



Postcolonial Discourse Analysis on the “Cultural Negotiation” of Homi K. Bhabha

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Abstract

Homi K. Bhabha, an Indian postcolonial scholar, argues that cross-cultural interaction is a process of “negotiation rather than negation”, involving complex dialogue, subversion, displacement, and realignment. This paper uses Bhabha’s thought of “cultural negotiation” to create a concentric zone model of strategies for cultural negotiation, providing a referential paradigm for postcolonial discourse analysis. The contemporary practice of postcolonial discourse presents five fundamental cultural strategies: cultural subservience, cultural resistance, cultural nationalism, cultural hybridity, and cultural translation, which are further refined into textual strategies, such as “imitation and assimilation”, “violence and subversion”, “memory and return”, “dialogue and complicity”, and “blasphemy, distortion and supplement”. By combining the idea of “cultural negotiation” with significant literary and critical works in the field, this paper analyzes the dynamic process of interaction, fusion, digestion, and regeneration between diverse cultures in postcolonial writing. Through the model of “cultural negotiation”, this paper systematizes and clarifies the complex process of cross-cultural interaction, providing insights into the ways in which cultures interact and negotiate with one another.

Keywords

Homi K. Bhabha, cultural negotiation, postcolonial discourse, cultural strategy, textual strategy

1. Postcolonialism and Cultural Negotiation

Post-colonialism started with *Orientalism*, published by Edward W. Said in 1979, which became a popular cultural trend among international academia in the late 20th century until now. It takes the inability of colonies to cast off the influence and control of former suzerains even after independence as a research topic, mainly focusing on the recessive culture which is distinguished from the dominant colonial violence like military occupation, slave trade, and wealth plunder. Theories of post-colonialism oppose the western cultural hegemony by subverting the traditional dominance of western culture, in order to strive for the discourse of third-world states. With the further development of globalization, a group of scholars who work in European and American academic institutions and possess the cultural background of the third world have risen in western academia and become the leader of post-colonialism. As the Holy Trinity of colonial-discourse analysis (Young, 1995, p. 154), Edward W. Said, Gayatri C. Spivak and Homi K. Bhabha criticized Eurocentrism from different perspectives. Among them, Said proposed the theory of Orientalism and believed that the East described by the West is not a true reflection of history but a representation discourse embodied by the West as the centre under the binary opposition pattern of the East and the West. Spivak focused on the subaltern studies, especially the vulnerable group of Third World women,

to reveal the dual oppression of western and patriarchal ideology.

Compared with two scholars, Homi K. Bhabha started with the difference, trying to break the dialectical dualism of subject-object, self-other, and centre-edge, replacing these with the dynamic processes of contradiction, division, bi-direction, ambiguity to present the interaction and negotiation of diverse cultures. Cultural Negotiation is his significant idea which he has stated in several articles in his collection, *The Location of Culture*. According to Bhabha, cultural negotiation is a complex process of interaction and transformation that takes place in postcolonial societies, wherein the direct collision between two heterogeneous cultures is viewed as “negotiation rather than negation” (Bhabha, 2004, p. 37). His cognition of the significance of contemporary culture has changed from an epistemological and integral culture represented by Matthew Arnold and Raymond Williams into an interactive and elucidating culture. Bhabha thinks of modern cultural expression as a process, “it is more dialogic process that attempts to track displacements and realignments that are the effects of cultural antagonisms and articulations – subverting the rationale of the hegemonic moment and relocating alternative, hybrid sites of cultural negotiation” (Bhabha, 2004, p. 255). In a word, Bhabha believes that the collision between distinguished cultures is not the absolute abandonment of colonial culture, it is a very complex and continuous process of negotiation which reshape and recreate expressions of the opposites and contradictions.

The idea of culture negotiation neutrally reflected the trend of postcolonial discourse turning towards multiculturalism since the 1990s. If the early postcolonial criticism still had the shade of binary ideology, such as the Orient-Occident binary model of Said and the Elite-Subaltern hierarchy research of Spivak, the postcolonial criticism of Bhabha tended to a multicultural idea which emphasizes the equality of difference. Otherwise, the word negotiation has a dynamic rather than a static implication, emphasizing that cultural interaction is a bidirectional process with both intrusion and agitation of one side and response and opposition of the other side. And the complex negotiation process could present an actual cultural occurrences and cultural flows. As scholar Zha Rixin said in his article, *Spatial Turn, Cultural Negotiation and Identity Reconstruction*:

Theories of Bhabha could help search the actual situation of intercultural communication, even the cultural output can't be single-way, and the powerful culture must be disturbed or stirred by weak culture; If adopting a single-way and self-centred standpoint, it will aim at constructing a power relationship, which excludes the attitude of negotiation, but it could not eliminate the occurrence of cultural negotiation in reality (Zha, 2011, p. 77).

2. The Concentric Zone Model of “Cultural Negotiation” Strategy

In *The Location of Culture*, Bhabha has enumerated imitation and resistance, cultural hybridity, cultural translation, and many other strategies of cultural negotiation, but it still has two shortcomings in his elaboration. First, Bhabha paid too much attention to theoretical statements and historical contexts rather than literary analysis, which is not closely linked to postcolonial literary works, to present the writing strategy of cultural negotiation. Second, as a collection of his articles, his description of the cultural negotiation strategy is relatively scattered and has no systematic integration.

The first post-colonialism literary criticism, *The Empire Writes Back: Theory and Practice in Post-Colonial Literature*, which confirms theories of Bhabha to some extent, and lists a series of writing strategies in post-colonial texts. The first chapter focuses on the mode of postcolonial criticism and cultural strategy, the second chapter emphasized language and rhetorical strategy, and the third chapter featured the textual strategies of post-colonial writing. The book proposed some techniques, such as writing back and subversion, abrogation and appropriation, allusion and glossing, interlanguage and syntactic fusion, and others (Ashcroft, 2002). However, this book is lost in the general illustration of text because of the lack of core theories.

The thought of “cultural negotiation” has become increasingly significant in post-colonial literature in recent years, particularly in the analysis of immigration and diaspora literature, highlighting the expression of contemporary cross-cultural narration (Bhandari, 2020; Bhandari, 2021). This paper aims at constructing the concentric zone model of cultural negotiation by combining the cultural negotiation of Bhabha with the practice of postcolonial discourse analysis in *The Empire Writes Back*, in order to analyze the dynamic process of interaction, fusion, digestion and regeneration between diverse cultures in postcolonial writing. Strategies of cultural negotiation are specifically divided into three types: cultural strategy, textual strategy, strategy of language and rhetoric. Among them, the cultural strategy contains the textual strategy, which further includes the strategy of language and rhetoric. These three components construct the concentric zone model, the strategy of language and rhetoric is at the centre,

and the cultural strategy is at the periphery (As shown in Figure 1).

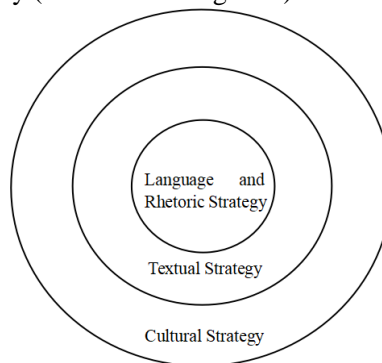


Figure 1. The Concentric Zone Model of “Cultural Negotiation” Strategy.

Furthermore, culture strategy has five types, cultural subservience, cultural resistance, cultural nationalism, cultural hybridity and cultural translation. The first three strategies inherit the binary hierarchy, which is influenced by the early ideology of colonialism, and there is opposition between high and low, superior and inferior. Cultural hybridity and cultural translation, which are proposed by Homi K. Bhabha have features of later multiculturalism, emphasizing the difference and equality of diversity.

There are some common textual strategies in every cultural strategy, including imitation and assimilation, violence and subversion, memory and return, dialogue and complicity, and blasphemy, deformation and supplement. As for strategies of language and rhetoric, such as metaphor, metonymy, irony, parody, allusions, annotations and syntactic fusion, they are not within the discussion of this paper (As shown in the Table 1).

Table 1. Different Types of “Cultural Negotiation” Strategy

Cultural Strategy	Textual Strategy	Strategy of Language and Rhetoric
Cultural Subservience	Imitation and Assimilation	
Cultural Resistance	Violence and Subversion	
Cultural Nationalism	Memory and Return	Metaphor, Metonymy, Irony, Parody, Allusions, Annotations, Syntactic Fusion and Others
Cultural Hybridity	Dialogue and Complicity	
Cultural Translation	Blasphemy, Distortion and Supplement	

3. Cultural Subservience: Imitation and Assimilation

Cultural subservience refers to the process of obedience and servility of the colony to the imperialist culture, which is also a process by that colonial residents changed the imperialist culture from external and intrusive culture to internal and intrinsic culture with the deepening of colonization. In this process, the forms of imperial power and domination, including education and language, can oppress people (most often those Oriental Others, but also anyone who is not Western and white) and keep them oppressed, since they internalize the destructive self-doubts and hierarchical inferiority which such values, practices and discourse suggest (Wisker, 2007, p. 109). At the initial stage of colonization, the Empire usually take coercive ways to force colonies to study and adopt the language and culture of western colonizers. For example, in India, Britain opened English schools, taught English literature and enforced English as the official language. As a cultural strategy, cultural subservience reflects the dynamic development process of cultural negotiation from compulsory acceptance to active recognition. Influenced by the continuing legacies of Empire, cultural subservience continuously and clearly presents in postcolonial literature.

3.1 Imitation of Western Discourse System

When writers of the Third World entered Western literature, they will involuntarily accommodate and imitate western discourse. Taking the self-orientalism of Chinese American writers as an example, self-orientalism refers to scholars with Oriental cultural identity, who image and illustrate themselves in the way that the West think of the orient, as well as reproduce themselves with a western mindset. Chinese American writer, Frank Chin, thinks Chinese didn't escape the status of being described when they played the role of a literary force to integrate into the

American nation. Conversely, they are still controlled by stereotype, and the producer of stereotype is Chinese themselves (Chin, 2005, p. 135). Perhaps they grew and lived in the western context, so they accepted the education of the Western discourse, or they needed to meet the taste of western mainstream literary owing to the consideration of reality and utility, the works of Chinese writers are mixed with “false imitation”.

First, many Chinese American writers have a fondness for describing Chinese images with exotic Oriental elements, Chinese utensils and ornaments (wooden lacquer cabinets, antiques, painting and calligraphy, cheongsam), Chinese physical characteristics (bound feet of women, braids of man, yellow skin, long nails, slim eyes), Chinese lifestyle (customs of marriage and funerals, rickshaw drivers, opium shops, Chinese restaurants and laundries) and others, which meet the western discourse construction of the eastern imagination. Second, Chinese American authors prefer to constructing the Orient-Occident power relation with the dualism of “the powerful West and the weak East” to cater to the hierarchy of binary opposition in western discourse. Finally, Chinese Americans make of themselves through pandering to the Western stereotypes of the East. For instance, it is believed in the Western world that the Chinese oppress women and they are “misogyny”, so the oppressed women work as the carrier of Chinese morality. Chinese American female writer Maxine Hong Kingston greatly exaggerated the “misogyny” of Chinese in her best-selling *The Woman Warrior*. She listed a large of folk sayings that discriminate against girls, such as “Girls are maggots in the rice”, “It is more profitable to raise geese than daughters”, “When you raise girls, you’re raising children for strangers”, “When fishing for treasures in the flood, be careful not to pull in girls”, and others (Kingston, 1975), meeting the Western stereotypes by exaggerated “fake words”.

3.2 Assimilation of Western Value System

As the well-known Melting Pot of immigration, the USA, coordinates different cultural groups to live in harmony by promoting assimilation as an immigration policy. One of the invisible conditions for becoming an American citizen is that immigrants must approve the fundamental laws and core values of American society. In the 1910s, America launched a nationwide and organized Americanization Movement. The American government integrates minorities into the American mainstream and values by teaching immigrants to learn English, adapt to American culture and understand the operation of American society. Under the impact of the Americanization Movement and the pressure of their surroundings, generations of immigrants started their painful and difficult process of assimilation. During this process, they don’t only change their clothing, customs, languages and others, but it has also become commonplace that they intermarry with people who are from different races.

In Chinese American literature, there are many works that lead characters to abandon their traditions to achieve American Dream. Take the representative work of Gish Jen, *Typical American*, as an example, a Chinese, Zhang Yifeng names himself Ralph after he arrived in America in order to start his new life, but he met many obstacles in America, and the process of becoming a typical Yankee was full of bitterness and helplessness (Jen, 2008). The Americanization story of Ralph is not a single example, but it is the reflection of experiences of all immigrants. Writers used the description of cultural subservience to reveal the arduous process when two different cultures meet, the enormous oppressive force of the strong culture makes those from weak cultures abandon, forget, and throw away their traditions, before being assimilated.

4. Cultural Resistance: Violence and Subversion

Cultural resistance means revolts and challenges of the colony towards the cultural invasion of imperialists. Cultural negotiation is a bidirectional dynamic process which contains the aggression and oppression of one side and the resistance and subversion of the other side. Imperialists usually depressed the colonial local culture and individuality consciously and subconsciously with a foreign cultural superiority. While colonies adopted the Western culture, there was violence and subversion in addition to subservience. Said had the description of this process in the chapter of “Resistance and Opposition” in *Culture and Imperialism*:

An immense wave of anti-colonial and ultimately anti-imperial activity, thought, and revision has overtaken the massive edifice of Western empire, challenging it, to use Gramsci’s vivid metaphor, in a mutual siege. For the first time Westerners have been required to confront themselves not simply as the Raj but as representatives of a culture and even of races accused of crimes – crimes of violence, crimes of suppression, crimes of conscience (Said, 1994, p. 195).

4.1 Violence at the Behavioral Level

The leader of anti-colonialism, Frantz Fanon, devoted his whole life to the national liberation movement of Black

Africans. He participated in the Algerian War and carried out the armed and violent revolution, realizing that violence is the only way to strive for the liberation of the Third World. In the *Algeria Unveiled*, Fanon used the “veil of Algerian women” as a metaphor to vividly describe the violent resistance made by colonial people when they faced imperialist oppression, especially those Muslim women who were in the private sphere of the family and have no relations with politics, taking advantage of the veil to hide explosives (Fanon, 2004). In Fanon’s last passionate work, which was completed before his death, *The Wretched of the Earth*, he started with “Concerning Violence”, acknowledging that only violence and combats could be able to resist the invasion of colonialism (Fanon, 1963).

Violence at the behavioral level is a classic topic of postcolonial literature. The black writer Toni Morrison’s novel, *Beloved* is based on a real historical event. In the 1850s, a enslaved black woman, Margaret Garner, brought her children to escape from the slave-owner estates in Kentucky. When the slave-owner was about to chase after her, Margaret killed one of her daughters in order to make her children not repeat her miserable life of being a slave. Morrison drew on historical events to create the novel, portraying a story that a black slave mother who killed her babies because she couldn’t stand the slave fate of her children, multiple dialogues in the novel describes the inhumane situation of the Black under slavery (Morrison, 1987). The violent act of infanticide embodies the fierce resistance of the Black to the American Slave culture, sometimes the slave actively prefers the possibility of death and violence to the continuing condition of inhumanity on which plantation slavery depends (Gilroy, 1993, p. 63).

4.2 Subversion at the Discourse Level

The term “write back” is from contemporary British postcolonial writer Salman Rushdi’s article, *The Empire Writes Back with a Vengeance*. He affirmed that immigrant writers from the periphery bring a new perspective to British writing with their independent style and postcolonial writers respond to colonial classics and centers through discourse strategies (Rushdi, 1982, p. 8). *The Empire Writes Back* was named after this, and the word “write back” mirrors the subversive discourse practice of postcolonial literature,

It has been the project of post-colonial writing to interrogate European discourse and discursive strategies from its position within and between two worlds; to investigate the means by which Europe imposed and maintained its codes in its colonial domination of so much of the rest of the world. Thus the rereading and the rewriting of the European historical and fictional record is a vital and inescapable task at the heart of the post-colonial enterprise. These subversive manoeuvres, rather than the construction of essentially national or regional alternatives, are the characteristic features of the post-colonial text. Post-colonial literatures/cultures are constituted in counter-discursive rather than homologous practices (Ashcroft, 2002, p. 221)

The rereading and the rewriting to classic western work turn into important methods of postcolonial culture resistance, by changing the protagonist and narrative perspective from the Western White to aboriginals and the marginal characters of the Third World, in order to recall the neglected and obscured memory in colonial history. There are some typical “write back” examples, including Jean Rhys’s *The Wide Sargasso Sea* to Charlotte Brontë’s *Jane Eyre*, George Lamming’s *Water with Berries* to William Shakespeare’s *The Tempest*, J. M. Coetzee’s *Foe* to Daniel Defoe’s *Robinson Crusoe*, Peter Carey’s *Jack Maggs* to Charles Dickens’s *Great Expectations*.

5. Cultural Nationalism: Memory and Return

Fanon described three phases that the native writers experienced and developed in the face of colonial culture in *The Wretched of the Earth*. First, intellectuals of colonies who were fully integrated into European culture and ideology to imitate the West. Second, native writers were in confusion and decided to recall back their childhood, sorting out myths and legends of their nations, which is called cultural nationalism. Third, writers of colonies tried to move toward local people, creating a revolutionary and combative literature. Fanon personally disagreed with cultural nationalism, and he believed that finding an antidote in history is a kind of cultural slack. The native intellectuals do not show proof of their nation from its culture but substantiate its existence in the fight which the people wage against the forces of occupation (Fanon, 1963, pp. 222-223). However, postcolonial writers urgently need to find a cultural belonging because of their wandering sense and rootless state among different cultures. Cultural nationalism is a soothing spiritual hometown for them, which doesn’t only awaken their memory of national history but also leads them to return to national culture.

5.1 Memory of National History

For a long time, many American Jewish writers showed an evasive or rebellious attitude toward Jewish history and Jewish consciousness. The success of acculturation has led to rapid assimilation and has posed a profound impact on American Jewish literature before the 1970s. If not carefully reading their works, there are no differences from American literature and no Jewish features. The multicultural 1970s was a dividing line, prompting Jewish Americans to think about their inheritance, and their national history. As *Jewish American Literature: A Norton Anthology* points out, “If, in the 1950s, Jews had labored to become more American and to adopt the ways of ‘real’ Americans more fully, the 1970s began an opposite trend, a trend of identity seeking. Following the lead of other ethnic and racial cultures, Jewish Americans, now significantly distant from their immigrant past, explored their roots as well” (Chametzky, 2001, p. 981). Take Saul Bellow, the winner of Nobel Prize in Literature, as an example, the Jewish consciousness of his works in the early stage is relatively implicit, such as *Dangling Man* (1944), *The Adventures of Augie March* (1953), *Henderson the Rain King* (1959), *Herzog* (1964). Starting with *Mr. Sammler’s Planet* (1970), Bellow gradually faced Jewish history and reality. In his later works, like *The Bellarosa Connection* (1989) and *Ravelstein* (2000), he didn’t only recall the Jewish Holocaust memory in WWII but also described the more sensitive anti-Semitic problem.

5.2 Return of National Culture

Like Jewish Americans, other immigrant and ethnic-minority writers have this identity tendency. At the macro level, there is a phenomenon of immigrant cultural identity in a specific historical stage. American historian Marcus Lee Hansen has a famous theory of Third-Generation Return. He thinks that the second generation of immigrants feel anxious and uneasy for their foreign origins, so they choose to forget the culture about their own nation and become traitors of their ethnic identity. But immigrants of the third generation show different attitudes from their seniors. Owing to their identities has gained a sense of security in American society, the third-generation immigrants often take the past as their honor and try to return to their own national culture. That is the so-called “What the son wishes to forget, the grandson wishes to remember” (Hansen, 1938, p. 9). Combing the Third-Generation Return of Hansen with the development of American Jewish literature, it is easy to find that the 1970s was the time when American Jewish writers returned to Jewish tradition. During this period, many American Jewish writers, such as Paul Auster and Cynthia Ozick and others, began to return to Jewish national culture. Due to this, the *Jewish American Literature* lists American Jewish literature of this stage in the content of “Wandering and Return” (Chametzky, 2001).

6. Cultural Hybridity: Dialogue and Complicity

Mikhail M. Bakhtin, a famous Russian literary theorist, purposed the concept of “hybridization” in the article *Discourse in the Novel*. He regarded it as one of means to create the image of a language in novels, “it is a mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses” (Bakhtin, 1981, p. 358). Homi K. Bhabha borrowed the concept of Bakhtin and proposed the idea of “cultural hybridity”, and he believed the hybrid strategy or discourse opens up a space of negotiation where power is unequal but its articulation may be equivocal. Such negotiation refuses the binary representation of social antagonism, and provides a space for minority groups to make their voices (Bhabha, 1996, p. 58). In the post-colonial discourse, the cultural hybridity gives polyphonic expression of the dialogue between the natives and others, as well as the complicity between the forms and materials.

6.1 Dialogue Between the Natives and Others

Dialogue is the key word of Bakhtin’s thought, he believes that dialogue exists in all ways of communication; only one voice produces nothing and the emergence of the second voice could have differences and meanings. In postcolonial literature, transnational romance is a common theme that individuals from various cultures negotiate in interactions and communications, forming a polyphonic dialogue. For instance, the novel *Harvard Lover* written by Chinese female writer Wang Rui, shows the appreciation for the other culture through the dialogue between a Chinese female and an American male. White male said, “I love the personal loyalty of Chinese. I love the Chinese who value noble morality above life. I love that a gentleman prefers death to humiliation. I love this romantic and proud nation.” Chinese female said, “I love the integrity and honest of Americans. I love Americans who put life above everything else. I love the religious faith of Americans. I love this young and pragmatic nation” (Wang, 2003,

p. 7). Merits of two nations and two cultures are spoken from the other's mouth. Different cultures which have own characteristics negotiate and communicate through the dialogue between the natives and others. As Bakhtin said,

The novelistic hybrid is not only double-voiced and double-accented (as in rhetoric) but is also double-linguaged; for in it there are not only (and not even so much) two individual consciousnesses, two voices, two accents, as there are two socio-linguistic consciousnesses, two epochs, that, true, are not here unconsciously mixed (as in an organic hybrid), but that come together and consciously fight it out on the territory of the utterance. (Bakhtin, 1981, p. 360)

6.2 Complicity Between the Forms and Materials

When different cultures and ideas are mixed, various cultural elements will generate a new articulation and aesthetic – complicity discourse through the heterogeneous superposition and the combination of paradoxes. In post-colonial literature, the cultural complicity will reflect in the negotiation between foreign forms and native materials, such as the entanglement and mixture of Western image and Eastern reality, foreign artistic methods and native narrative voice, local plots and exotic elements. Creolization is the most typical cultural hybridity. It originally referred to the Caribbean region, where colonial Creole languages were influenced and modified by European languages. Later, this term generally refers to the new mixed cultural form after the contact between foreign cultures and local cultures. As Robin Cohen said that creolization “describes a position interposed between two or more cultures, selectively appropriating some elements, rejecting others, and creating new possibilities that transgress and supersede parent cultures, which themselves are increasingly recognised as fluid” (Cohen, 2007, 381). Post-colonial writers like Wilson Harris, Samuel Selvon and V.S. Naipaul who originate from the Caribbean, elements such as Caribbean native raw materials, Western dominant canonical discourses, and imaginations of authentic ethnic origins are often superimposed together in their works, combining through compromise to form a product of complicity.

7. Cultural Translation: Blasphemy, Distortion and Supplement

In the article *How Newness Enters the World: Postmodern Space, Postcolonial Times and the Trials of Cultural Translation*, Bhabha believes that negotiation between differential cultures is not only a transitional reality, but also a translational phenomenon (Bhabha, 2004, p. 320). The subject of cultural difference becomes a problem of translation, which is achieved through the contradictory process of division and aggregation. Cultural translation has three forms of expression in postcolonial texts: first, cultural translation is a transgressive act; second, cultural translation follows a misrule; third, the process of translation opens a gap in which new meaning arises.

7.1 Blasphemy as a Transgressive Act

Blasphemy refers to the moment when the authoritative cultural tradition or holy religious content suffers from distortion, derogation and dismemberment in the process of cultural translation. In the early British culture invasion in India, religious assimilation was an effective tool. Britain sent a large number of missionaries to publish and spread the Bible which is a holy symbol of Western authoritative thought. However, the sanctity is blasphemed by Indians. In May 1817, a missionary wrote from Bengal:

Still everyone would gladly receive a Bible. And why? – that he may lay it up as a curiosity for a few pice; or use it for waste paper. Such it is well known has been the common fate of these copies of the Bible... Some have been bartered in the markets, others have been thrown in snuff shops and used as wrapping paper. (Bhabha, 2004, p. 131)

Through blasphemies, holy signifier lost its touch and the signified became vulgar and ridiculous in new context. As Bhabha said, the spread of the Christian gospel in India is a distortion and displacement, which is a process that removes its position of authority as a divine power, so blasphemy is a transgressive act of cultural translation (Bhabha, 2004, p. 323). *The Satanic Verses* of Salman Rushdie is a classical work of postcolonial blasphemy, and its title originates from the pseudo-Sutra of the Koran, “Satanic Chapter”. Rushdie wrote a contemporary religious fable which interspersed with religious images, such as prophets, saints, angels and demons. Owing to the derogation of the Koran and slander against Muhammad, Islamic fundamentalists was angered by Rushdie, he was once accused of blasphemy and pursued by the Islamic world.

7.2 Distortion Stems from a Misrule

Distortion refers to mistakes and bias which happens in the process of cultural translation, including misusing, misappropriation, misreading, relocation, transplant and other strategies. Bhabha proposed the misrule of cultural translation, it moves between language systems or cultural traditions, thus introducing a contingency factor or uncertainty in the implementation process. It does not exist in any separate culture or language in advance; It is not just misappropriation or rewriting, but also a process through which cultures are required to modify their respective reference, norms and value systems, leaving their own traditional or natural transformation rules (Bhabha, 1997, pp. 14-15).

Distortion is a common textual strategy in postcolonial literature, which adapts elements of domestic culture to foreign cultural contexts by distorting them. Taking Chinese American Literature as an example, The Chinese culture written by Chinese American writers is the result of the alienation and transformation of the Oriental Culture in foreign culture after it arrived in the United States. It is the product of the combination of Oriental myths and Western cultural spirit. Therefore, it is a kind of “specious” Chinese culture – “Chinese American culture”. In *The Woman Warrior*, Kingston translated Hua Mulan, who promotes Chinese Confucianism and values of serving the country, into a female warrior who possesses the American Spirit and resists oppression. It is an attempt that Chinese American writers transplanted their cultural traditions to another culture.

7.3 Supplement to Create the Newness

In *How Newness Enters the World*, Bhabha thought that cultural translation opened a “in-between” space – a third space, where untranslatable and incommensurable parts of heterogeneous cultures create the newness through negotiation. It is not an actual space that can be represented, it is rather produced by fluidity and openness of cultural signs and symbols (Bhandari, 2022, p. 173). The thought of “gap” is also referred in *The Empire Writes Back*, which means that the collision of two different cultures forms an unfilled cultural space, creating a gap (Ashcroft, 2002, p. 53). Both a “third space” and a “gap” leave a blank space which needs a meaningful supplement, it “taking the center’s place in its absence – this sign is added, occurs as a surplus” (Derrida, 1978, p. 289). Through the supplement of one culture to another, meaning is increased in writing.

In the process of post-colonialism shifting to multiculturalism, cosmopolitanism becomes a supplementary route, a revised cultural style, and a thinking of reposition and relocation, which is not meant to restore national tradition, nor to seek a universal values. Instead, it intends to find a positive and active basis of existence among multiple cultures. The professor of Harvard, Kwame Anthony Appiah, described an image of “rooted cosmopolitan”,

The cosmopolitan patriot can entertain the possibility of a world in which everyone is a rooted cosmopolitan, attached to a home of one’s own, with its own cultural particularities, but taking pleasure from the presence of other, different places that are home to other, different people. The cosmopolitan also imagines that in such a world not everyone will find it best to stay in their natal patria, so that the circulation of people among different localities will involve not only cultural tourism (which the cosmopolitan admits to enjoying) but migration, nomadism, diaspora... Many would, no doubt, spend their lives in the places that shaped them; and that is one of the reasons local cultural practices would be sustained and transmitted. But many would move; and that would mean that cultural practices would travel also (as they have always travelled). (Appiah, 1997, pp. 618-619)

Said believes that nationalism is a transitional stage leading to cosmopolitanism, and Bhabha also put forward the idea of vernacular cosmopolitanism (Bhabha, 2004, ix). As an epitome of the contemporary cultural circumstance, cosmopolitanism radiates new vitality in the context of globalization. As the well-known saying of Hugo of Saint Victor, a French monk in the 12th century, which is often quoted by Said,

The person who finds his homeland sweet is still a tender beginner; he to whom every soil is as his native one is already strong; but he is perfect to whom the entire world is as a foreign place. The tender soul has fixed his love on one spot in the world; the strong person has extended his love to all places; the perfect man has extinguished his. (Said, 1994, p. 335)

8. Conclusion

Through the analysis of these five cultural strategies of cultural subservience, cultural resistance, cultural nationalism, cultural hybridity and cultural translation, it can be seen that there has been a complicated process of cultural

negotiation and interactions between heterogeneous cultures. In the practice of postcolonial discourse, due to the diversity of internal and external factors like historical backgrounds, social contexts and experiences of writers, it is impossible to explicitly illustrate the complex process of cultural negotiation, which is full of varieties and variabilities with just five cultural strategies. In addition, culture strategies and textual strategies in this paper are not exclusionary, there have always been perhaps one or more writing strategies in practical postcolonial texts. In a word, this paper aims to concentrating on the main points, providing a frame of reference for the postcolonial discourse analysis.

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