

The Orientalized Orients and the Utilitarian Colonialization in Aime Cesaire's Play "A Tempest"

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Abstract

Postcolonialism, as the harbinger of twenty-first century's critical outlooks, encompasses and gives far more meaning to the classical work of literature, as Shakespeare, to even the most recent ones as Cesaire. It is one of the broad schools of thought and philosophy that deeply indebted to the ideas and studies of a colonized scholar and thinker called Edward Said. "The Orient is not only adjacent to Europe", Said states in his *Orientalism*, "it is also the place of Europe's greatest and richest and oldest colonies, the source of civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other" (Said, 12). So, the postcolonial studies consider a "continuing process of resistance and reconstruction" (Reader, 22). Regarding the school of postcolonialism and Cesaire's work called "A Tempest"; this study concentrates on Orientalism, the hegemony, orientalizing, and utilitarianism in the colonized nations, as viewed in this play and as applied from the school. Said's postcolonial elements, such as Orientalized Orient and Civilizing mission, to choose as the two basic issues of postcolonialism, are applicable and seen through this play. Cesaire's 'A Tempest' is the postcolonial revision of William Shakespeare's 'The Tempest'; in which he tries to show the reactions of the colonizer and the colonized. The major character of the play, Prospero makes his mind up to carry out his civilizing mission and through this decision, he gave meaning to his life and brings the colonized to be orientalized. This paper is to fulfill a contemplation over the ways one can colonize a land and its people based on Edward Said's ideas represented in

his masterpiece *Orientalism* (1978), regarding the events in 'A Tempest'. Finally the study comes to the conclusion that the colonizer tries to exploit land and people of other land by simply defining a discourse in which a binary opposition makes it easy to define one as superior and another as inferior. Therefore, through the colonization the colonizer takes control of the land and people, while their worth is only based on the utilitarian views.

Key words: Orientalized Orient; Orientalism; Civilizing Mission; Hegemony; Utilitarianism

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INTRODUCTION

Cesaire is regarded as a renowned playwright, "of the founders of the négritude movement in Francophone literature", mainly dealing with anticolonialism debates, and his *Discourse on Colonialism* "might be best described as a declaration of war" (Kelley, 2000). *A Tempest* is a postcolonial revision of William Shakespeare's "The Tempest" and draws heavily on the original play—the cast of characters is, for the most part, the same, and the foundation of the plot follows the same basic premise. Prospero has been exiled and lives on a secluded island, and he drums up a violent storm to drive his daughter's ship ashore. The island, however, is somewhere in the Caribbean, Ariel is a mulatto slave rather than a sprite, and Caliban is a black slave. While in Island he decides to control the land as his own, and the residents as his sole utilitarian objects. Therefore, it is not far reached to consider the setting, and the theme, as one for the colonialism, in a novel that discusses man's

colonial life and ways of control.

Beginning approximately in 1950, with the publication of 'Psychology of Colonization' by Octave Mannoni, William Shakespeare's 'The Tempest' was viewed more and more through the lens of postcolonial theory. This new way of looking at the text explored the effects of the colonizer on the colonized. Aime Cesaire sets 'The Tempest' in Haiti, and rewrites the play. The magician Prospero, rightful Duke of Milan, and his daughter, Miranda, have been stranded for twelve years on an island. Possessing magic powers, due to his great learning, Prospero is served by a spirit, Ariel, whom Prospero had rescued from a tree in which he had been trapped by Sycorax, the witch; who had died before Prospero's arrival. Her son, Caliban, a deformed monster and inhabitant of the island before the arrival of Prospero taught Prospero how to survive on the island, while Prospero taught Caliban his own language. Caliban cannot abide Prospero's many orders and tries to regain his freedom back. A ship and all its passengers come to the land after twelve years. Trinculo and Stephano, two passengers of the arrived ship are the two other functional characters of the play representative as the west. Upon their arrival to the land, they try to own the land as it was once done by Prospero. Finally it is Ariel that through his services is freed by Prospero, but Caliban is to remain a slave. In contrast to Shakespeare's The Tempest, Prospero remains on the island and the seemingly everlasting struggle between Prospero and Caliban, who asserts that he owns the land by his mother, goes on continuously.

Since the late 17th century West has started to gain the control of nations of different parts of the world. The way West gained this control was through making East believe that in comparison to the West, they are back and uncivilized, therefore they need the West to play the role of the father for them and to bring them justice and welfare. It is exactly what Edward Said asserts in his masterpiece Orientalism that West locates himself in an upper level or the superior level and east is to remain in an inferior position. This way west can control and reign east. What is to be studied here is the interaction of the West and the East in their struggle of the power in the colony.

DISCUSSION

On Postcolonialism

Postcolonialism is one of the many chosen approaches by the researchers and critics as the methodology of the research. Postcolonialism is the attitude that places emphasis on power relationships, Orientalism, and the Utilitarianism of the colonized in the colonies, in its many aspects, from the land, the Negritude man, and human use, to discourse, literature, and the whole Orientals. Postcolonialism, especially from Said's view, stresses

on the struggles of the Orientals and the challenges to the Occidents in all their respective trends of colonizing. Pioneered by Edward Said, the phrase "Orientalized Orient" has come to be a sort of defining formulation of those subordinated to the colonial powers. Due to Young (2001), the postcolonial era now "involves comparable, but somewhat different kinds of anti-colonial clashes in those countries more recently occupied" (p.3). These struggles are of high significance in the colonized countries, while the colonizers try to make the colonized believe that they are in need of a missionary to control them. This is, the colonizers say, their mission to help the Others to improve and develop. "These struggles go on side by side while both Europe [as the colonizer] and the decolonized countries still try to come to terms with the long, violent history of colonialism" (Young, 2001, p.4); so, the postcolonial cultural critique is, by and large, "united by a common political and moral consensus towards the history and legacy of western colonialism" (Young, 2001, p.5).

It can be said of Postcolonialism, due to Smith (1984), that it "acknowledges the contingency of value" (p.17); it recognizes the need to critique value as a fixed or seemingly permanent presence; "[S]o if postcolonial literary/cultural works, on one level, articulate forms of material struggle –the ongoing battle for emancipation, the continuing attempt to dismantle imperialist institutions and dominating structure this struggle might also be extended to these works' symbolic power" (Ashcroft, and et.al, 2006, p.421); in this regard Cesaire's Negritude needs to be contextualized against the general background of colonisation and the manner in which the African's, that is to say the colonized's, very being was denigrated. The ideas of Negritude came under conflagration being suggestive of that all African descents shared common inherited characteristics. Nevertheless, unlike other arguments, "that African consciousness is innately different from European, since it functions through an intuitive form of thinking in which the analytical faculties are subordinate to the emotional" (Kelley, 2000), Cesaire proposed Negritude as a historical phenomenon that had evolved from commonalities in the post-colonial history of African peoples, particularly the experience of the Atlantic slave ships and plantation slavery (Cesaire, 1972).

Before the late 1970s, there was hardly a field of academic specialization that went under the title of "Postcolonialism". The cornerstones of postcolonial studies have been set up in many institutions – while mostly linked to departments of literature and critics, the designation began inviting significant inputs from a variety of scholars in cultural studies, history, anthropology, art, and other disciplines. The main issue to be scrutinized in this trend, now was to study the discourses and interdiscourses of the colonizer and the colonized. The Colonizer tries to make a discourse in which the colonized

feels inferior so that he can be the superior of the two. A good example in this sense can be the creation of the concept of "race" by the west. Edward Said is one of the most widely known intellectuals in postcolonial studies and his *Orientalism* (1978) is a canonical text of cultural studies in which he has challenged the concept of Orientalism or the difference between east and west. He argues that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of Orientalism, which was the study of the Orientals or the people from these exotic eastern civilizations. According to Said, the Europeans used Orientalism to define themselves. Some particular attributes were associated with the Orientals, and whatever the Orientals weren't the Occidents were. The Occidents defined themselves as the superior race compared to the Orientals; and they justified their colonization by this concept.

Orientalized Orient in Cesaire's "A Tempest"

Said's early warning against the "participation of the Orient in its own Orientalization", led to the idea that, the process of Orientalism would be completed when the "the modern Orient... participates in its own Orientalizing" (*Orientalism*, 1985, p.325). Traboulsi (2007), discusses the wide range of self Orientalizing, and asserts that, despite Said's warning, Orientals do participate in the Occident's process of Colonialization. The relationship between the colonizer and the colonized which is the main issue of the present study, are of high relation to Said's postcolonial proposed discourses. Said asserts that "Europeans are the touchstone here and it is exactly what Western Orientalism is after" to show Orientals as:

"...gullible, 'devoid of energy and initiative' much given to 'fulsome flattery', intrigue, cunning and unkindness to animals. Orientals can not walk on either a road or a pavement (their disordered minds fail to understand what the clever European grasp immediately, that roads and pavements are made for walking): Orientals are inveterate liars; they are "lethargic and suspicious", and in everything oppose the clarity, directness and nobility of the Anglo-Saxon race". (Said, 1987, p.149)

In the play we see that the feeling of superiority Prospero has over Caliban is not only that he is more knowledgeable, in case of teaching him how to speak and so; yet it is in his physical appearance, too. Where in Act one, Scene two, he also mocks at Caliban, as an "ugly ape!" (Cesaire, 1978, p. 1. 2. 41). Although, on the other part, when Prospero is talking to Ariel about the people of his race all the disdain that exists in his talk to Caliban, of the Other race, vanishes altogether.

PROSPERO: My dear Ariel did you see how he looked at me that glint in his eye? That's something new. Well let me tell you, Caliban is the enemy. As for those people on the boat, I've changed my mind about them. Give them a scare, but for God's sake don't touch a hair of their heads!

ARIEL: I've suffered too much myself for having them suffered...

PROSPERO: Yes, however great their crimes, if they repent you can assure them of my forgiveness. They are men of my race, and of high rank... (Cesaire, 1985, p.1. 2. 42).

Later, there are some lines that reveal Caliban himself, as Said puts, as an Orientalized Orient, who had accepted that the land is not his. Caliban who claimed earlier the land is his by his mother seems to forget all about his ownership, as if Prospero is the one who owns the land, and actually it is Prospero's house:

CALIBAN: ... Isn't it true that you threw me out of your house and made me live in a filthy cave. The ghetto! (Cesaire, 1985, p.2.2.63)

In Act two, Scene one, where Ariel is talking to Caliban, we see that Ariel completely believes in Prospero's power, therefore he sees no way out, but the submission to his everlasting orders.

ARIEL: Poor Caliban, you are doomed. You know that you are not the stronger; you will never be the stronger. What good will it do you to struggle? (Cesaire, 1985, p.2.2.63)

In Act three, scene five, after many years of Prospero's stay on the island, Caliban who has long insisted in standing against Prospero accepts that Prospero is the fittest and says:

CALIBAN: ... You are still stronger than I am. But I don't give a damn to your power. (Cesaire, 1985, p.3.5.95)

It is what Edward Said means "Orientalized Orient [or Orientals]". To put in other words, Orientalized Orient means acceptance of Occidentals' superiority by Orientals, which is achieved basically by means of Power and Knowledge. In Act three, Scene two, Stephano calls himself the King, and appoints Trinculo as his Marshal; surprisingly, Caliban, who is trying to regain his freedom from Prospero, is the first person who calls Stephano as the King!

According to Said (1978), in fact the Westerners, Occidentals "feel an inherent Oriental disdain, for the idea, for mental discipline, for rational interpretation" (p. 253). As a result of the Orientals being incapable of civilizing themselves Occidentals' duty starts. There is one part in the play that Prospero talking to men of his race claims:

PROSPERO: Without me, who would be able to draw music from all that? This isle is mute without me. My duty, thus, is here, and here I shall stay. (Cesaire, 1985, p.1.2.52)

This sense of responsibility brings another feeling and that is the sense of superiority. Indeed, these two, sense of pity and sense of superiority, are interwoven. It is a high-view-angle observation leading to the sense of pity and it is the pity that creates pride and the sense of superiority (Adler, p.68). Due to Said (1978) the occidentals "saw the Orient as a locale requiring Western attention, reconstruction, and even redemption" (206). Orientals believe that it is Occidentals' duty and responsibility to help the Orient, to bring them law and justice, to play the

role of father for them, and in general, it is their mission to civilize them.

STEPHANO: ... I'll try to civilize him. Oh... not too much, of course, But enough so that he can be of some use. (Cesaire, 1985, p.1.2.47)

Stephano utters this lines talking to his friend Trinculo about Caliban. They also see Orientals "as a geographical space to be cultivated, harvested and guarded" (Said, p.219), because they are not to do so themselves.

GONZALO: ... you dig it out of caves...if you want my opinion, I think we should investigate all the caves on this island one by one to see if we find any, and if we do, this island, if wisely exploited, will be richer than Egypt with its Nile. (Cesaire, 1985, p. 1.2.44)

The Mission and Utilitarianism in Cesaire's "A Tempest"

Edward Said believes that "difficult civilizing mission" is just a type of justification for Westerners' presence in Orient, "all this is something at work within a purportedly liberal culture, one full of concern for its vaunted norms of catholicity, plurality and open-mindedness" (p.254). Analyzing of the quoted part of the play may be more interesting based on Edward Said's interpretation of Civilizing Mission:

CALIBAN: ... You can pick up and leave. You can go back to Europe. But the hell you will! I am sure you won't leave. You make me laugh with your "mission"! "Your vocation"! ... (Cesaire, 1985, p.1.2.52).

Later, when Prospero is talking to his fellow men he declares that he will stay on the land.

PROSPERO: Without me, who would be able to draw music from all that? This isle is mute without me. My duty, thus, is here, and here I shall stay. (Cesaire, 1985, p.1.2.52)

This is what Said (1978) quoted from Curzon in his work as:

"From the days of Sir William Jones the Orient had been both what Britain ruled and what Britain knew about it: the coincidence between geography, knowledge, and power, with Britain always in the master's place, was complete. To have said, as Curzon once did, that "the East is a University in which the scholar never takes his degree", was another way of saying that the East required one's presence there more or less forever." (Said, 1978, p.215)

Said concludes that in civilizing mission "what took place was the very opposite of what was promised" (p.254). It is apt enough to bring some lines where Caliban is talking to Prospero. Caliban calls Prospero nothing but a man of many lies:

CALIBAN: You lied to me so much, about the world, about myself, that you ended up by imposing on me an image of myself: underdeveloped, in your words, under competent. That's how you made me see myself! (Cesaire, 1985, p.1.2.51)

Said argues that the result of this mission was a liberality that was "no more than a form of oppression and mentalistic prejudice...and brought them [Orientals] lack

of self-confidence" (p.254). According to Edward Said, the main three bases of Orientalism are Utilitarianism- an action is good if and only if it benefits you, Liberalism- principles of freedom, and Evangelicalism- persuading people to Christianity: they are combined to make the philosophy of "Western Rule".

Edward Said in Orientalism (1978) acclaims that the Occident is after its interest and benefit in the Orient. They exploit Orient economically, "but what mattered was not Asia so much as Asian use to Modern Europe" (115). In Act three, Scene two, Trinculo upon seeing Caliban thinks about "nothing", but how to have some benefit out of it. It makes no difference if he is dead or alive. If alive he can take him to Europe and if dead he can use his clothes. The important thing is to benefit him, as he states:

TRINCULO: Ah, an Indian! Dead or alive? You never know with these tricky races. Yukkk! Anyhow, this will do me fine. If he's dead, I can use his clothes for shelter. If he's alive I'll make him my prisoner and take him back to Europe (Cesaire, 1985, p. 3.2.86)

In the same scene, there is a dialogue between Stephano and Trinculo after facing Caliban; where we can trace the lucrative approach Stephano has toward Caliban, too. The money to be made out of Caliban is the very first thing that comes to their minds.

STEPHANO: ... My God, on Stephano's word, it looks like a Nindian! (Comes nearer). And that's just what it is! A Nindian. That's neat. I really am lucky. There is money to be made from a Nindian like that, if you show him at a carnival... (Cesaire, 1985, p.3.2.87).

In other words, he means that Occidentals in Orient are profiteer and think just about making profit out of Orient. In Act one, Scene two, Caliban talks to Prospero and complains about the situation he is stuck in. Caliban seems to be aware of the fact that he has been exploited by Prospero and declares that he does not like it at all:

CALIBAN: That is right! In the beginning, the gentleman was all sweet talk: dear Caliban here, my little Caliban there! And what do you think you'd had done without me in this strange land? Ingrate! I taught you the trees, fruits; birds, the seasons, and now you don't give a damn... Caliban the animal, Caliban the slave! I know the story! Once you've squeezed the juice from the orange, you toss the rind away! (Cesaire, 1985, p.3.2.87).

As Caliban said, Prospero is only after his own benefits. In the beginning Caliban is the one who knows the land and everything about it. Therefore he is dear to Prospero, but after the juice is squeezed from the orange, or put it in better words, when Prospero had prayed his benefit from Caliban, he is nothing but the rind to be tossed away.

In Act two, scene two, there is a dialogue between Gonzalo and Sebastian after they are shipwrecked and are left alone on the land, in which they intend to exploit the land:

GONZALO: A magnificent country! Bread hangs from the trees and the apricots are bigger than a woman's full breast.

SEBASTIAN: A pity that it's so wild and uncultivated....here and there.

GONZALO: ... you dig it out of caves....if you want my opinion, I think we should investigate all the caves on this island one by one to see if we find any, and if we do, this island, if wisely exploited, will be richer than Egypt with its Nile. (Cesaire, 1985, p.2.2.64)

It is Sebastian's words that pities why such a land should be this "wild and uncultivated", that reminds the reader of lines of Said talking about De Lesseps who tried to justify others in order to build Suez Canal:

"Such exploits were their own justification. Despite its immemorial pedigree of failures, its outrageous cost, its astounding ambitions for altering the way Europe would handle the Orient, the canal was worth the effort. It was a project uniquely able to override the objections of those who were consulted and, in improving the Orient as a whole, to do what scheming Egyptians, perfidious Chinese, and half-naked Indians could never have done for themselves." (Said, 1978, p.91).

Also, in Act two, Scene two, Gonzalo and Sebastian talk about digging up the caves to have some fertilizer, where Gonzalo says:

GONZALO: ... all we need to do is channel that river, use it to irrigate, if I may use the term, the fields with this wonderful fecal matter, and everything will bloom. (Cesaire, 1985, p.2.2.61)

It is Western Orientalism, a systematic study on Orient that can be cited from European perspective which gives them this idea that they can achieve something lucrative out of Orient. Orientalism that "becomes a system of moral and epistemological rigor" comes to exert a three-way force, "on the Orient [or Oriental], on the Orientalist, and on the Western consumer" (Said, 1978, p. 67). Here the concern of this paper is the force on the Orient. Force of Orientalism on Orient means forcing Orientals to believe all the dreams, fantasies, myths and distortions about Orient and Orientals. To make them believe that they are backed, uncivilized, and incapable even to govern themselves, that they need the Occidentals' help. While talking to Prospero, Caliban asserts that he would have been the king of the land prior to Prospero's arrival, while Prospero's knowledge made him a slave:

CALIBAN: You did not teach me a thing! Except to jabber in your own language so that I could understand your orders: chop the wood, wash the dishes, fish for food, plant vegetables, all because you are too lazy to do it yourself. And as for your learning, did you ever impart any of that to me? No, you took care not. All your science you keep for yourself alone, shut up in those big books.

PROSPERO: What would you be without me?

CALIBAN: Without you? I'd be the King of the Island given me by my mother, Sycorax. (Cesaire, 1985, p.1. 2. 41)

Knowledge and Colonialization

Said (1978) notes that "two great things dominate" the emergence of Orientalism, "knowledge and power the Baconian themes" (p.32). He says that knowledge feeds power and power feeds knowledge; in fact these two, alongside each other, can make a dynamic means, a means

that is developing, and is in the hands of the Europeans. For them, power is legitimacy and knowledge means rising above legitimacy, beyond itself, into the foreign and distant. He argues:

"The object of such knowledge is inherently vulnerable to scrutiny, this object is a fact which if it develops, changes or otherwise transforms itself in the way that civilizations frequently do, nevertheless is fundamentally, even ontologically stable. To have such knowledge of such a thing is to dominate it, to have authority over it, and authority here means for "us" to deny autonomy to "it"-the Oriental country-since we know it and it exist, in a sense, as we know it."(Said, 1978, p.32)

In Scene one, Act one, Gonzalo and Sebastian while standing on the deck of their ship come to see thunder and lightning of the island their ship is approaching. Upon seeing the lightning, they come to interpret it as some thing different from what they have in home. They have some information about the land as a magic land and now they try to expand their experience of the issue with what they already have in their minds.

GONZALO: Did you see that? There, at the top of the masts, in the rigging, the glitter of blue fire, flashing, flashing? They are right when they call these magic lands, so different from our homes in Europe... Look, even the lightning is different! (Cesaire, 1985, p.1. 2. 40)

All the stated notions easily say that it is the situation, enriched by knowledge and power that creates the idea of Orientalism. In fact, Edward Said believes that Orientalism is just an idea about East without any true connection to it. Edward Said (1978) in the opening paragraph of third part of first chapter clarifies that "Orientalism is the generic term" that has been "employing to describe the Western approach to the Orient" (p.73). He confirms:

Orientalism is the discipline by which the Orient was (and is) approached systematically, as a topic of learning, discovery and practice. But in addition I have been using the word to designate that collection of dreams, images and vocabularies available to anyone who has tried to talk about what lies East of the dividing line. (Said, 1978, p.73).

Therefore, Orientalism is a collection of dreams, images and vocabularies that are not related to the real East but is about it. According to Said (1978), it is the laps of textual knowledge with which they dream of East, consider it as a soft bed and immigrate there, despite the fact that "Orient is not at all like the text" (Said, 1978, p.100).

Edward Said (1978) brings an example about a book in which readers read different features of lions, later, it is expected that "one will be encouraged to read more books by the same author and believe them"(p.93). The next book will be more specialized and concentrate on fierceness of lion, and it goes until "cause a series of books to be produced on such subjects as the fierceness of lion" (Said, 1978, p.93), no longer the subject is lion, but fierceness of lion. In result what remains for reader

is a plenty of information about fierceness of lion, not the lion itself. What is important about such books and knowledge is that they can not be "easily dismissed" (Said, 1978, p.94), because expertise is attributed to it. In Act three, Scene two when Stephano sees Caliban, he tries to name it somehow. He already has some information about Nindians, as we talked about the lion and its fierceness, the first thing comes to Stephano's mind is nothing but to have some money out of it. Here are the lines:

STEPHANO: ...My God, it looks like a Nindian! (Comes nearer) And that's just what it is! A Nindian. That's neat. I really am lucky. There is money to be made from a Nindian like that. If you show him at a carnival....An authentic Nindian from the Caribbean! That means real dough.... (Cesaire, 1985, p.1. 2. 46)

Again in Act three, Scene two, it is Trinculo, a fellow friend of Stephano, who has the same approach toward Caliban. Although these two friends give Caliban different names of an Indian and a Nindian, the feature they look for in Caliban for both of them is the same. As the fierceness of lion in Said's Orientalism, it is the lucrative feature of Caliban they look for. Here are some lines from Trinculo facing Caliban for the first time:

TRINCULO: Ah, an Indian! ...I'll take him back to Europe and then, by golly, my fortune will be made! I'll sell him to a carnival. No I'll show him myself at fairs! What a stroke of luck! (Cesaire, 1985, p.1.2. 46)

Said asserts that texts create not only knowledge, but also very reality they appear to describe. Although they are series book about lion, they give reader much information about one feature of it. It is the same with Orientalism. The discourse of Orientalism and what made it possible could be described in such works as: "Orientalism gave them their success, at least from their point of view, which had nothing to do with that of Oriental" (Said, 1978, p.95). As Edward Said (1978) describes that "Westerners confront [East] at close, in favor of textual attitudes... [because either it is] unknown and threatening for them, ... or appearance of success [is felt]" (Said, 1978, p.93). Westerners are trying to fulfill their dreams in east and in order to get information about it, "text made that... possible" (Said 94), regardless of the fact that "Orient is not at all like the texts"(Said, 1978, p.100).

CONCLUSION

What one comes across in Cesaire's 'A Tempest', as it was traced in this paper, is that the colonizer, as it is associated to west as Said clarified it in his book Orientalism (1978), who tries to exploit land and people of other land by simply defining a discourse in which a binary opposition makes it easy to define one as superior and another as inferior. This process becomes through as soon as the

Orientalists accept their inferiority and become orientalized. It is not gained but through the power that west gains through knowledge. This knowledge creates even the very reality in which, Orientalists too, come to believe what west asserts to be true as the truth, and this is what Said means by Orientalized Orientalists. This way west goes to east under the alibi of civilizing the less civilized. However, according to Said west's civilizing mission is nothing but a big lie. And the only thing that west is after is to benefit him.

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