

The Colonized (the Other) and the Colonizer's Response to the Colonial Desire of 'Becoming Almost the Same But Not Quite the Same' in *M. Butterfly*

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Abstract—Based on Homi K. Bhabha's postcolonial theory, the relationship between the colonizer and the colonized is the mutual relationship in which the identities of the colonizer and the colonized (the Other) are mutually constructed. In Bhabha's sense, neither the colonizer nor the colonized has the absolute power over the other in the Third Space and both parties desire to become almost the same as the other but not quite the same. This paper tries to investigate how Song and Gallimard—the ostensibly Oriental colonized and the Western colonizer—respond to this colonial desire throughout the play. This paper also studies the colonizer's Oriental suicide and the reason that the colonial relationship is terminated, in the light of Bhabha's idea of the satisfaction of the colonial desire.

Index Terms—Hwang's *M. Butterfly*, Homi K. Bhabha, colonial desire, camouflage, colonial double

I. INTRODUCTION

M. Butterfly was written in 1988 by David Henry Hwang, a Chinese-American playwright. The play circles round two main characters, Rene Gallimard, a French diplomat in China and Song Liling, a Chinese male opera singer who deceitfully cross-dresses. The play portrays the relationship between the colonizer and the colonized; the relationship between America and Vietnam is at the center of the plot and France and China's relationship with each other as their allies, respectively, constructs the surface plot of the play. *M. Butterfly* is a play within a play which is inspired by Giacomo Puccini's opera *Madama Butterfly* in which an Oriental woman falls in love with an Occidental cruel man who treats her inhumanly and leaves her alone. However, *M. Butterfly* does not portray a straightforwardly traditional colonizer-colonized relationship in which the colonizer has the absolute power.

M. Butterfly, on the other hand, delineates a colonial relationship between the French diplomat and the Chinese opera singer in which not only the colonizer but also the colonized exerts power and intimidates the other party. However, Hwang trespasses the colonial desire proposed by Homi K. Bhabha at the very end of the play when Song reveals his true identity and destroys the colonizer. As Homi K. Bhabha argues, the colonial relationship happens in the Third Space in which neither the colonizer nor the colonized has the absolute power over the other and if there is any absolute power thus there would be no relationship at all. Huddart claims: "when the relationship between self and other seems to be one of domination, the fact that there is a relationship at all suggests that domination is not total" (p. 46). Thus trespassing the colonial rule, Song terminates the relationship between himself and Gallimard or generally speaking the colonizer-colonized relationship.

The colonial relationship continues as long as both parties follow the colonial rule which practically happens in real life between the colonizer and the colonized and which is sensibly proposed by Bhabha in his influential book called, *The Location of Culture*. As soon as the relationship changes to a top-to-bottom relationship, in which one party has the absolute power, it gets to its final phase and there will be no relationship at all. As long as the colonized is almost the same but not quite the same, the colonial relationship continues. Huddart argues that a colonizer desires: "a reformed recognizable Other, as a *subject of difference that is almost the same, but not quite*" (original italics, Huddart, 2006, p. 40).

II. METHODOLOGY

Homi K. Bhabha in his influential book, *The Location of Culture*, emphasizes the mutual power relationship between the colonizer and the colonized. In his view, the power scheme is not a straightforward exertion of power from top to bottom, from the colonizer to the colonized. He deconstructs the binary oppositions, the rigid distinctions between the colonizer and the colonized, the black and white or superior and inferior. In other words, he deconstructs Edwards Said's traditional notion towards the colonizer's straightforward treatment of the colonized as the Other, or the inferior.

Bhabha argues that the colonizer tries to internalize inferiority in the colonized and imposes "mimicry strategy"—he also calls it "sly civility"—onto it; while the colonizer, at the same time, is afraid of the reformed colonized. Bhabha

highlights the anxiety of the colonizer and the agency of the colonized. The colonizer wants the colonized almost the same but not quite, Bhabha claims. Bhabha believes that "mimicry is at once resemblance and menace" (1994, p. 123), since becoming quite the same means that the colonizer's authentic identity is paradoxically imitable. Thus, the colonizer is troubled by the Other, the colonized or the colonizer's double.

The colonized exerts power on the colonizer and intimidates it. The colonized resists the colonizer with different resistance strategies. Ball maintains that Bhabha's ideas "show how colonial power relations inevitably generate resistance and inhibiting ambivalence as by-products of their discursive and administrative structures of control" (2003, p. 37). The colonized deliberately would not imitate the colonizer perfectly or imitates the colonizer too perfectly that it looks fake and artificial. The resistance strategies, as Huddart argues, mean that "mimicry is repetition with difference, and so it is not evidence of the colonized's servitude." (2006, p.39) Huddart argues:

Bhabha's close textual analysis finds the hidden gaps and anxieties present in the colonial situation. These points of textual anxiety mark moments in which the colonizer was less powerful than was apparent, moments when the colonized were able to resist the dominance exercised over them. In short, Bhabha's work emphasizes the active *agency* of the colonized. (original italics, 2006, p.1)

The colonizer tries to make the colonized aware of its difference from the colonizer. However, the benefit of this awareness is twofold; both the colonizer and the colonized understand themselves with the help of "Otherness". Iser stipulates: "Otherness turns into a mirror for self-observation, and such a relationship sets the process of self-understanding in motion, because the alien that is to be grasped realizes itself to the extent to which one's own dispositions come under scrutiny. The knowledge thus obtained is twofold: by getting to know what is different, one begins to know oneself." (2007, p.36)

Habib also notes that Hegel believes difference to be indispensable to the notion of identity (2008, p.387). Hegel believes that, "identity has its nature beyond itself, in difference ... identity and difference are inseparable." (Habib, 2008, p.388) Based on Homi K. Bhabha's theory, the identities of the colonizer and the colonized are formed in the Third Space. Bhabha perceives it as: "the encounter of two social groups with different cultural traditions and potentials of power as a special kind of negotiation or translation," which "takes place in a Third Space of enunciation" (Ikas and Wagner, 2009, p.2). Based on "The Third Space" theory of Bhabha, "minority groups in the metropolises—marginals within the center—adumbrate a third rhetorical space that disrupts and destabilizes centralized authority" (Huggan, 2001, p.21).

III. DISCUSSION

M. Butterfly is Rene Gallimard's recollection of his past during the decade 1960-70 in Beijing and from 1966 to the present in Paris. He is now in a Paris prison where the action of the play takes place. As he says, Gallimard is not treated as an ordinary prisoner since he is a celebrity. His story is funny, as he claims. The tacit satire of the play is because of the blurring of the identities of the colonizer with the colonized. Satire, Rabb argues: "examine [s] national, historical, or ethnic identity... [it] bring[s] objects of fear or danger into our midst by blurring the distinction between the broom and the dirt it sweeps, between us and them, or self and other" (2007, p.582). Gallimard has mistaken a man, Song who has deceitfully cross-dressed, for a woman for twenty years and now he is imprisoned on charge of treason. Gallimard ironically refers to the opera of *Madame Butterfly*, produced in 1904, which is very much like what happened to him. The heroine of the opera, Cio-Cio-San also known as Butterfly, is deceived by a western bad-looking man, Benjamin Franklin Pinkerton of the U. S. Navy. Gallimard, a western man, very much like the Oriental heroine, Cio-Cio-San, is deceived by the Other, the Oriental man, Song.

The opera of *Madame Butterfly* with which the play starts, delineates the stereotypes popular about East and West. Pinkerton, the American man, contends that Cio-Cio-San differs from American girls: "it's true what they say about Oriental girls. They want to be treated bad" (Hwang, p.11). For Pinkerton, she is the Other and he treats her as the Other; he even does not want to take her home with him. Actually the top-to-bottom exertion of power, from the absolute power, Pinkerton, to the Other, the Oriental woman—as Huddart believes—leads to the termination of the relation, if any, with the heroine's suicide.

Gallimard, now in prison, recalls the past when he married Helga to whom he was faithful till the day when he sees Song singing the death scene from *Madame Butterfly*. At the end of the opera, Gallimard goes to Song and thanks her for playing the role of Butterfly well. He also appreciates the story and calls the Oriental woman's death a "sacrifice", though the western man is unworthy. Though Gallimard is a western man, he not only appreciates the sacrifice of the Oriental woman but he also confirms the inefficiency and unworthiness of the western man. However, when he acclaims the Oriental woman's sacrifice, Song angrily objects:

Song: Well, yes, to a Westerner.

Gallimard: Excuse me?

Song: It's one of your favorite fantasies, isn't it? The submissive Oriental woman and the cruel white man. (Hwang, p.18).

Song imaginatively changes the story and substitutes an Occidental woman for Butterfly and then asks Gallimard to say his opinion about the new situation as a western man:

Consider it this way: what would you say if a blonde homecoming queen fell in love with a short Japanese businessman? He treats her cruelly, then goes home for three years, during which time she prays to his picture and turns down marriage from a young Kennedy. Then, when she learns he has remarried, she kills herself. Now, I believe you would consider this girl to be a deranged idiot, correct? But because it's an Oriental who kills herself for a Westerner—ah!—you find it beautiful.

Gallimard: Yes ... well ... I see your point ... (Hwang, p.18).

From the very beginning of the play, Gallimard explicitly confesses that he is the colonizer and that he wants to see the colonized in an inferior stance. However, as the play goes on, as Bhabha proposes, both Gallimard and Song enter the Third Space and the colonial desire of the colonizer and the colonized is satisfied in the Third Space in which none of them has the absolute power over the other.

Gallimard in a discussion with his wife, Helga, calls the Chinese the arrogant people who boast of their old culture though for Gallimard "old" means "senile". Truly as a colonizer, Gallimard tries to make the Other almost the same as the Westerners, though not quite the same. He desires a reformed but recognizable Other. Thus, Gallimard cannot accept the Chinese or the Other as they are, he prefers to see the Other reformed and almost the same. However, for Helga, the story is different; she accepts the differences and does not want to change them. She advises Gallimard: "you're not going to change them. 'East is east, west is west'" (Hwang, p.19). In Gallimard's point of view from the Third Space, the more the Other gets close to the colonizer and its desires, the better. He appreciates Song and tells his wife: "she must've been educated in the West before the Revolution. Her French is very good also. Anyway, she sang the death scene from *Madame Butterfly*" (Hwang, p.19). Song is apparently a woman and she is Chinese, so Song is the Other for Gallimard and he is satisfied of seeing Song almost the same but not quite.

Song is also in the Third Space and has power over Gallimard and at times, intimidates Gallimard, the colonizer. Apart from her powerful character, what is very fascinating for Gallimard, the colonizer, is the weirdness and enigmatic nature of Song, the Oriental woman, the Other. He ultimately decides to establish a relationship with Song: "it took four weeks, but my curiosity overcame my cowardice. This Chinese diva—this unwilling Butterfly—what did she do to make her so proud?" (Hwang, p.20). Gallimard tries to get close to the stance from which the Chinese people look at the world and to become almost the same but not quite the same as the Orientals.

Both the colonizer and the Other advocate the mimicry strategy, Bhabha proposes. The colonizer desires that the Other imitates it or that it becomes almost the same as the colonizer but not quite the same and on the other hand, the Other wants to become like the colonizer; though it resists and does not become quite the same. As Bhabha argues, in *The Location of Culture*, "the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excess, its difference" (1994, p.122). Thus in the Third Space, both the colonizer and the Other exert power on each other. In the Third Space, it is not only the colonizer which projects its desires and fears onto the Other, but the Other also does the same and intimidates the colonizer.

As Bhabha maintains: "colonial discourse wants the colonized to be extremely like the colonizer, but by no means identical" (Huddart, 2006, p.40). Huddart well represents this ambivalent situation: "the play between equivalence and excess makes the colonized both reassuringly similar and also terrifying" (2006, p.41). That's why the colonizer does not want the Other to become quite the same; if the colonized becomes quite the same, the colonizer should encounter its colonial double and it is a threat for it. On the other hand, if the Other becomes quite the same it paradoxically deconstructs the authentic identity of the colonizer claiming that its identity is authentic and inimitable. However, the Other does not want to be quite the same based on the resistance strategy the colonized employs in confrontation with the colonizer.

Song is a Chinese man but he pretends to be what the colonizer desires to see; thus by cross-dressing he pretends to be the Other who is not quite the same as Gallimard. Though Song does not obey and never follow Gallimard, he does not appear as the absolute power in this colonial relationship. To get to his goals Song resorts to camouflage strategy, a resistance strategy to hide his true identity. Bhabha employs Lacan's psychoanalytic concept, "camouflage" referring to "blending in with something in the background that none the less is not entirely there itself" (Huddart, 2006, p.46).

Song calls Gallimard, a "white man", and "an adventurous imperialist". It is in the presence of the Other that Gallimard understands his own identity differently and identity becomes meaningful. Culler believes: "even the idea of personal identity emerges through the discourse of a culture: the 'I' is not something given but comes to exist as that which is addressed by and related to others" (qtd. in Ashcroft, 2007, p.206). Now Gallimard has the opportunity to see himself differently from the view point of the Oriental woman. Fanon also asserts:

Man is human only to the extent to which he tries to impose his existence on another man in order to be recognized by him. As long as he has not been effectively recognized by the other, that other will remain the theme of his actions. It is on that other being, on recognition by that other being, that his own human worth and reality depend. It is that other being in whom the meaning of his life is condensed. (2008, pp.168-169)

Comparing Western and Eastern look at education, Song criticizes the western look at education and defines a new western identity in the present of this difference:

Song: Well, education has always been undervalued in the West, hasn't it?

Gallimard: (*Laughing*) I don't think that's true.

Song: No, you won't. You're Westerner. How can you objectively judge your own values? (Hwang, p.21)

Furthermore, in the Third Space the relationship between the colonizer and the colonized is mutual and the colonizer not only shapes the colonizer but it is also shaped by it. Very much like Song's social criticism of the Occident, Gallimard criticizes the Orient this way:

Gallimard: If my history serves me correctly, you weren't even allowed into the clubs in Shanghai before the Revolution.

Song: Your history serves you poorly, Monsieur Gallimard. True, there were signs reading "No dogs and Chinamen." But a woman, especially a delicate Oriental woman—we always go where we please. Could you imagine it otherwise? (Hwang, p.22)

Very much like George Bernard Shaw's *John Bull's Other Island*, in which Broadbent the Englishman is treated as the Other in Ireland, though he is the colonizer and the Irish people are the Other in his eyes, Gallimard, the colonizer sees the Chinese people as the Other, though he himself is the Other in China and in the eyes of the Chinese people. Very much like Broadbent, he should do his best to assimilate himself with the Chinese people to be accepted by them. Marc reminds Gallimard of his superiority as a foreigner in China. Unlike Gallimard, Marc is a colonial essentialist and believes in the essentially congenital superiority of the western men and does not want to assimilate himself with the Chinese people. Marc believes that Song, as an Oriental woman, should completely be manipulated by Gallimard: "she cannot love you, it is taboo, but something deep inside her heart ... she cannot help herself ... she must surrender to you. It is her destiny" (Hwang, p.23). Marc very arrogantly assumes that superiority is in their blood: "They fear us, Rene. Their women fear us. And their men—their men hate us" (Hwang, p.24). Marc allows himself to do whatever he likes; he believes: "we don't have to be respectful. We're foreign devils" (Hwang, p.24).

Unlike Marc, both Song and Gallimard, being in the Third Space, assimilate and at the same time resist; thus this way, the colonial relationship continues. Employing the camouflage strategy, Song hides her true identity; therefore Gallimard doubts whether she loves him or not. Song knows how she can extend her relationship with Gallimard. If he reveals her true identity, Gallimard, the colonizer, finds her quite the same and then the relationship is terminated and then she is no longer able to pass classified information and get to her goals. Gallimard also wants to exploit an Oriental woman; he has a Western wife but he thinks that he has power over the Oriental woman and can exploit her. Gallimard remembers Pinkerton in *Madame Butterfly* and compares himself with Pinkerton:

Gallimard: In *Madame Butterfly*, Cio-Cio-San fears that the Western man who catches a butterfly will pierce its heart with a needle, then leave it to perish. I began to wonder: had I too, caught a butterfly who would writhe on a needle? (Hwang, p.28)

Song very well plays her role as the Other who is reformed though she is still recognizable. Gallimard says: "in my heart, I know she has ... an interest in me. I suspect this in her way. She is outwardly bold and outspoken, yet her heart is shy and afraid. It is the Oriental in her at war with her Western education" (Hwang, p.25).

Consequently in the Third Space in which no party has absolute power over the other, identities of the colonized and the colonizer are mutually constructed. In the presence of the Other, or because of the presence of difference, as Derrida also insists, identity is shaped and becomes meaningful. "In Derrida's words, what we take to be meaning is really only the mental *trace* left behind by the play of signifiers. And that trace consists of the differences by which we define a word" (qtd in Tyson, 2006, p.253). Song compares France with China which very well contributes to better assimilation of both parties. When they become aware of the differences, they can assimilate better and thus they can be accepted by the other party and consequently get to their colonial goals better. Song reminds Gallimard of the differences: "France is country living in the modern era. Perhaps even ahead of it. China is a nation whose soul is firmly rooted two thousand years in the past. What I do, even pouring the tea for you now ... it has ... implications" (Hwang, p.27).

As soon as one party feels that he has the absolute power and exerts it over the other, the relationship ends. Once, to examine Song's love towards him, Gallimard puts away his camouflage strategy and assumes that, as a western man, he has the absolute power and looks at Song from top-to-bottom position: "I knew this little flower was waiting for me to call, and, as I wickedly refused to do so, I felt for the first time that rush of power—the absolute power of a man" (Hwang, p.28). Being treated this way, Song firstly resorts to the total resistance strategy without flexibility; Song writes a letter to Gallimard: "don't bother to call. I'll have you turned away at the door" (Hwang, p.30). But then she decides to resort to the camouflage strategy; thus she writes: "I am out of words, I can hide behind dignity no longer. What do you want? I have already given you my shame" (Hwang, pp.30-31). Getting assured that Song is not quite the same, he dares to continue his relation with her. He confesses:

Reading it, I became suddenly ashamed. Yes, my experiment had been a success. She was turning on my needle. But the victory seemed hollow ... I felt sick. ... I had finally gained power over a beautiful woman, only to abuse it cruelly. There must be justice in the world. I had the strange feeling that the ax would fall this very evening" (Hwang, p.31).

Gallimard, once again, dares to enter the Third Space. Therefore, as Bhabha suggests, if there is any colonial relationship between the colonizer and the Other, it is because both are in the Third Space and neither of them has the absolute power and authority over the other. In this Third Space, they are almost the same but not quite the same and thus they resemble and at the same time intimidate each other. Huddart maintains that, "colonial authority is menaced by the colonized to the extent that it utterly depends on the colonized for its sense of itself" (2006, p.61).

Understanding his identity better in relation with the Other, Gallimard is ashamed of what he is doing and is expecting to be punished but very surprisingly Toulon, the French ambassador, informs him that he has promoted to a

vice-consul position because of his astute strategy of shrewdly getting along with the Chinese. The Third Space is a place in which both the colonizer and the colonized mutually benefit and intimidate each other. The colonizer, Gallimard, and the colonized, Song, are getting along with each other to serve their countries at the cost of assimilation but both parties are aware that they become almost the same but not quite. Encouraged by the heads of his own country, Gallimard becomes much more motivated to continue his colonial relationship with the Chinese woman, Song. He even thanks Song for her being: "it is because of you that I was promoted tonight. You have changed my life forever. My little Butterfly, there should be no more secrets: I love you" (Hwang, p.33).

On the other hand, there is Song who, very much like Gallimard, tries to get along with Western codes and norms. In other words, both Song and Gallimard are becoming hybrids; they are not completely Oriental and not completely Occidental. They stand somewhere in between; the colonizer is not the absolute power and the colonized is not the absolute weakness. Hybridity is not only conceived in their behavior but it is also seen in the style of their life. Gallimard states: "Butterfly, as I was calling her now, decorated our 'home' with Western furniture and Chinese antiques. And there, on a few stolen afternoons or evenings each week, Butterfly commenced her education" (Hwang, p.35). Song also like a western woman starts to educate.

Song confesses that the Chinese men, "keep us down" (Hwang, p.35). While Song is becoming almost the same as the western people, she wisely tries not to intimidate the colonizer. She coaxes Gallimard to get very close to him and to get the required information: "that's one of the exciting things about loving a Western man. I know you are not threatened by a woman's education" (Hwang, pp.35-36). Wedeen sarcastically states that in "colonial and modernization discourses people have to move up the evolutionary ladder and become more 'civilized' before they can be free" (2013, p.869). And it is exactly what Song, the colonized, does to become almost the same as the western people.

When Song talks about China's power, she is aware that she should portray China almost the same as France not quite like: "we Chinese—once, I suppose, it is true, we ruled the world. But so what? How much more exciting to be part of the society ruling the world today. Tell me—what's happening in Vietnam?" (Hwang, p.36). She is gathering the secret knowledge, and as Foucault says, Knowledge is power but she knows how she should wisely approach the colonizer and becomes powerful without intimidating him. She approaches Gallimard, the colonizer, under the veneer of assimilation, but by no means subjugation and servitude. She justifies her action this way: "I want to know what you know. To be impressed by my man" (Hwang, p. 36).

Following the colonial desire of becoming almost the same but not quite, these two characters very well cope with each other. Following this rule, as Bhabha says, both of them are in the Third Space and consequently look at each other from almost the same view point. Finding himself powerful and at the same time being intimidated by the Other in the Third Space, Gallimard assumes that the Orientals want to be associated with whoever shows the most strength and power and also paradoxically he asks Toulon to tell the Americans about Vietnam and the Orient: "there is a natural affinity between the West and the Orient" (Hwang, p.37).

When Gallimard politically discusses about the relationship between Vietnam and America and their allies China and France, respectively, he consciously confesses that in the Third Space, both the colonizer and the colonized are mutually constructed: "the Orientals are people too. They want the good things we can give them. If the Americans demonstrate the will to win, the Vietnamese will welcome them into a mutually beneficial union" (Hwang, p.37). What Gallimard is ignorant of is the powerful resistance strategy the colonized use along with the assimilation strategy to overcome the colonizer. He mistakenly takes the mimicry strategy for absolute obedience and servitude of the colonized.

Referring to power relations in a family in the past in China, Song tacitly suggests the cause of failure and defeat of China in the past. She finds their failure in their past stubbornness and lack of assimilation: "in Imperial China, when a man found that one wife was inadequate, he turned to another—to give him his son." (Hwang, p. 41). Song, who is trying to assimilate herself with the colonizer and his desires, purposefully ridicules Gallimard's assimilation policy. She metaphorically refers to Gallimard's family life and his relation with his wife, Helga: "you men of the West—you're obsessed by your odd desire for equality. Your wife can't give you a child, and *you're* going to the doctor?" (original italics, Hwang, p. 41). If Gallimard follows Song's deceitful strategy of obstinacy in his political and also family relations, he will not be able to gain his goals.

In the presence of the Oriental woman, Gallimard is able to compare and contrast these two types of women. He declares that assimilation, imitation and submission are what the Oriental woman does and confrontation is the habit of a western woman. Though Renee, the French diplomat and Gallimard's mistress, is a western woman, she tries to assimilate herself with the Chinese people. Getting familiar with Song and the Oriental woman's policy of assimilation and strategy of becoming almost the same, Gallimard compares her with a western woman: "she knew the secret I was trying to hide. But, *unlike* a Western woman, she didn't confront me, threaten, even pout. I remembered the words of Puccini's Butterfly" (my italics, Hwang, p. 44).

Thus following the colonial strategy of becoming almost the same but not quite, Renee also tries to assimilate herself with the Chinese. Renee also studies Chinese language. She thinks she should be almost the same as the Chinese. She comes to China, though for her China is "primitive", to learn Chinese, because as she says: "it'll be important someday" (Hwang, p.42). Renee foreshadows China's success in the future, referring to Chinese language acquisition. She foreshadows the time when China becomes powerful again and the time when Chinese language becomes a means of

assimilation with the dominant power. Dasht Peyma maintains that colonizers usually impose their language onto the colonized, "coercing colonized people to speak the colonizers' tongue" (p.47).

The colonial relationship continues as long as the colonial desire is satisfied by both parties. The colonial desire of becoming almost the same but not quite would be practiced by the colonizer and the Other by imperfect imitation or by too perfect imitation that the subject seems reformed but still recognizable. This way, both the colonizer and the colonized feel satisfied. If either the colonizer or the colonized trespass the colonial rule, the colonial relationship between them is terminated. Several times Gallimard's attitude as the absolute power and the western man in relation with the Oriental woman has shaken the relationship but very soon he turns back to the Third Space because of his political mission. For instance, in the second act, he once again asks Song to show her body to him and while Song is helplessly convinced, it is Gallimard who withdraws and gives Song the opportunity to improvise a new fake story of being pregnant.

Gallimard who is seriously doubtful about the true identity of Song, does not desire to find Song a man who is quite the same as himself. Thus, as a colonizer which is reluctant to see its colonial double, he does not undress Song: "did I not undress her because I knew, somewhere deep down, what I would find? Perhaps. Happiness is so rare that our mind can turn somersaults to protect it" (Hwang, p.47). With his withdrawal, Song find another opportunity to keep the colonial relationship by telling a new lie about her pregnancy for the sake of accomplishing her goals. Song asks Chin to give her a Chinese baby with blond hair. She asks for a hybrid child which is the emblem of the combination of the west with the east. The hybrid child is the incarnation of the colonial desire; it stands for the almost equality of the West and the East. It is the embodiment of the Third Space in which neither the colonizer nor the colonized has the absolute power over the other.

Song, as herself says, is an artist but the hardest role she has ever played is the role of an Oriental woman who has power over a white man and at the same time she is assimilating herself with him by employing the colonial mimicry strategy and also camouflage strategy or as she herself calls it, "disguise" (Hwang, p.39). Song tries to behave like a Western woman but her imperfect imitation is what Gallimard desires. He does not like to see the Oriental woman the same as himself; actually he is reluctant to face his colonial double. Song tells Gallimard: "you've been very patient dealing with my ... eccentricities. A Western man, used to women freer with their bodies" (Hwang, p.50). Based on colonial desire, the colonizer, Gallimard, does not want to see Song quite the same as himself and on the other hand, the colonized, Song, is reluctant to show her body and to reveal her true identity as a man, based on the resistance strategy the colonized follow, based on Bhabha's idea.

Gallimard then remembers 1966 when he was asked to turn to France since his predictions all went wrong. Gallimard thinks that he is well getting along with the Chinese and he is the same but he is almost the same not quite the same; therefore he cannot predict well about the reaction of the Chinese to the Americans. Both Song and Gallimard are dangling between two poles; they are hybrid, not totally Western and not totally Oriental. Since the change of the regime in China, Song is not accepted anymore by Chin and Chinese heads; she is accused of living above the common people and looking down on their labor during all those years and not serving the Chinese people and the Revolution. However Song opposes and tells Chin that she has disguised for the sake of her country. On the other hand Gallimard is also accused of treachery and treason. Thus the identity of Song and Gallimard are mutually constructed as two hybrids belonging nowhere.

Thus Song is forced to go to France and live with Gallimard there and to serve the Chinese people by reporting useful information weekly. Not being accepted in China any more, Song decides to change and reveals her true identity as a man. On the other hand, Gallimard who is living with his wife in France, decides to leave his wife and marry Song, his mistress. Gallimard feels powerful when he is with Song, the seemingly Oriental woman, but he does not feel so with Helga. Gallimard, as the colonizer, is after power and this feeling would be satisfied when he is with Song. When Song comes to France, the colonial relationship starts to deteriorate. The seemingly colonized agent, Song, has decided to "change" and reveals her true identity which will terminates the colonial relationship as Gallimard surprisingly faces his colonial double.

Seeing Song in France, Gallimard expects her to be obedient as she was in China, but Song has decided to reveal her identity to her:

Gallimard: You have to do what I say! I'm conjuring you up in my mind!

Song: Rene, I've never done what you've said. Why should it be any different in your mind? Now split—the story moves on, and I must change.

...

Gallimard: So ... please ... *don't change*.

Song: You know I have to. You know I will. And anyway, what difference does it make? No matter what your eyes tell you, you can't ignore the truth. You already know too much. (my italics, Hwang, p.59)

Gallimard cannot face the colonial double; it intimidates him to confront his double with the same power. Gallimard, the colonizer, cannot tolerate the quite sameness of the Other, it would be the emblem of shame and scandal for the colonizer whose identity is ostensibly authentic and not imitable. In the third act of the play, Gallimard remembers a courthouse in Paris, in 1986. Song informs the court that Gallimard has reported and passed the classified information

to him (Song). Song discloses how he takes advantage of the mentality of the West for the sake of serving his own country. He states:

The west thinks of itself as masculine—big guns, big industry, big money—so the East is feminine—weak, delicate, poor ... but good at art, and full of inscrutable wisdom—the feminine mystique. Her mouth says no, but her eyes say yes. The West believes the East, deep down, *wants* to be dominated—because a woman can't think for herself. (original italics, Hwang, p.62)

Hwang has tried to dismantle the stereotypes associated with the Oriental and the Occidental. When the judge asks Song how he has fooled Monsieur Gallimard, he refers to the stereotypically straightforward notion of the Orient as a woman: "one because when he finally met his fantasy woman, he wanted more than anything to believe that she was, in fact, a woman. And second, I am an Oriental. *And being an Oriental, I could never be completely a man*" (my italics, Hwang, p.62). Gallimard, as a western colonizer, as he himself confesses, desires to see the East or the Other.

At the very end of the play, Hwang reverses the stereotypes associated with the East and West and does not deconstruct them. Throughout the play, the main characters—Song and Gallimard—are communicating in the Third Space and the stereotypes mentioned in Said's *Orientalism*, have been deconstructed by following the colonial desire of becoming almost the same but not quite the same which is advocated by both the colonizer and the colonized. But at the very end of the play, Song reveals his true identity and does not follow the colonial rule any more. Therefore, the colonial relationship is terminated when Gallimard finds Song quite the same as himself. He contends:

Gallimard: You, who knew every inch of my desires—how could you, of all people, have made such a mistake?

Song: What?

Gallimard: You showed me your true self. When all I loved was the lie. A perfect lie, which you let fall to the ground—and now, it's old and soiled.

Song: So—you never really loved me? Only when I was playing a part?

Gallimard: I'm a man who loved a woman created by a man. Everything else—simply falls short. (Hwang, p.66)

Gallimard, the colonizer, cannot tolerate his colonial double and thus decides to commit suicide as an inferior character in a seppuku position; both as a woman and the Oriental. Wu believes: "Madame Butterfly is Gallimard's final self-identity and recognition" (p.80).

IV. CONCLUSION

Communicating in the Third Space with Song and becoming almost the same as Song, Gallimard, at the end of the play, confesses: "I have a vision. Of the Orient" (Hwang, p.68). The Other is not something outside or beyond the self, as the traditional Cartesian perspective would have it; rather, it is deeply implicated in and with the self (Türkan, 2011, p.369). Unlike Gallimard, Song—who has deceitfully played the role of the Other who is trying to become almost the same in the Third Space—is quite the same as Gallimard. Song is Gallimard's colonial double. He is an Oriental man with the same power as Gallimard. As long as the colonizer and the Other play their natural roles, the colonial relationship continues but as soon as one of them does not follow the colonial rule, which naturally and practically happens in colonial relationships, the relation is terminated. Song is not truly the Other but he deceitfully plays this role thus when at the end of the play it is revealed, the natural colonial relationship ends.

What Hwang has portrayed throughout the play, from the very beginning up to the third act, well depicts the colonial relationship in the Third Space in which the absolute power is deconstructed, but the third act is the reversal of the stereotypical power relationship in which the Oriental seemingly has power over the Occidental. Gallimard's vision of the Orient is changed but the stereotypes are not deconstructed. However, Fung believes: "Gallimard's gender transformation represents the ultimate message about the performing nature of gender and the self-destructiveness of Orientalism" (p.23). As Huddart argues: "when the relationship between self and other seems to be one of domination, the fact that there is a relationship at all suggests that domination is not total" (2006, p.46). Thus, when Song trespasses the colonial desire, proposed by Bhabha, and becomes the colonizer's colonial double and the dominant power in the relationship, the colonial relationship is subsequently terminated with Gallimard's suicide.

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