

## POST-COLONIAL LITERATURE, INTERACTION OF LANGUAGE AND CULTURE

Establishing basic laws of narrative formation and tracing certain trends in its development is always an interesting and fruitful subject of study. The purpose of this article is a detailed review of the main theoretical works related to the emergence and development of the theory of postcolonial literature. The problems related to the term “postcolonial” are highlighted, the vectors of interaction of English-speaking postcolonial literature are considered. In connection with the analysis of the political traditions of the functioning of colonies, the main trends in the development of Western postcolonial theories of literature are traced, in particular, the views and psychological theories of Franz Fanon. Apart from “three-level” theory by Fanon, the concept of nationalism and the views of the postcolonial literature theorist E. Said are covered in detail. Said introduces the concept of “orientalism” and reveals the mechanisms of false positioning of the hero — the original inhabitant of the colony. The works of G. Spivak and her feminist works are also considered, as well as the works of Homi Bhabha, who follows Lacan’s psycholinguistic theory. The result of the study is the identification of those common patterns that are formed in English-language post-colonial prose, including works by J. Rhys, Zadie Smith and S. Rushdie. This sort of literature largely breaks the rules of the English language tradition. A tendency is to develop a new kind of narrative regarding historical novel.

*Keywords:* post-colonial literature, post-colonial theory, orientalism.

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## ПОСТ-КОЛОНИАЛЬНАЯ ЛИТЕРАТУРА, ВЗАИМОДЕЙСТВИЕ ЯЗЫКА И КУЛЬТУРЫ

Установить основные законы формирования постколониального нарратива и проследить определенные тенденции в его развитии является интересным и плодотворным предметом изучения. Целью данного исследования является подробный, критический и аналитический обзор основных теоретических работ, связанных с возникновением и развитием теории постколониальной литературы. Освещаются проблемы, связанные с термином «постколониальный», рассматриваются векторы взаимодействия англоязычной постколониальной литературы. В связи с анализом политических традиций функционирования колоний прослеживаются основные тенденции развития западных постколониальных теорий литературы, в частности, взглядов и психологических теорий Франца Фанона. Помимо “трехуровневой” теории Фанона, подроб-

но освещается концепция национализма и ориентализма, взгляды теоретика постколониальной литературы Э. Саида. Саид вводит понятие «ориентализм» и раскрывает механизмы ложного позиционирования героя — исконного обитателя колонии. Критически рассматриваются в исследовании и работы Г. Спивак, ее феминистические исследования, а также труды Хоми Баба, который следует традиции психолингвистической теории классика психоанализа Ж. Лакана. Результатом исследования является выявление тех общих паттернов, которые формируются в англоязычной постколониальной прозе, включая произведения Дж. Риса, Зди Смит и С. Рушди. Такого рода литература в значительной степени нарушает правила английского языка и традиционного нарратива нарратива. Тенденция заключается в разработке нового вида повествования, музыкального, гетерогенного, включающего различные мотивы и сюжетные линии. Это касается как современной прозы, так и исторического романа. Проза такого рода может характеризоваться как неоромантизм или неореализм (характерен, в частности, для прозы Зади Смит).

*Ключевые слова:* постколониальная литература, постколониальная теория, ориентализм.

## Introduction

Establishing basic laws of narrative formation and to trace certain trends in its development is always an interesting and fruitful subject of study.

The prefix “post” in the term “postcolonial” has caused a lot of discussion regarding the historical prerequisites, the fundamental principles that define postcolonial literature. Should this term be taken literally or does it mean a specific historical period? This means, for example, the famous and very important date — 1947, when India became independent and the state of Pakistan was created.

Such an explanation of the term suggests that “postcolonial literature” always means literature, the reason for the creation of which was the colonization policy of Great Britain. Many researchers, in particular, Neil Lazarus [Lazarus, 2011, pp. 2–20], E. Boehmer [Boehmer, 1989, pp. 340–361], believe that the term “postcolonial” implies a discussion of the influence (often violent) of the British Empire (or other colonizing countries such as France, Spain, i. e. English-speaking, French-speaking, Portuguese-language literature [Boehmer, 1994, p. 214]) on former colonies and suggests a certain positioning of colonial policy as more perfect, justifying abuse, inequality, etc.

Laura Krisman clarifies the term, paying attention not to the concept of postcolonial literature, but to the definition of postcolonial discourse

and postcolonial theory, terms that often include “studies of diasporas, studies of black residents of the shores of the Atlantic Ocean, transnational studies, studies of the features of globalization, comparative studies of the functioning of the empire” [Williams, Chris, p. 1]. At the same time, Krisman highlights other equally important and later dates, for example, the years of publication of theoretical works on the history and theory of postcolonial studies: 1989 — publication of the book *The Empire Writes Back: Theory and Practice in Post-Colonial Literature* [Ashcroft, Griffiths, Tiffin, 1989], Timothy Brennan’s study of the work of Salman Rusdi and Third World countries [Brennan, 1989], and 1990 — the publication of Robert Young’s anti-Marxist book *White Mythologies*.

Taking into account post-colonial literary theory we attempted to analyse works by Jean Rhys, Zadie Smith and Salman Rushie to identify common motives and patterns of the narrative characteristic of contemporary post-colonial writing.

## Purpose

The purpose of this research is a detailed review of the main theoretical works related to the emergence and development of the theory of postcolonial literature. The problems related to the term “postcolonial” are highlighted, the vectors of interaction of Anglophone postcolonial literature are considered. In connection with the analysis of the political traditions of the functioning of colonies, the main trends in the development of Western postcolonial theories of literature are traced, in particular, the views and psychological theories of Franz Fanon, his definition of a “three-level panorama”, including the stages of the formation of the identity of a resident of a colony or postcolony, and, accordingly, the image of the hero of a literary work.

## Methods and Materials

The concept of nationalism and the views of the postcolonial literature theorist E. Said are covered in detail, who introduces the concept of “orientalism” and reveals the mechanisms of false positioning of the hero — the original inhabitant of the colony. The works of G. Spivak and her feminist works are considered in detail, as well as the works of Homi Bhabha, who follows Lacan’s psycholinguistic theory and uses it to analyze post-colonial texts. The works of authors, representatives of postcolonial literature are analyzed, development trends and new directions are traced, including post-modern, metamodern literature, feminism in the postcolonial tradition.

Postcolonial literature studies are characterized by both the introduction of new terms and the use of traditional hermeneutical methods. A number of authors borrow hermeneutical terms and methodological apparatus of Gustav Jung and analyze the “postcolonial unconscious”, i. e. create a new theory of postcolonial research, discussing critical concepts that form this postcolonial literature [Lazarus, 2011, pp. 5–15]. Other literary critics or literary theorists focus their research on the principles of modernism or postmodernism, which are characteristic of postcolonial literature [ibid, pp. 21–88]. Many authors say that in the 90s more and more attention is paid to feminist postcolonial literature and indigenous literature (ingenious writing) [Elliott, 1952, pp. 215, 221].

### *Franz Fanon and his model*

It seems to us that the most important thing is the obvious emergence of new concepts, the positioning of authors and heroes from their own personal, psychological, cultural positions, and not from the positions of representatives of the colonizing country. In line with this scheme, Franz Fanon acts, he considers a three-level scheme of anti-colonial struggle: 1) the so-called colonial assimilation; 2) the “violation” phase — among other things, includes “restoration of the author’s identity by restoring cultural traditions”; 3) “struggle” — “a thinking author, a native resident of the colony”, who is an object of postcolonial criticism research and previously tried to get lost among people, begins an active the struggle for the restoration of freedom, the assertion of its political role, the opposition to colonial aggression [Fanon, 1952, p. 345]. In the work *Black Skin, White Masks* (*Peau Noire, Masques Blancs*, 1952), written about the situation in Algeria, Fanon shares his experience of presenting historical criticism. He analyzes in detail the feelings of dependence and inadequacy experienced by black residents of the conquered territories. We are talking about the self-identification of the so-called black subject, who lost the sense of belonging to the indigenous culture of his people, felt himself part of the culture of the conquering country, and as a result he developed an inferiority complex, due to attempts to imitate the culture of the country that conquered his land. Such behavior, as Fanon writes, is especially noticeable in the behavior practices of young, educated people “yuppy” (young upward mobile professionals or educated Black people), who acquire the opportunity to earn money and get a good education by learning the language of the colonizer, having received education “abroad”, thus wearing a “white mask” (the white mask) [Fanon, 1965, p. 56].

In the sixth chapter of this book (Negroes and psychopathology) the author writes about the impossibility of the black population to conform to the social, cultural, racial norms that are determined by the “white” society, concluding that a Negro brought up in a “black” family will be “abnormal” in a “white” society or in contact with a “colonizing society” and this state of affairs is largely due to the films, caricatures, positioning of “black culture” as “wrong” [Anderson, 1983]. In the book *The Wretched of the Earth* (1961), Franz Fanon conducts a radical psychological analysis of the consequences of colonization, its impact on the consciousness of man and nation. Fanon presents the reader with a critique of personal and social health, paying attention to how, through the choice of specific linguistic means, the establishment and formation of imperialist images, such as colonization, and colonizer take place.

### *Said and his notion of “Orientalism”*

“Post-colony” is the term of the Ghanaian political leader Kwame Nkrumah, which denotes not political, but any other, in particular, economic, dependence of the former colony; it can denote a state or several states that arose after the colonizing country left the territory of the colony, as it was, for example, in India, when, after the mass departure of the British and the formation of a new state of Pakistan, about a million people died in clashes and internecine strife. The development of the nationalist movement in the colonial countries, as well as the active activity of postcolonial intellectual theorists, have been equally important for determining the shape and outlines of the postcolonial world since 1945. A new stage in the development of the colonial world is associated with the writing and publication of the work of American professor of literature, Palestinian activist Edward Said, which is called “Orientalism”.

One of the main reasons for the popularity of this book was the post-structuralist and postmodernist methodology used by the author, namely, reliance on the fundamental works of Michel Foucault, which was the reason for a thorough, detailed analysis of the social, political, cultural, material aspects of colonization. E. Said’s main work *Orientalism* examines the role of Western science in creating a stereotype of the colonial East. He argues that orientalism was an instrument of the colonial policy of the West.

According to L. Losev, “the fascination with orientalism is basically a thing of the past. The West now knows about the East from the books of the Hindu Naipaul, the Pakistani Rushdie, the Japanese Kawabata, the Chinese Gao Xinjiang — writers who are not at all inclined to indulge the fantasies of Western exotic lovers” [Losev, 2003]. Said’s “orientalism” is

a discourse about the East (Palestine), which (according to M. Foucault's tradition and methodology) functions as a "corporate institution" and acts for the purpose of control and management. According to Said, orientalism is a "Western style of domination, restructuring and management of the East," while the term "East" can be applied to African countries, as well as to the countries of the Caribbean, Latin America.

At the same time, Said notes that "to talk about Orientalism means to talk for the most part about British and French rule, about British and French cultural introduction, which covers colossal expanses, like the imagination itself." The ideas of "orientalism" gave rise to the development of related disciplines that developed and complemented Said's research, among them are the works of A. Nandy, who writes about the development of femininity as one of the characteristics of the image or identity of colonized inhabitants, and hence literary characters [Nandy, 1995, p. 351], the study of the impossibility of India's existence outside of religious practices [Nandy, 1995, pp. 35-64] or the works of Gauri Viswanathan, devoted to the educational system of India and the ways in which colonizers influence the creation and formation of identity among the indigenous population of India.

Among the most significant works devoted to the theory of post-colonial literature, which recreate a new image of the original inhabitants of the colonies, should be called the book "The Empire Writes Back" (The Empire Writes Back: Theory and Practice in Post-Colonial Literature) [Ashcroft, Griffeiths, Tiffin, 1989], written by B. Ashcroft, G. Griffiths, H. Tiffin and released in 1989.

The book is dedicated to postcolonialism and is the first truly serious theoretical work covering a large number of postcolonial texts devoted to the study of postcolonial culture. The authors aim to consider how the Eurocentric understanding of language and literature places pronounced accents that falsify the described situations. The catchy title of this book refers to the article *The Empire Strikes Back*, written by Salman Rushdie in 1982, the title, in turn, refers to the famous episode of "Star Wars". Thus, it becomes important for the authors to construct an oppositional, anti-colonial identity by adapting and changing the Western (previously colonial) configurations of this very identity.

### **Gayatri Spivak's feminism and Bhabha's post-Lacanian views**

Said's works are on a par with other studies, including the works of Gayatri Spivak. G. Spivak's mature theoretical works of the 80s reflect her connection with postcolonial studies at the University of Sussex (the so-

called “studies of the oppressed”: Subaltern Studies), which include the works of R. Guha and Dipesh Chakrabarty. The term “subaltern” has a military etymology and was borrowed from the work of the Italian Marxist Gramsci (Antonio Gramsci), used to refer to “non-elite” social classes such as the proletariat. Here are the explanations given by Gayatri Spivak herself regarding her essay *Can the Oppressed Speak* (1988) [Spivak, 1990]:

“It refers to those who do not give orders, but only receive them... “Oppressed” also means those who do not have access to citizenship structures. I am talking about today’s India, where the largest sector of the electorate consists of landless and illiterate rural residents. They can vote, but they don’t have access to citizenship structures. So these are the oppressed” [Cit. by Gerter, 2016, pp. 2].

Equally important is another work by Spivak, the essay *French Feminism in an International Frame* (1987), in which the researcher discusses the fact that Western women sometimes create their own discourse of oppression, as if responsible for the interests of colonized women, thereby carrying out a certain kind of linguistic and actual substitutions. According to the researcher, the image of the “oppressed woman” is created by the “elite discourse”, which, in turn, is created by the patriarchal or colonization system

In his work *Location of Culture* (1995) and *Remembering Fanon* (1986), Homi Bhabha, relying, in particular, on Lacan’s idea of “gaining identity through denial”, writes that the mutual identification of the colonizer and the original inhabitant is ambivalent, since the original a resident of a colony never becomes a colonizer or a white man, but in an attempt to acquire his properties, he also loses his original identity. In the article *Of mimicry and Man* (1985)) he notes that in the attempt and desire of the native inhabitant to imitate the colonizer, there is a certain and sad outcome: the inability to conform to this ideal and the secondary nature of the acquired image, as well as the inability to return to the original image or identity, which becomes the root cause of the mental instability of the indigenous inhabitant and his self-perception: The effect of imitation and its influence on the power of colonial discourse is enormous. By normalizing a colonial State or its inhabitant, it deprives its own language of freedom and produces another form of knowledge about the norm.

Bhabha examines the features of prose, applying Lacan’s psycho-hermeneutic theory, discusses the mechanism of tension between the dominant force (its participants), i.e. forces that “require the formation of a certain identity” and — “difference”, which is embodied as the ability to

imitate, ambivalent in nature. Bhabha notes that colonial imitation is a kind of sample of the castration complex, the desire of the subject to find Another (the subject of difference), which is “very similar to the original (the subject of imitation), but not quite.” To further illustrate his position, Bhabha turns to Freud’s works and cites his observations of a mulatto, i. e. a person belonging to several races at the same time: such a mulatto is somewhat similar to a white man, but at the same time “betrays” his “colored” ancestors with his appearance, and thus is excluded from society, does not receive privileges from any of the ethnic groups.

Bhabha continues Lacan’s ideas, using his definition of “imitation as camouflage”, which “does not harmonize or repress the difference”, but “forms a similarity that distinguishes or reveals presence through some part, that is, metonymically” [Bhabha, 2001, pp. 380-386]. In this case, Bhabha considers the deep psychological factors that influence the formation of the identity of the colonized subject, who, even with a natural desire to imitate the colonizer or be opposed to him, as a result turns out to be only his weak, unformed shadow. Homi Bhabha actively uses the poststructuralist apparatus, relying on Derrida’s ideas regarding “repetition”. The transfer of Derrida’s ideas to postcolonial studies allows Homi Bhabha to conclude that European attempts to recreate social and cultural structures and stereotypes in colonial countries can never ultimately be successful precisely because of their variability. The choice of such proofs is witty and puts the research on a deeper philosophical level.

## Results, Discussion, Conclusion

### *Tradition and Innovation: Konrad’s Heart of Darkness and Wide Sargasso Sea by Jean Rhys*

In his later work *Culture and Imperialism* [Said, 1993] Said discusses the main cultural concepts and the process of their formation, in particular, when writing about opera and literature. The study, therefore, aims to show the invisible ideological foundations, ways of education and support of imperial ideology, which is manifested, for example, in the European novel, while postcolonial authors (like Salman Rushdie) protest against such ideology, creating other images that challenge the doctrine formulated in the works of Kipling and Joseph Conrad.

Konrad’s *Heart of Darkness* (1899) is a work about a journey along the Congo River. Yet the story is told on behalf of Charles Marlowe and is full of biased details of the life of the aborigines and the orders imposed in a distant colony. The book is also notable for the fact that Said analyzed it



in detail in a separate work devoted to Conrad and the biographical narrative. Said notes that the main character of Conrad's *Heart of Darkness*, Charles Marlowe, not only travels to Africa and talks about it. Conrad creates a dramatic image of Marlowe himself, a former traveler in the colonial regions, who tells the story of his adventures to fellow those British citizens that belong to the business elite.

Said makes a remark about biographical details from Conrad's life, mentioning the fact that this is an author of Polish origin who sincerely accepted imperial views, and that at the time of writing the article he could possibly have attended a lecture on imperialism at the London Institute of Banking, which was read by geographer and researcher Halford Mackinder, thus demonstrating that that Conrad's narrative is aimed at a specific audience and assumes a "built-in" reader of a certain social position. Said notices that Marlowe is narrating not somewhere, but on board a ship moored on the River Thames, once again signaling the coordinate system of the main character and the author [Said, 1993, pp. 369–380].

A striking example of a different type of the narrative is Jean Rhys and her *Wide Sargasso Sea*, a famous remake of *Jane Eyre*. In her landmark and vivid work *Three Women's Texts and a Critique of Imperialism* (1986), Spivak, among other things, analyzes the famous English novel *Jane Eyre* by Charlotte Bronte and writes that it is based not on directly expressed racist ideas. In a brilliant analysis, Spivak shows how Charlotte Bronte paints the image of Bertha Mason, the first wife of Mr. Rochester, a native of Jamaica, coming from a wealthy family. Spivak recreates the picture of *Jane Eyre's* absolute positioning. Therefore, all the readers (who inevitably take the author's position, since they sympathize with the character), are placed in the position of colonizers. Charlotte Bronte talks about abuse at a private English school, about the death of Jane's friend, but the death of the first wife of Mr Rochester is beyond her interest.

Spivak's almost Derridian ability to see hidden meanings and "suppressed identity" in the novel remains significant. In continuation of the topic about Mr. Rochester's first wife, it should be noted: it is very interesting that in 1966 Jean Rhys writes the novel *Wide Sargasso Sea*, in which Mason recreates the story (in the novel she is called Antoinette Conway), writes this story from a completely different perspective. She is telling the story not about the crazy woman, Mr. Rochester's ex-wife, but invents it anew.

In her essay, Spivak mentions Joan Rhys and how the writer was so touched by the image of Mr. Rochester's first wife as a child that she promised to rewrite her biography. Spivak rightly notes that even the well-

known feminist theorists Gibert and Gubar [Gilbert, Gubar, 1979] call Jane Eyre just “the story of Jane’s life path”, sees in her only “a simple substitute for a male narrator” who turned into a female narrator, not noticing “the colossal difference between sexual reproduction and spiritual pursuits, actualized by categorical idioms of imperialist presuppositions, evident in the finale of Jane Eyre” [Spivak, 1990, pp. 246–249]. Homi Bhabha, who introduces such concepts as “hybridity”, “imitation”, “difference”, “ambivalence” into the field of postcolonial literature research, allows to explain how *Wide Sargasso Sea* manages to combine and oppose the tradition of the colonial background, introducing a completely different view of the character, which takes its roots in the famous English novel.

### *Zadie Smith and her novels*

A good example of hybridity is the novel by Zadie Smith *White Teeth*. The author famously combines post-modern and realistic tradition introducing characters who have a wide range of backgrounds. Allowing her characters to have completely different grandfathers and grandmothers whose social and ethnic positions are very contradictory (one character could have a Nazi relative, whereas another one was taking part in the Sepoy Mutiny event) shows the Zenon paradox at its work, as the characters can’t deny their past and memory which make them human and give hope. The metaphor of teeth allows to trace those roots that are there for each character. It shows the difficult mechanism of the identity constructions, its indirect connection to most cultures, isomorphic way of construction and self-realization.

The end of the novel is a choice of the camera that is placed in one of the cafes. The choice is either to film the murder, or to concentrate on the mouse, which makes the multi-narrative projections so relevant for the 20–21<sup>st</sup> century narrative, at work. The author as if gives the freedom to the interpreter, allowing us to view reality the way we want, concentrating on the bad and good, the global and the local. Zadie Smith does not deny herself the luxury of appealing to the classical literature examples who used the theme of post-colonial writing well before it was established. The reference to the *Tempest* by Shakespeare is in the prologue («*What’s past is prologue*», II, I), thus allowing us to view the problem on a wider scale. In one of the episodes we could also see the reference to Conrad’s novel (mentioned explicitly and implicitly in «*to bring into **the light the great darkness** of the creator’s unexplainable universe*»), which allows to place Zadie’s Smith’s novel on a different level, making it genuine and less colonial. This is well seen in the appeal to religious topics («*It’s for my sins,*

*Jones, for my sins and yet I am more sinned against than sinning»*), which makes it even more genuine and concrete.

It is worth mentioning that in this novel (as well as in the one *On Beauty*) Zadie Smith shows the development of neo-realistic tendencies, which are called sometimes the “meanwhile” phenomenon. Most events are described simultaneously giving the effect of the real, created anew, as if “repeating” itself (the effect of “repetition” was explained by Said and follows the tradition of French post-structuralists Deleuze and Derrida).

### *S. Rushdie's novels and their genuine post-colonial characteristics*

*The Satanic Verses* by S. Rushdie is a good attempt to show patterns of post-colonial narrative. Theoretically, threshold thinking makes it possible to critically evaluate a city as a phenomenon at the same time spatio-temporal, geographical and historical. The city is understood here as a set of heterogeneous, changeable and open configurations that often intersect and articulate each other again. The term “urban configurations” is used to denote the formation of urban movements or routes that can shuffle dominant/hegemonic cultural/political orders or hierarchies, as well as outlines — temporary, uneven, intermittent and multidirectional — achieved. such arrangements. Urban configurations are both discursive and material, whereas discursive or abstract ideas of the city have material consequences, and vice versa.

In postcolonial theory, as in feminist theory and criticism, the mirror appears most prominently in the conceptualization of the Other/other, otherness and mimicry, as evidenced by Lacanian psychoanalysis. These concepts relate to those aspects of the mirror as a cultural phenomenon that relate to the formation of subjectivity, in particular, colonial subjectivity and the relationship between the original and the mirror image — here the ambivalent relationship between the colonizer and the colonized — where the mirror image is “almost the same, but not quite”, “both similarity and threat”. Mirrors play a central role in the representation of the city in the works of Salman Rushdie, where they encourage inter-urban reflection and determine the dynamics of travel, physical and metaphorical, within and between cities.

While Rushdie's hometown, Bombay, has been radically transformed (and even renamed Mumbai) as a result of the rise of Hindu fundamentalism, to which he responds in his novel “Sigh of Mood”, the other two main cities in his east — the Western Axis — London and New York — have now both become targets of terrorist attacks. It is the metropolis — New York, Madrid, London — that is interpreted as the place of the highest

manifestation and the densest concentration of Western values and, consequently, as an opponent in the rhetoric of terrorism. In response to this notion of a megacity, Rushdie suggests that the strikes on New York, imagined as the “bright capital of the visible,” were the responsibility of the “invisible forces.”

Conceptualizing postcolonial migration and return as journeys similar to Alice’s mirror adventure in Lewis Carroll’s *Through the Looking Glass* asserts the understanding of Bombay and London as negative twins of each other in the metaphor of inverted urban temporality discussed in the previous chapter. However, as we will see, the catoptric boundaries that divide cities, divide cartography and imprison the self are designed to reflect through their inconsistencies, duality and shadow selves their own transparency, illusory and absurdity. The two-part model of the original and reflected image, the same and the other, which forms the colonial discourse, is replaced in the novel by paradigms of an inverted mirror and a mirror reflected in another mirror, which compromise the concepts of origin, teleological orientation and cultural purity.

Thus, the “Satanic Verses” articulate a number of mirror routes that inform about the political significance of urban spatialities and temporalities. By virtue of their mirroring, these ramifications acquire meaning in juxtaposition, so that a ghostly presence runs through the entire narrative.

## A View Ahead

As could be well seen the formation of the cultural mix, hybridity, diversity, repetition is what characterizes contemporary post-colonial writing. It is well seen that these tools allow to develop neo-realistic style, characterized by unusual juxtapositions and repetition of motives. It is important to see that gender aspect is always taking into account in post-colonial writing, which does not necessary deny the traditional culture and customs, yet establish them anew. An important aspect of post-colonial writing is to adhere to Fanon’s three — stage model of post-colony adaptation which allows to see the mix of struggle, opposition, rejection and development of completely new patterns. It is equally important to take into account post-Lacanian view and see how psychology of the character form the narrative, how the acceptance and rejection of the colonizer’s traditions allow to build up a new face, which hides weaknesses and is formed by them.

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