways in which colonised people resisted both colonial and neocolonial authorities. It looks at the ways in which cultural, literary, and political tools are used to counter and reframe main stories. He suggests that imitating the coloniser's culture by mimicry was one way for the colonised to undermine the influence of the coloniser. By copying the ways of colonisers, actors show how unstable colonial power is and make space for resistance. Sometimes, postcolonial literature stands as a tool for those fighting against Western ideas and gives space to groups that are normally excluded.

IX. The Power of Language and Multilingualism

"The Power of Language" explores the role and influence of language in shaping power relations, identity construction, and social reality. In literary studies, words are used to communicate and form, maintain, or question power distribution. Language observation in literature helps discover more about how power works and how marginal groups withstand suppression. Due to this theory, we can see and interpret the ways language and power work together in society. Language and Relations of Power Language allows people to establish and sustain relations of power. According to Foucault, power is present in language because language helps shape discourse. There are cases when groups use language to make their authority look legitimate and to rule over others. While colonial countries used language to describe colonised people as both inferior and backward to justify their control of the colonies. Edward Said points out that Western academics and organisations used words to develop a common stereotype of the East, helping maintain European power over that region.

X. Counter-narratives and linguistic resistance in challenging colonial legacies

A key part of postcolonial studies and critical language theory is to push back against the powerful stories and to reform the language used by those who faced oppression in history. They stand as tools for challenging leaders by underlining that they tell stories, thus possessing a strong identity. While supporting marginalised groups by telling their stories, counter-narratives also help to share their unique ideas and ways of thinking, allowing their true lives to be expressed within these narratives. However, counter-narratives significantly help to oppose and

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challenge the main ideas in society and disrupt the major beliefs that are often accepted. They provide an opportunity for minority voices to speak out, which helps break up the pattern of stories based on legacy culture that floods the field. When sharing their stories, people involved in counter-narratives highlight the problems with current systems and defend equal rights. Moreover, the term linguistic resistance means standing up to major authorities through language. Marginalised groups use different methods of language to display who they are, articulate their needs and fight against injustices. Alternating between two or more languages or dialects in your speech or writing is what we call code-switching. For example, a bilingual person could express their identity or resist blending in with another language group by switching back and forth between languages. So, using both languages shows a kind of linguistic resistance to the leading language in the community.

XI. Role of language in reshaping identity:

Language plays a pivotal role in shaping identity and challenging colonial legacies. Language plays a crucial role in conveying culture and traditions, which is essential to our identity.. It holds the group's shared values, beliefs, and historical memories all in one place. Thanks to language, individuals connect with their culture and help share it with succeeding generations. In fact, words, sayings, and traditions in a language can communicate its culture and pass on values from people to others. Language helps determine the way people see themselves. It claims that language has a strong influence on the way people think and organise ideas. Because different languages are structured differently, speak diverse words, and use different idioms, people often

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interpret the world diversely. Being surrounded by fine terms for colours, as some languages are, may result in people grouping and seeing colors differently. The way someone uses language helps shape their self-image and their view of everything around them, making language an important part of who they are. If Indigenous languages are revived and valued, colonised people can maintain their cultural heritage and keep their language from being overtaken. Language revitalisation programmes are important for saving culture and making marginalised communities feel more connected to their past and present. Many postcolonial writers use words and structures from local languages to define their cultures and put up resistance against colonialism.

Conclusion

In light of what has been said, this chapter aims to carefully analyse Orientalism and postcolonialism, discuss the main ideas they share, look at some important theorists, and specifically address language. *Origins of Orientalism* by Edward Said is a key work in postcolonial studies since it examines the ways the West came to see the East as lesser so it could justify controlling other countries. Following Said, some experts, including Homi Bhabha and Gayatri Spivak, added hybridity, mimicry, and epistemic violence to examine how representations of power work in colonial history. The chapter explains that both Orientalism and postcolonialism often focus on the way social power is portrayed and how people respond to those representations.

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Both disciplines demonstrate how Western views of the East have shaped its representation and how those on the periphery have dealt with these views. The main point in this chapter is the "Power of Language" theory which explains how language shapes our sense of identity and power, as well as how society is organised, besides letting us communicate, language is also used to build power and challenge it.

The chapter addresses how rulers in colonies often controlled the language and how people at the margins stood up to these practices. sharing new stories and using different words, these groups can maintain who they are and contest the existing system. The chapter briefly examines the role of language and the connection between Orientalism and postcolonialism. The research explains key theories and how language displays inequality to explain how these centers try to change colonial practices and help those who have suffered.

**Chapter two: Exploring The Empire of Words: Translation and
Linguistic Control in Babel**

Introduction:

Power and identity, as well as the means to resist, have always been accompanied by language. Concerning the work of R.F. Kuang, “The Empire of Words” discourse in Babel shows language instrumentation as a facet of imperialism and cultural supremacy dominion. This chapter focuses on the details of translation and language exploitation alongside their functions in Orientalism and racialized identity. We study how translation works for the imperial sides, taking over control through the exploitation of culture in language, and construction of power through the control of colonial subjects as exploitation of language by power enables control systems through violence colonial domination enables clearer interpretation of the intricate balance of language and control of dominate the language. This chapter further investigates the racialized identity formation and sustainment through Orientalism, where Edward Said’s Orientalism exposes unmade binaries that have been used to silence and constrain the East. Race combination with identity is mainly examined to show how these ideas surfaced and became tools of a more complex set of power relations. Finally, the focus shifts to resistance and rewriting where post-Orientalist viewpoints are discussed as emerging from the impact of imperialism for how they undermine imperialism narratives.

I. The Empire of Words: Translation and Linguistic Control

In *Babel*, the metaphor of the “Empire of Words” is a telling metaphor of the way in which language allows for imperial control. In some ways the British Empire dominates colonized peoples through the translation and linguistic exploitation mechanisms: by simplifying their culture into stereotypes and commodifying their linguistic heritage. Kuang’s novel critiques of Orientalism and linguistic imperialism expose how language matters. Through this examination of these themes, we are able to contextualise both the work of language for its title of a weapon of domination as well as for its role as a site of resistance within an unequal transaction between a coloniser and its more potent doppelganger, the colonized

II. Analyzing the realm of Language

The 'Empire of Words' represents in *Babel* the great power and control offered through language. It’s an alternative 19th-century Oxford where the study of foreign languages and translation is not just an academic exercise—it’s a way of keeping the empire together by insisting that the colonised had arrived too late. In this thesis, I argue that the British Empire used its control of translation and linguistic knowledge to dominate and exploit peoples in the colonies. “Empire of Words” refers to language as being the vehicle of imperialism: words and their meanings used to weaponize the means of oppression that perpetuate hierarchical power structures.

From the archive, Kuang mentioned in the novel "Every language is complex in its own way. Latin just happens to work its complexity into the shape of the word. Its morphological richness is an asset, not an obstacle." (p. 114) illustrates how the British Empire expropriates and misinterprets, the languages of colonised nations” to their ends of maintaining their power over those nations. The scholars at Oxford, steeped in Orientalist ways of thinking reduce Eastern cultures to simple, exoticized stereotypes. Linguistic colonisation in this process means strapping the colonised peoples of his/her cultural agency and thereby the empire can control the identities and redefine them. Thus, the ‘Empire of Words’, is nothing short of a metaphor for the wider colonial project, in which language is a means not simply of communication but one of subjugation. At the same time, the magic system of the novel also expands this power dynamic of language. Babel is not neutral; translation in Babel is deeply political. It revolves around extractive and redistributive linguistic knowledge which the British Empire had a monopoly over. The empire controls how the cultures of Eastern languages are translated and therefore portrayed and articulated. While it is controlled in academics, linguistic preponderance also lends control in political and economic spheres by maintaining the empire’s power over the colonies. Babel’s magic of translation comes from ‘silverworking’ in which translators break off subtle fragments of the Eastern languages and write them onto silver bars to tap the power of their magic. This is all a process that mirrors how colonies.

III. Translation as a Mechanism of Imperial Control

Translation in *Babel* is not simply a linguistic activity, but a political one and is bound up intimately with imperial power. In a variety of ways, translation is used by British Empire to authorise and implement colonial dominance. Trained in Orientalist traditions, Oxford scholars reduce Eastern languages to ridiculously sanitised stereotypes and create a story of Western superiority to rationalise colonial expansion and exploitation. The novel's magic system bakes all of this right into its mechanics. There emerges a magic of meaning connecting the bars; silver bars inscribed with 'match-pair words' in each of the languages bridge the gap between the languages, with magic effects exploding off of the bars. In the British Empire, translation is the means by which linguistic resources are extracted from colonised nations, as well as the fabrication of imperial power. The encroachment of such translations serves for the empire as a way to assert authority over the colonised peoples as they appropriate and control a people's linguistic and cultural heritage. Translation in the novel is a very political practice. Translation is monopolised by the British Empire which prescribes how Eastern languages should be represented and understood. It is exercised beyond academia, also into the political and economic spheres, when the empire's language dominance keeps the colonies in subjection. It makes clear how translation is used to fuel Orientalist stereotypes, with scholars at Oxford misconstruing and perverting Eastern languages to tell a story of Western supremacy. It justifies colonial rule along with control of Eastern societies as being taken by the empire.

Besides, the novel also reveals the exploitative aspect of translation. In the words of scholars at Oxford who translate Eastern languages, mastery of such languages gives them prestige and power. But their work also reinforces the empire's control over these languages as well as the cultures they represent. Empire valued linguistic characters like Robin Swift, who were fluent in multiple languages, but used them only as appliances. To further the imperial goals Eastern languages are exploited while their cultural identities are marginalised and suppressed. As a result of this exploitation, the human cost of linguistic imperialism is made even more obvious; the exploitation displays people as being only useful for the furtherance of the imperial project.

IV. Translation as a Site of Power Struggle

“All translation is inherently political. You're choosing whose stories are told, whose voices are heard, and what ideas are allowed to cross borders.” This quote directly responds to the notion that translation isn't neutral — it mirrors and upholds systems of power. In *Babel*, the magical network of silver-working literalizes this network of exchange by revealing how translation feeds the British Empire's dominion over its colonies. Through translation, power is conveyed as well as contested.

Translation functions as a fraught site of power struggle in *Babel* by R.F. Kuang, but also the stakes that undergird colonialism and resistance more broadly. The novel's system of magic, the silver-work, uses the colonial exploitation of language and culture to illustrate the magic system's power as metaphor. Translationists cut up Eastern languages into linguistic shards and force them into inscriptions on silver bars to focus their magical distance. Such a process replicates the extraction of colonial resources, where the material and intellectual wealth of colonized people is harnessed, and commodified. The British Empire capitalizes on the translation as a coin used to 'colonize' the world. Through its regulation of the translation of Eastern languages, the empire defines what can and what cannot be said about Eastern cultures, further establishing its power over such societies. Like Robin Swift, emphasize their dual function. As a polyglot, there is no doubt about Robin's value in linguistic terms and yet he is depicted as a mere instrument, an expendable resource of the empire. His familiarity with Eastern languages gives him leverage within the imperial system even as it compels

him to serve that system. This shifting dynamic signals the vital tension between knowledge and power, in which linguistic mastery can serve as both a means of personal self-actualization and, simultaneously, as an instrument of imperial control. The novel also hints at the possibility of some reclamation of translation, as resistance. Characters like Robin and his friends deploy their linguistic skills to interrogate the empire's stories and claim cultural agency for themselves. Translation is a two-edged sword that cuts to both sides as the Avid Bards say from domination, but also from resistance. Through contextualization and linguistic reclamation, they challenge the empire's hegemony and enact.

The struggle between control and understanding in translation is clearly described by the novel at several moments. In Robin's words, "Languages consist of more than simple words." They give different ways to explore the world. They support the foundation of human society. This kind of information is worth the most serious risks. This section proves how valuable language is to human culture and society and how empires will do whatever it takes to control it. Another example points out that both gold and language might be considered important resources because of imperialism. Many people have sacrificed their lives for those rules of grammar. Language use, just like exploitation of natural resources, is seen by imperial powers as a way to gain and keep dominance. It also highlights the way translation affects people's psychology. The duality in Robin's identity creates a fight within himself. His use of language shows the author's own feeling of being both empowered and held back by being multilingual. According to Kuang, the way Robin interacts with Chinese is molded after his own experience with the language. Because of this storytelling, it's clear that language can both connect people and create distance between them. With a detailed

system of magic and well-developed characters, *Babel* explores how translation becomes a place of conflict between cultures.

The book criticizes how the British Empire uses translating to exercise power and trade away Eastern languages. At the same time, it proves the determination of marginalized groups to restore their language and oppose forces trying to change their culture. His stories show the significant part translation plays in both colonization and challenge of imperialism.

V. The Role of Translation in Cultural Hegemony

The practice of translation in R.F. Kuang's *Babel* is meant to keep the British Empire's power over other people. Linguistic pieces from Eastern languages are carved onto silver bars through translating in the novel's magic system. This way of working is similar to how past colonialists treated Eastern cultures by exploiting them and turning their culture into commodities. In accord with Dr. Hegazy Essam's analysis, the British Empire uses translation to form a solid position around the world. *Babel*, known as the Royal Institute of Translation, leads cultural hegemony in the world. In bringing Robin Swift to Oxford, who could speak many languages, the plot suggests that the empire considers English the main official language.

According to the author "Translation is not neutral. It mirrors and upholds systems of power." (p. 118) the novel points out that translation goes beyond language and also supports the domination of cultures. Whenever Robin thinks about languages, she realizes that words are not the only thing involved. They show different perspectives on things. They help people form societies and cultures. According to them, that's the type of knowledge people will kill for. This shows just how valuable language is to cultures and to empires that strive to manage

it. The novel is a commentary on the treatment of native languages by the British Empire, and the way it pushes them to be secondary, academic languages that are only beneficial if they benefit the Empire. As Kuang writes, “The British Empire leverages translation as a coin for its global rule. Internalized struggles of characters and institutional representations of the colony demonstrate the psychological and social signs of linguistic imperialism. Babel ultimately provides a nuanced exploration of the way in which translation serves as a site of domination and contestation, revealing the ways in which the dominance of one culture can be maintained and yet not entirely successful and how resistance can sometimes persist even in the presence of almost total colonization.

VI. Exploitation Through Linguistic Means

The book *Babel* explores the idea that language, seen as a commodity, is often used by powerful groups to achieve imperial goals. Silver-working in the novel is a symbol of the way language can be abused. To use the silver bars' magical power, translators take language pieces from Eastern languages and engrave them onto the silver. Much like colonial exploitation, Native cultures' wisdom and ideas are taken and turned into things to sell. The British Empire used the language system found in its colonies to build its power by translating essential documents. Moreover, the Orientalist traditions taught at Oxford make the studying of languages a key part of what their scholars do. They acquire greater recognition and power by knowing Eastern languages, but their work maintains the empire's authority over those languages and their cultures. Because of this duality, language skills can give a person native powerful new tools, but these can be used by powerful groups to oppress others. The book illustrates how the British Empire exploits and misuses the languages of colonized countries to bolster its authority. Those at Oxford narrow down the complex beliefs of Eastern cultures to simple, romanticised images, so the empire was able to define and regulate the lives of the colonized. In addition, the book states that "The British Empire uses translation as a coin for its global rule." (p. 119) Language can be used to exploit individuals in *Babel* as well. Skilled people in linguistics such as Robin Swift enjoy respect for their strong skills, yet they are used by the empire as if they are mere objects. The East Asian scholars' expertise in Eastern languages is used to help the empire succeed and their cultural backgrounds are often forgotten. This issue highlights how linguistic imperialism affects individuals, who are primarily utilized to further the imperial agenda.

Conclusion:

Today, we have explored the numerous aspects of the role of translation and linguistic control in the novel *Babel* by R.F. Kuang. Via the metaphor of the Empire of Words we have observed how language is an efficient tool of imperial might and how the British Empire has managed to subdue and exploit colonized people through the process of simplifying their cultures into stereotypes and commercialize their linguistic heritage. The novel contains criticism of Orientalism, linguistic imperialism and shows that translation is not only a linguistic process, it is a highly political process, intertwined with imperial authority. We have examined the notion of translation as the arena of power conflict, the mastery of language as the source of empowerment and the instrument of colonial domination. The chapter has also attended to the issue of translation in cultural hegemony, where it has demonstrated how the British Empire employs translation to exercise its dominance on the Eastern cultures. Lastly, we have examined linguistic exploitation wherein we have seen how the novel signifies the commodification of language as well as the sidelining of Eastern cultures. By drawing on its close reading of the novel, this chapter emphasizes the fact that translation is a two-edged sword in the novel: it can both enforce the colonial dominance and lead to the resistance.

- **Chapter Three: Constructing the Other: Orientalism and Racialized Identity in Babel**

Introduction:

Babel depicts the East as an exotically inferior “Other” thanks to the use of Orientalist talk which explains how the British Empire maintained its colonies. Edward Said’s view of Orientalism helps explain how it happens. Said explained that Orientalism defines the difference between the Orient and the Occident, using that divide to justify Western power over the East. The Orientalist scholars based in Oxford often categorize Eastern cultures into rigid, romanticized stereotypes. They present the East as unmodernized, adhering to custom and without logic, in contrast with the strong, modern, and logical West. This conflict shows why Westerners supported colonial domination and exploitation of non-Western nations. However, The novel’s magic system helps explain the principles behind Orientalism. Members of the British Empire use language and translation skills to take Eastern words which they write onto silver bars to use as magic. This procedure resembles the earlier colonial use of resources where the intellectual and cultural assets of colonized groups were taken and transformed into marketable goods. Managing the translation of Chinese, Japanese, and Korean texts ensures the empire establishes the rules for understanding those cultures.. Because of their strong knowledge of Eastern languages, the scholars at Oxford secure authority and also preserve and support the empire’s dominance over these languages and cultures. Because knowledge and power go hand in hand, being able to use the language both boosts a person and can help those in power dominate colonies. Additionally, the idea of racialized identity is fundamental to the book. The book discusses how Asians are depicted unfairly because of ideas taken from writings on the Orient. To justify colonisation in the

East, the British convince Westerners that Easterners are not as bright and therefore need support from Europeans. It aims to reinforce the empire's power while diminishing and silencing the identities of the colonized individuals.. Although Robin Swift is praised for his skilled use of many languages, in the end he is simply used by the empire. Englishmen use knowledge of Eastern languages to help the empire, yet their cultural backgrounds are widely discounted. This shows how linguistic imperialism impacts people by lowering them to their usefulness for the project.

I. Constructing the Other according to Edward Said theory

In *Babel*, R.F. Kuang's novel largely explores "Constructing the other" by using Edward Said's theory of Orientalism as a framework. In his important book *Orientalism*, Said demonstrates how the West has traditionally promoted a biased image of the East to bolster its colonial rule. Edward Said studied how Western ideas about Eastern cultures are developed through the study of history, politics, and literature. Said argues in *Orientalism* that by portraying the East as a world of mystery and superiority, these accounts support Western belief that the West is greater. It has introduced key ideas about the connection between knowledge, power, and culture that are still at the heart of postcolonial and cultural criticism, he believes that Orientalism comes from the era of Western imperialism, in which literature and academic works have contributed to false views and unwarranted clichés about Eastern societies. It is through the concept of imaginative geography that Said explains how the West both fascinates and misunderstands the Orient so that a relationship that benefits the West can persist. Portraits of the Orient confirm the identity of the West by creating someone or something that is readily classified and can be ruled over. Likewise, Those in power in *Babel* depict the East using Orientalist language as a mysterious and inferior group. Experts from Oxford, who follow Orientalist traditions, paint Eastern cultures as stereotypes full of exoticism. They describe the East as old-fashioned, reserved, and not well-developed, while the West is shown as advanced, thoughtful, and the best. The justification for Western colonialism and the oppression of Eastern people comes from this binary contrast. Similarly, the way magic works in the novel reveals the workings of Orientalism. The British Empire

uses translation and language powers to take Eastern words and stamp them onto silver bars to use their powers. It resembles the historical practice of colonialism, where the knowledge and traditions of those who were taken over were used and sold. By managing the translations from Eastern languages, the empire makes sure these societies are viewed its way, he also analyses the way the Oriental became an object of study, criticism, and instruction in Western literature. He states that the way Westerners talk about the Orient makes it easier to mold and control their image to suit the West's interests. Consequently, the East struggles to present itself honestly, so outsiders from the West are often left to interpret it. Overall, Through Orientalism, Babel finds interesting ways to criticise colonialism and imperialism. The book highlights how the government of the British Empire applies Orientalism to claim control over Eastern places and changes Eastern cultural symbols into simple stereotypes while only focusing on their language. The book uses characters and its approach to magic to point out the human effects of language domination and racial labeling. She explores how language and power mix to affect our identity and by doing so she highlights how colonial rule was maintained and how colonial peoples coped with it

II. Race and Identity according to orientalism

Orientalism, as proposed by Edward Said, has had a profound impact on the construction of race and identity. Using his Orientalism theory, Edward Said uncovers how the West, for its gain, has formerly misleadingly pictured the East.

Within Orientalism, racialized identities are built around the idea that Easterners are supposedly inferior and would benefit from suggestions from the West. Racialized identity construction is connected to the beliefs of Western imperialists and serves to uphold the difference in power between those in charge and those who are governed. He points out that the West has traditionally built up the East as a weak and unique “Other” to justify its rule over those regions. The West repeatedly tells itself that the East is illogical, stuck in old customs, and primitive, while the West is smart, modern, and superior.

As a result of this binary, it seems suitable to colonise the East and reduce the whole population to just one homogenous identity. In the eyes of Westerners, the Oriental is either laughed at or seen as a single unidentifiable member of an undifferentiated group known as an Oriental, African, yellow, brown, Asian or Muslim. This practice of othering allows the West to define and control what it means to be Eastern. While, racial stereotypes are also spread by Orientalism which says that certain traits are linked to race and culture. Many in the West believe that race is connected to people’s beliefs, motivations, and character, so it feels justified in leading Eastern societies. In his work, he observes that general, negative assumptions about Islam are the final and socially approved way to criticize foreign cultures in the West. When people talk about the Muslim mind, character, religion, or culture, the words now carry meanings that mainstream discussions about other cultural groups wouldn’t allow. Having such stereotypes means that racialized identities become accepted and it gives power to Western influence over Eastern places. Also , When seeing Eastern countries through Orientalism, people often focus on classifying them by their sexual interests. He notes that those who portray the Orient often characterise women from the East as

downtrodden and lesser than men and depict men from that region as either wildly sexy or weak in masculine qualities. These sexually charged images help justify how Westerners controlled the East. In her view, critic Sondra Hale claims that negative images of women in Orientalism stand for Western rule over the East and are a way to keep Western women in the cheque. These inaccurate images help the West justify what it does in countries of the East and Orientalism takes away the Eastern people's agency to define themselves by making such decisions for them. According to Kuang "The British Empire used translation as a tool to exert control over Eastern cultures." (p. 42) Said stresses that Orientalism both takes over the Other's place and challenges their identity. Another's past is erased through essentialization and they are excluded from influencing what others think about them. Taking the Other out of its context in this way forces the other into silence and constitutes another form of oppression. When the West tells the main story about the East, it strengthens its hold over Eastern societies and upholds different types of power and divides based on race.

III. the Shaping of Racial Identity in Babel

The themes of Orientalism and colonialism depend greatly on the connections between race and identity in *Babel* by R.F. Kuang. We can see in the book that Orientalist thoughts and writings help to maintain racial boundaries, uncovering the many forces that affect such ideas. Edward Said explains that the idea of Orientalism shows us how race identities are established. He explains that Orientalism paints Easterners as people from a lower class who must rely on Western views. In *Babel*, Britain tries to show the East as lesser so that its authority in the colonies does not face challenges. Because of their background in Orientalism, Oxford scholars tend to develop and push simple, positive ideas about societies in the East. The writers present Eastern culture as illogical, old-fashioned, and not modern, while the West is shown as smart, progressive, and in the lead. When doing this, people in the West are encouraged to see Eastern people as similar and not able to develop.

With its use of magic, the novel describes the themes of Orientalism "Robin Swift's experiences highlight the tension between his Chinese heritage and his role within the British Empire."

(p.37). English rulers relied on translators and turning Arabic resources into silver bars that had magical powers. Here, the way that colonial colleges used colonial resources is similar, where the knowledge and culture shared by the locals is simply commercialized. The empire translates Eastern languages to control the way these cultures are introduced, thus making the empire more powerful over them. Orientalism also tends to portray people from the East as being sexual.

According to Said, these books usually picture Oriental women as mostly controlled by men and as less important, while Oriental men are typically shown as either fierce and wild or gentle and weak. Using sexual imagery, the West justifies its authority over people from the East. As one

idea, Hale says that the domination of the West in the East comes out in Orientalist writings, and these stories can encourage Western women to behave in the same way. People in the West use such images to justify their actions in Eastern countries. It keeps portraying race by refusing to let Eastern people take control of their roles. According to him, Orientalism affects where a person belongs and what they think of themselves. Details about The Other's experiences are often ignored and they are not included in shaping their histories. Giving the Other no context means their perspective is lacking and they continue to be targeted by oppression. The belief that Western views are the only ones about the East protects Western dominance in various parts of the world and keeps Easterners in subordinate positions.

The effects of colonialism help to form racial identity by making false stereotypes and dividing target groups. Readers can tell how racial stereotypes from Orientalism appear in the novel through Robin Swift's character. Because of his mixed background, Robin has a hard time keeping both sides of himself in balance. From his account, it is apparent that when living in colonial societies, racial identity and the structures of power influence each other a lot. It is said in the book that racial identities are influenced by events and changes in social patterns. The way Orientalism constructs racialized identities for Eastern societies can shape both their culture and politics for many years. It allows some countries to maintain an advantage over others and keeps Eastern people marginalised. When we analyse these factors, we see how Orientalism, race, and identity are linked in a complex way. Race and identity are set side-by-side in Babel, and Orientalist views and the impact of colonialism are included as well. It further points out that Orientalism encourages Westerners to have simple views of Eastern people and stay in charge. The way magic and people are featured in Babel clearly displays how being dominated by language and race affects individuals. Kuang's writing discusses the role of language and power on society, allowing readers to see clearly how colonialism affects people and how they fight back.

IV. Resistance and Rewriting: Post-Orientalism and the Role of Violence in Babel

The relationship between race and identity is examined from a post-Orientalist perspective and through stories of resistance in *Babel*, the text looks at how identities based on race are built and disputed during colonialism and imperialism. Post-Orientalism provides a framework to analyse how power and resistance work together. Because of Edward Said, the picture of Eastern cultures as 'inferior Other' in rightful service to the West took shape. *Babel* demonstrates how the British Empire describes Eastern people by stereotypes and views their languages as tradable goods. Post-Orientalism tries to break down and discredit these stereotypes, allowing a clearer picture of Eastern identities. The magical power of silver-working which the novel describes, is a symbol for the way the empire uses translation to maintain control over Eastern cultures. On the other hand, the book mentioned "Translation is an inherently violent act, as it involves the extraction and manipulation of language." (p. 135) post-Orientalism shows how communities that have been marginalised protect and rediscover their own languages and cultures. The way violence is used in resistance is studied and people ask about its suitability and the damage it causes. Through paying attention to both characters and the system of magic, *Babel* illustrates that connections exist between communication, political authority, and identification with colonialism.

V. Post-Orientalism and Resistance in R.F. Kuang's Babel

Many themes of *Babel* revolve around how colonialism works after the time of Orientalism, the struggle against it, and the influence of language in people's lives. In the novel, the author points out "Languages consist of more than simple words. They give different ways to explore the world. They support the foundation of human society. That's the type of knowledge people will kill for." (p. 118) it highlighting how people assume their heritage and challenge the systems that try to control them. The analysis uses the concept of post-Orientalism, which tries to correct the traditional stories about Eastern cultures that were previous misrepresented and overlooked by Orientalism. *Babel* examines post-Orientalism by analyzing colonial power structures and the reason language helps maintain them. The Royal Institute of Translation (*Babel*), where the novel takes place, depicts a small version of the British Empire's colonial goals. Institute scholars, educated in Orientalist practices, simplify Eastern cultures and promote an idea of Western superiority that provides justification for colonies. Silver-working illustrates this idea; translators place small parts of Eastern writings on silver to gain the strength of those phrases. It follows the pattern from the past where colonialists took away and treated the knowledge and cultures of colonies as products. The characters in the novel show the struggle against colonial rule. Robin Swift is the main character who finds himself caught between the way he learned as a colonial and his Chinese heritage and this is what makes his role in the novel noteworthy and interesting. His experiences show the struggles of people living under colonial rule who have to choose between their own heritage and the way they are supposed to act under colonial rule. Robin expresses his resistance by holding his own beliefs and using his language proficiency to stand for his culture. Reflecting, Robin thinks that languages are more than just words. These

theories show different ways to view the world. They allow civilization to exist. So it turns out, that's what knowledge is really valued at". This part highlights that for empires, language is extremely valuable and they will do many things to keep it under their authority.

Writers examine how people fight against oppression through violence. Kuang points out that since the system was constructed on blood, taking it down won't be easy. The combination of *Babel* and *The Necessity of Violence* as the title makes the message clear. In general, the book suggests that sometimes, violence is the only way to destroy oppressive groups. As they deal with guarding the empire, Robin and his friends understand that opposing it means more than acting politically; it also involves keeping their native language and traditions.

VI. Role of Violence in Resistance

“Power did not lie in the tip of a pen. Power did not work against its own interests. Power could only be brought to heel by acts of defiance it could not ignore. With brute, unflinching force. With violence.” Page (432)

Violence and its use for resistance are shown in *Babel* as a complicated and multiple-sided idea. In the novel, violence is argued to be a way people use to challenge and overthrow systems that oppress them. As demonstrated by the many cases of history, politely asking does not stop the empire’s cruel machinery. Characters such as Robin must decide: either keep being hurt by the powerful or fight against them as hard as they can. Kuang does not sugarcoat the harsh, sad and troubling challenges faced by people fighting for justice. Even so, the novel wonders why many people think it is right to condemn fighters for freedom, but wrong to question the acts of oppressors. The subtitle given by Eugene Savage to *Babel* is “Or the Necessity of Violence.” Kuang says that destroying such a system will never be neat or without consequences. The path Robin took from being an upbeat student to leading the resistance shows the connection between confronting violence and resistance. Many people around him ask if he is rebelling out of personal spite or actual anger, for they think his behavior is cruel. This tense situation points out the ethical and personal costs of going against an empire. As revealed on Medium, “This is the way colonialism functions.” It makes us believe that everything bad that happens because of resistance is our own doing and that choosing to resist a crime makes us guilty, not the circumstances that persuaded us to act that way.

The novel argues that colonialism makes the oppressed believe they are responsible for the undesirable results of resistance while portraying their resistance as the wrong decision. This

point of view becomes clear through what the characters go through in the story. In the beginning, it's clear that Robin's background is different from the education he receives as a colonial student. We can see how fighting against evil conflicts with Choong-nyeo's own moral beliefs as the story unfolds. The novel points out how colonial systems create a story that makes resistance seem wrong or unacceptable. Still, Kuang turns the question on us and asks why we tend to blame those who oppose power while ignoring the brutality of the powerful. It encourages readers to reassess the ethical side of resisting and the violence in the society that requires that action. Avid Bards mentions that the book states that only violence can reach the oppressors because their system of exploitation is always based on cruelty. A violent situation shakes up the balance and the system is unable to cope.

The story reveals that standing up for what is right generally comes at a great personal cost. Robin and his friends have to deal with the results of their violence which involve tough decisions and sacrifices. Brutality and chaos in resistance are not softened but shown in a factual and sincere way. Kuang avoids passing judgment on whether fighting back is right and instead questions why those who fight back are blamed, while the harm done by the oppressors is overlooked. It is argued in the novel that, given how the system relies on blood, dismantling it will not be simple. This approach is made stronger by how the characters struggle with morality in making decisions. It presents that choosing resistance is a hard decision, as people need to meet the harsh challenges they encounter even before deciding anything. Avid Bards further explains that the French Revolution did not succeed because the French monarchy followed public opinion. It did not end because of writing; there were riots and people beheaded in the streets. Just as in other parts, the novel suggests that overcoming significant oppression might demand confronting it with decisive actions instead of just taking peaceful steps. Babel takes a

deep look at violence as a form of resistance. It critiques how colonial rule filters the story to question any resistance and explores the moral consequences and costs of fighting for freedom. The novel uses the story and its characters to underscore the difficult reality of organising against injustice and the violent system they have to confront. Kuang's stories highlight the obligation to resist and the ethical doubts such actions may bring.

VII. Resistance through Language and Translation

According to R.F. Kuang's *Babel*, people overcome colonial power and strengthen their identity with the help of language and translation. The silver-working system becomes a way to represent the way Britain used other cultures' languages.

Translators use pieces of eastern languages to write on silver bars, so they can use the bars' magical abilities. This shows how colonial history repeated itself, with colonized people's culture and ideas being taken from them and sold. It was stated by Dr. Hegazy Essam in his academic analysis that the British Empire makes use of translation to dominate the world. Managing the rendering of Eastern languages, the empire has a say in how these cultures are seen and understood, which means it is in control over Eastern societies. The characters in the novel demonstrate how groups facing marginalization regain control of their language and opposes colonial ideas. Some characters, including Robin Swift, can speak many languages and face difficulties between their schooling and native identity. Being able to speak Eastern languages helps them in the empire and also subjects them to its governing methods. In other terms, this duality points out that learning a new language can help people develop personally or

be used by powerful people to control and rule others. The author of the novel believes that translating can be an act of resistance. Robin and his pals use clever speech to challenge the empire's statements and show their identity. As per the analysis, translation can be both used to control and to express resistance.

There are a number of passages in the novel that give a clear picture of the tough process of translation. In other words, according to Robin, languages consist of more than only their words. The use different perspectives for analyzing things. They help society to function. So, it's knowledge people are willing to risk their lives for. This part of the text highlights the enormous value of language in society and at the same time demonstrates that empires work hard to limit its use. This part of the text explains that language was treated as a valuable commodity like gold and silver under imperialism. This metaphor points out that language, just as other kinds of natural resources, can be used by imperial powers to build their influence.

In addition, the novel studies the importance of translating in defiance. Griffin and Ramy show how resistance looks from different angles. Robin's half-brother Griffin is against using magic for translation to help the empire. He details to Robin the actual reasons behind the founding of Babel and points out the colonial nature within it. Ramy, however, has trouble understanding who he is since he feels caught between his native background and the lessons he learns in school from the colonists. To resist, he raises doubts about the empire's account and relies on his language to prove his identity.

In looking at how language defines people, the novel reinforces the role of resistance and translation. It is shown by characters like Robin and Ramy how race and identity are interlinked in colonial times. It seems from the novel that resisting against the regime can also mean taking pride in one's language and culture, making it a stronger form of resistance. Robin finds out that

“Translation is an inherently violent act. It means doing violence upon the original” It involves hurting and changing what was first created”. Consequently, he starts to believe that translation can link people from various cultures instead of being used to continue oppression. *Babel* provides an in-depth look at the way language and translation become places of clashes between people. It focuses on the British Empire’s way of using translation to take control and exploit Eastern languages. Still, it illustrates how people in minor social positions can reclaim their language and oppose the stories told by the empires. With well-drawn characters and a complex magic world, the novel focuses on how important translation is to winning over and fighting back against oppression, highlighting the role of cultural dominance and the means through which language can be used to resist it.

Conclusion:

The ways colonialism, Orientalism, and opposition to it are intertwined are looked at in "Babel" primarily through language, the idea of translation, and magic. It investigates how, according to Edward Said's idea of Orientalism, the colonial British Empire expressed itself and gained control and advantage over Eastern cultures through language and translations. Portraying the East as a lower and unusual group let the empire feel justified in ruling and maintaining its power over Eastern communities. It is clear in the novel that constructing identities based on race helped the West imply that the East was primitive and therefore needed their help. With this contrast in place, it was simple to justify fighting for colonization and to wipe out the identity of those being colonized by making them fit just one stereotype. It also highlights the challenging connection between race and identity, outlining how Orientalist ideas help divide people and control Eastern societies. The main character of Robin Swift shows readers what it means to struggle when someone is trapped between their education and their cultural background. Just like other resistance characters, Robin stands up to colonial powers as he and his friends fight the systems that want to control them. By applying post-Orientalism, the novel challenges and breaks the stereotypes created by this system, presenting a clearer picture of how people in the East are seen.

Violence is fundamental to the way the novel depicts difficulty and rebellion. Ngai Kuang points out that strong resistance is often needed since common alternatives such as requests or peaceful actions do not work against the brutal power of colonialism. The novel explains that opposing corruption is not easy, as it discusses the difficult choices and things Robin and

his friends have to leave behind. It urges the reader to think about why opposition to colonialism is considered bad, while the victims are not said to be at fault.

Fighting colonial power became easier with the use of language and translation. In the novel, transforming Eastern languages into silver bars by translators represents how East Asian ideas and traditions are being used for benefit. Still, the characters prove that people can use language to challenge authority. Using the skills they have in languages, Robin and his friends respond to the empire's messages and support their own identities. The novel shows that language can help or undermine colonial rule, stressing the double use of language in the colony.

To conclude, "Babel" explores how colonialism and Orientalism exploit Eastern societies through the controlling use of language, translations, and magic. Thanks to its detailed cast and complex magic system, the novel points out how identity, race, and the struggle against oppression are all tied together. It gets readers to think about the moral aspects of fighting oppression and the part that language plays in that.

General Conclusion

General Conclusion

The complex relationships of colonialism, Orientalism, and rebellion are discussed in the novel *Babel* by R.F. Kuang through the prism of language and translation, as well as magic. In this dissertation, the critical analysis has been carried out on how Kuang deconstructs the Orientalism by Edward Said by offering a different 1830s Oxford in which the British Empire colonizes the Asian languages and uses them to perform imperial. The story of the novel does not only trouble the Eastern stereotype willfully constructed by the West, but it also addresses the importance of language and translation in the colonization and resistance of the colonization. In its analysis of such characters as Robin Swift, who has to deal with the intricacies of colonial education and his Chinese roots, the story *Babel* presents a devastating evaluation of colonialism and imperialism. As reviewed in the dissertation, the application of postcolonial speculative fiction in the novel offers revolutionary new means of resistance against the Orientalist discourse, thereby adding to the on-going debate on the decolonization of the story and the correction of the colonial past.

In the first chapter of this dissertation a theoretical background of Orientalism, postcolonialism and power of language has been provided. It examined how the Orientalism book by Edward Said paved the way to perceiving how the West created the East as a lesser "Other." In the chapter, critical theorists like Gayatri Spivak and Homi Bhabha were introduced, whose works have come to be pivotal in the study of the colonial power relations, representation and resistance. Through an analysis of the common issues in Orientalism and postcolonialism, the chapter brought out the importance of language to determine power relation and identity. It found that language is a colonialism instrument of domination as well as resistance and the significance of such counter-narratives and linguistic resistance in fighting colonialisms legacies.

General Conclusion

Chapter two entered into the discussion of translation and linguistic domination in the novel and discussed the ways in which translation was a means of imperial domination by the British Empire. The chapter has examined how in *Babel* the idea of the weaponization of language and translation is seen as a way of retaining colonial power, the so-called Empire of Words. The chapter demonstrated the process of Eastern languages extraction and commodification by the British Empire through its silver-working magic system novel, reasserting its power over the colonized cultures. The chapter reached the conclusion that translation represents a locus of power struggle, and linguistic mastery can be both a tool of individual empowerment and an imperial weapon at the same time. It helped to showcase the ambivalence of translation, which is simultaneously a weapon of oppression and a weapon of the resistance as the characters such as Robin Swift have proven. Chapter Three concentrated on how the Other is constructed by means of Orientalism and racialized subjectivities that are its outcomes. In the chapter, the application of the theory of Orientalism by Edward Said to present the East as an exotic and inferior other in the story *Babel* in order to naturalize and legitimate the Western colonial rule was discussed. It discussed the criticism of racial stereotypes in the novel and how colonialism establishes racial identity. The chapter summarized that the novel is highly successful in disrupting Orientalist discourses through its emphasis on the multi complicated nature of identity and the need to gain the right to represent oneself. It underlined the significance of post-Orientalism in terms of demolishing the stereotypes and providing the marginalized groups of people with the opportunity to reclaim their identities. The role of violence in the resistance was also touched upon in the chapter as the author held that in certain cases violent activity may be needed to bring down the systems of oppression. It suggested that these issues (the ethical aspect of resistance and the necessity of violence in postcolonial discourse) should be explored by future scholars.

General Conclusion

To sum up, this dissertation has shown that R.F. Kuang, in *Babel*, provides an effective critique of colonialism and Orientalism by using the themes of language, translation, and magic. The novel questions the conventional discourses of the East and underlines the intricacies of identity and resistance in the colonial settings. Through the analysis of how postcolonial speculative fiction is applied in the novel, the dissertation has demonstrated how language and translation can be considered as instruments of oppression as well as resistance. Future studies ought to further examine the confluences of language, power, and identity in postcolonial literature, and the morality of resisting and the importance of violence in bringing oppressive structures crashing down.

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Appendices

Appendix A

R. F. Kuang's Biography



R. F. Kuang (born Rebecca F. Kuang; May 29, 1996) is a Chinese-American writer and academic who lives in Guangzhou, China. At early age, she immigrated to the United States and was brought up in Dallas, Texas. Kuang is acclaimed to have invented the genre of speculative fiction, especially her possession in historical fantasy and dark academia. Her writing has been described as very shrewd about politics, merciless in regard to her criticism of colonialism and also thoroughly historical.

Kuang completed her undergraduate education in Georgetown University, majoring in history and political science. She proceeded to get a Masters in Chinese Studies at the University of Cambridge and subsequently got another Masters in Contemporary Chinese Studies at the University of Oxford. As of 2022, she is a doctoral student in East Asian Languages and Literatures at Yale University.

Appendices

Literary career Kuang began her career with the debut novel, “The Poppy War” (2018), which was a Nebula, Locus and World Fantasy Award nominee. The novel was the first of a grim dark fantasy trilogy based upon 20th-century Chinese history, especially the Second Sino-Japanese War and the Nanjing Massacre. She was followed by “The Dragon Republic” (2019) and “The Burning God” (2020), which only strengthened her reputation as a fledgling force in the fantasy literary genre.

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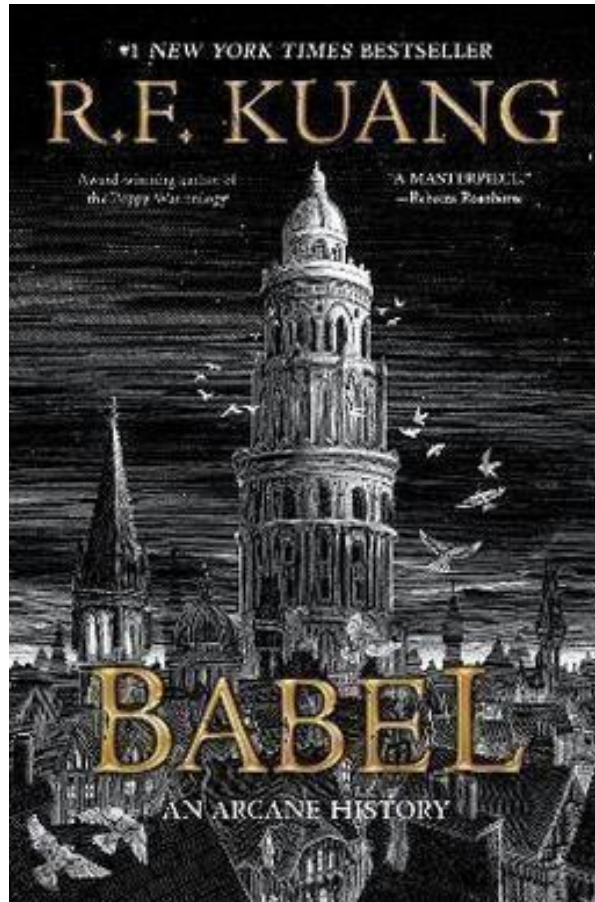
Kuang followed this in 2022 with a dark academia novel, *Babel: Or the Necessity of Violence: An Arcane History of the Oxford Translators Revolution*, which satirises imperialism, linguistics, and the academia itself. It was a bestseller that claimed the Nebula Award, the Locus Award for Best Fantasy Novel, and the Goodreads Choice Award. *Babel* showed how Kuang is innovative in her narration and how she effortlessly integrates fantasy, historical, and theoretical criticism.

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R. F. Kuang remains one of the most prominent young writers in the modern fiction. A scholar and an imaginative story-teller, she is one of the most remarkable writers of the genre as well as of literary fiction. She has won many awards regarding her work and she is still an active participant in the debates regarding race, language, and power in literature

Appendix B

Babel, or the Necessity of Violence in 2022.



Babel: Or the Necessity of Violence: An Arcane History of the Oxford Translators Revolution was published in the first edition in 2022. With the majority of the action taking place in an alternative history Oxford of the 1830s, the novel deals with themes of empire, language, identity and resistance as viewed by Robin Swift, a Chinese orphan who is trained as a translator to serve the British Empire. The intellectual and political arena of the story is an imaginary institution, the Royal Institute of Translation at Oxford.

Babel received critical recognition alike and became one of the biggest milestones in the literary career of R. F. Kuang. The novel received the Nebula Award Best Novel, and was a finalist

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(runner-up) for the Hugo Award. It equally gained considerable attention on other websites like Goodreads, where it was named the 2022 Goodreads Choice Award in the Best Fantasy category. This accomplishment also enforced the image of Kuang as a daring and inventive author who is not afraid of criticizing

Résumé

Le roman *Babel : ou la nécessité de la violence* de R.F. Kuang est un parfait exemple de la manière dont la littérature postcoloniale peut être utilisée pour examiner les thèmes du colonialisme, de l'orientalisme et de la résistance, en tant que récit complexe sur un Oxford alternatif des années 1830. Cette étude examine comment Kuang déconstruit la notion d'orientalisme créée par Edward Said en montrant une réalité fictive dans laquelle l'Empire britannique utilise les langues d'Asie pour réaliser une magie impériale. L'étude se concentrera sur la façon dont la langue, la traduction et la magie utilisées dans le roman sont à la fois des instruments des pouvoirs coloniaux et de la résistance. Grâce à l'analyse textuelle et à l'aide de la théorie postcoloniale, cette recherche discutera de la façon dont le roman représente les relations de pouvoir colonial, le discours orientaliste et comment la traduction contribue à maintenir et à saper l'autorité coloniale. Le document conclut que le roman de Kuang est un moyen efficace de briser les anciens stéréotypes orientalistes, car l'auteur décontextualise la traduction en tant qu'outil à double tranchant. À travers le système magique du travail de l'argent dans le roman, qui justifie l'extraction linguistique, la recherche révèle comment l'Empire britannique abuse des langues orientales pour maintenir son règne colonial. Néanmoins, la nature disruptive du roman réside également dans le fait que des personnages comme Robin Swift utilisent leurs talents linguistiques comme moyen de résister à l'oppression coloniale, subvertissant ainsi le récit de l'empire. La discussion porte également sur l'examen du lien compliqué entre la race et l'identité, et montre comment la version des identités hybrides dans le roman sape les binarités conventionnelles de l'Est et de l'Ouest. La dissertation se termine par la conclusion que la pièce *Babel* ne critique pas seulement le colonialisme, mais qu'elle propose également une reconsidération de la résistance et affirme que le multilinguisme et l'hybridité culturelle pourraient être de fortes forces opposées à la domination impériale. De plus, les aspects éthiques de la résistance et la place de la violence dans les récits postcoloniaux peuvent également être discutés à l'avenir en lien avec le roman qui apporte une contribution unique au développement de la critique historique et à l'application innovante de la fiction spéculative comme moyen de subvertir les vestiges coloniaux.

ملخص

رواية الجراد أو غزوة اللغة للكاتب ن. ف. كواج، نيل ما لا يقل عن 100 ألف نسخة منذ صدور الطبعة الأولى، وأصبحت الرواية من أكثر الكتب مبيعاً في مصر، وقد حازت على جائزة كتلة نيل في عام 2010. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان.

أول قصة تتحدث عن الفقر في مصر، رواية كواج، هي رواية كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان.

التي رواها كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان. الرواية تتناول حياة كواج في قرية كواج بمحافظة الشرقية، وهي قرية فقيرة تعيش في فقر وحرمان.