



RESEARCH PAPER

Sidney's Eurocentric Polemic: A Postcolonial Exegesis of "An Apology for Poetry"

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Received: February 14, 2022 Accepted: April 23, 2022 Online: April 25, 2022 Keywords: Barbarity, Colonial Discourse, Ethnicity, Eurocentrism, Othering, Sidney	In this paper, we have examined Sidney's "An Apology for Poetry" from the perspective of contemporary Postcolonial Critical Theory. The treatise under discussion exposes the conceptual underpinnings of European modes of thought, unwittingly projecting a colonial discourse. We have identified such elements from the selected treatise that support such a perspective. This has been carried out through textual analysis of the text that underscores the 'us/them' dichotomy rooted in Sidney's ideological formations. The objective of the research is not only to revisit the selected treatise from the said perspective but also to point out the problematics of race, identity, and the dehumanizing impulse of the colonists by employing the discourse on self/other as projected and theorized by Frantz Fanon (1967) in <i>The Wretched of the Earth</i> and Edward W. Said (1978) in <i>Orientalism</i> .
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Introduction

Philip Sidney's "An Apology for Poetry" (1595) (henceforth "Apology") is considered a work of great distinction in the history of English literary criticism. Written towards the end of the sixteenth century, an era known for English colonization, it has been greatly admired because of its well-styled composition, poetic diction, and eloquent literary flair. Levaio (1979, p. 223) regards "Apology" as the most daring document of harmonious prose of Renaissance English criticism. The treatise offers evidential support to Sydney's scholarship and acute observation owing to the abundance of allusions from Greek, Roman, Italian, and mytho-historical reservoirs. Moreover, his mastery of modern languages such as French, Italian and Spanish may have also contributed to embellishing the piece and increasing its aesthetic value. By producing the treatise, Sidney aimed to support poetry that had been debased and defamed by his contemporaries, particularly by Gosson who attacked poetry in his "School of Abuse" (1579) for promoting "immorality and blasphemy" (Hardison, 1972, p. 97-98). This served as a trigger for Sidney's polemic. Sidney defended the poetry and defended it well, by refuting and philosophically addressing the charges leveled against poetry in general and other genres of literature in particular (Strozier, 1972, p. 50; Raitiere, 1981, p. 37). The treatise brought an everlasting fame to Sidney. Shelley's "A Defense of Poetry" (1840) is a living proof of the great impact it had had on the later poets. This study contends that although, the treatise stands out in the field of literary criticism, yet analysed

from postcolonial critical theory, it seems to be heavily tainted with colonial and Eurocentric discourse by virtue of its treatment of racial others as barbarous, ignorant and peripherals, whenever they are compared with the center of civilization, the Europe.

According to Ashcroft et al (2007, p. 168), postcolonialism deals with the issues of colonization and the impact of colonization on the colonized cultures and societies. Moreover, in the colonial context, the dichotomy of self/other has been of great importance, because of its volatile positionality in the Western ideological formations. Therefore, the notions such as us/them, the others, barbaric, or uncivilized are of paramount importance in the paradigm of Western-colonial discourse. In the same vein, Said (1978) who has been considered the founding figure and classical theorist of postcolonialism states that as a whole the image of Western colonial discourse presents the Orient as passive and Europe as positive (p. 3-4). His re-reading of European masterpieces from the field of art, philosophy, and literature reinforces the idea that the East/Orient is represented by the Europeans as irrational, exotic, barbarous, and uncivilized. Similarly, Fanon (1967), another classical postcolonial theorist in *The Wretched of the Earth*, brilliantly analyzed the psychology of the colonized and the freedom movements of the suppressed classes against the settlers' atrocities, at an individual as well as collective levels. His efforts instilled awareness among the blacks towards their repressed rights, thus paving the way for the civil rights movements and anti-colonial defiance around the globe. His study is instrumental in discovering the psychology of the invaded nations – the Europeans' others.

Keeping in view, the two classical postcolonial theorists, Said (1978) and Fanon (1967), this study evaluates Sidney's "Apology" under the framework of Postcolonial Critical Theory. From this perspective, "Apology" serves as a ground on which Sidney projects his imperialistic thoughts as well his political and religious convictions. However, the purpose of this study is not to provide or formulate such explanations that would in turn correct the previous perspectives/interpretations of the said treatise. Instead, its purpose is to point out how Sidney maintains his racial superiority by marginalizing/relegating his ethnic counterparts to subservient positions and how this attitude results in disfiguring and degrading the self of his others. In this way, this study invites the researchers to re-read the colonial-era literature, in order to explore the unconsciously biased proclivities of the colonial texts, especially, the ones which are categorized as great, canonical masterpieces of English literature. Accordingly, the researchers, while acknowledging the literary worth of the treatise as being a landmark in the British literary history, argue that it promotes the ideological interest of the Europeans; Eurocentrism in general and the colonial discourse in particular. Therefore, the current study counteracts the explanations that deem the treatise as a great artifact of Renaissance literary criticism, or a valuable document in the history of English/Elizabethan criticism produced in defense of poetry (Raitiere, 1981, p. 37). The treatise has a distinct political content, since, Sidney's ethnic others are shown as devoid of any rational understanding, whenever compared to the European race.

The researchers also aim to highlight how the treatise promotes the colonial thoughts and discourse, based on Eurocentrism. In addition to this, by foregrounding the cultural diversity and the misrepresentation of the others as barbarous/savages, the issues pertaining to identity, race and the dehumanizing of the others will be brought to the light. In this way, the researchers will be able to revive the counter discursive re-reading of the colonial texts in the fashion of Said (1978) and Fanon

(1967). The objective is not to downplay the former interpretations of the treatise, but to suggest an alternative standpoint to the treatise.

The practice of stimulating counter-discourse in relation to colonized nations is not new. For example, Chinua Achebe's (1977) "An Image of Africa: Racism in Conrad's 'Heart of Darkness'" and Said's (1994) *Culture and Imperialism* have picked out and exposed the Eurocentric threads to the public eye through their re-reading of *Heart of Darkness* and *Mansfield Park* respectively. According to Achebe (1977), Africans have been misrepresented by Joseph Conrad (1857-1924), who subjected Africa to his colonial gaze by using highly biased, prejudiced, and inappropriate language (p. 783). Through his rereading of Conrad's *Heart of Darkness*, Achebe (1977) has successfully proved that Conrad's partial attitude towards Africans is based on his personal disliking of the African race. Similarly, the chapter, "Jane Austin and Empire" in Said's (1994) *Culture and Imperialism*, discovers the relationship between manor home (master) and plantation (slave) in Austin's *Mansfield Park*. He argued that colonial ideology played a decisive role in propagating the British humanistic values or perceptions which paralleled the process of emptying the colonized culture from its true essence. In other words, the colonies are not independent nations, rather, just farmlands for Europeans for the production of tropical crops. After all, Austin belonged to a slave-owning society, so it would be quite strange to expect her to treat slavery with an abolitionist agenda. Said (1994) therefore, asserts that Austin seems to be siding with the imperial forces instead of going against them.

Literature Review

Colonialism, as an associative concept with Postcolonialism, is of great significance, due to its impact on the world literatures at the global level. Ania Loomba (2005, p. 7-8) measures colonialism/imperialism in terms of conquest and rule that has attained different dimensions in the neo-colonial era in the form of cultural hegemony. It is noteworthy that when Sidney wrote the article, British Empire had already begun to expand its conquest to other parts of the world (Fhlathuin, 2007). In this perspective, Ashcroft et al (2007) are of the view that colonialism/ imperialism is crucial in classifying or defining a form of cultural exploitation that continued for almost 400 years around the globe, due to the European expansionist agenda. In this respect, Eurocentrism, as an offshoot of cultural hegemonic trends, tends to be a significant aspect of Postcolonial Critical Theory. Accordingly, it refers to the discourse that is generally related to colonialism - its impacts on the local/ colonized cultures. Said's (1978) *Orientalism* argues that the Orientalists/ Colonialists/ Europeans have always treated their racial others with an imperialistic outlook. His study of western-perspectives on the Orientals, reveals at length that the orient had been a site for the westerners (orientalists) to propagate and project their partial judgments and observations about its cultures. Countervailing the same, Fanon (1967) considers resistance to the colonial regime a continuous process in which ironically even violence proves to be an effective tool for the suppressed to demonstrate their identity. His *The Wretched of the Earth* and Said's (1978) *Orientalism* both set the ground for the substantive re-reading of the colonial texts, which in the context of this study concerns the shearing of the iconic text, "Apology."

Strozier (1972), while tracing the influence of critical views of Renaissance as well as ancient studies on the formation of "Apology" highlights its theoretical consistency. The most extensive argument of the "Apology" is found in its contest between the moral philosopher, the poet, and the historian. History, philosophy, and poetry all these arts are verbal modes of expressing virtue and in turn, these "are useful in improving the awareness and the active virtue of their readers" (p. 52). Sidney regards this virtuous path to be the essence of all human endeavors. However, the poet expresses virtue more effectively than his counterparts; the moral philosopher and historian. Levao (1979) is of the view that as a "literary craftsman", Sidney constructed a literary artifact in a style that had the power to persuade readers of its verisimilitude (p. 231). Likewise, Raitiere, (1981) considers the treatise as one of the great pieces of writings in the Elizabethan era because of its fluent prose-style. He refutes Hardison's (1972) allegation that Sidney's treatise lacks proper criterion necessary for "oration" because of its discursivity (p. 37). Due to abrupt shifts in its writing-style, according to Hardison (1972), the treatise lacks harmonious composition. Raitiere (1981) takes up the issue and presents a justification for Sidney's discourse. He concludes that the article exhibits and possesses a unity that transcends any such fundamental contradictions which have been underscored by Hardison (1972). Hence, Raitiere's (1981) reading of Sidney seems to be a rebuttal to Hardison's (1972) views on his "Apology."

Sidney's reviewer, Moore discusses the treatise from the standpoint of Sidney's conclusive belief, i.e., "man is fallen man" (p. 322). Accordingly, for Sidney, any theory related to education must begin by acknowledging this truth. To him, education is of two kinds: the knowledge of things and knowledge of man. As poetry encompasses both the aspects of education, therefore, it is necessary to study it and teach it in order to illuminate mankind spiritually. For this reason, just like Aristotle, Sidney too maintains the superiority of poetry over philosophy and history. He regards poetry as universal and capable enough to teach and "move the readers to find delight in virtue" (p. 325). Contrastively, Lamb (1994) argues that Sidney's use of language in "Apology" is "gendered" since it privileges the masculine form of language (p. 499). For example, the frequent use of terms such as warriors, soldiers, and horsemanship is an ample proof of his gendered-biased expressions. She claims that Sidney remains unable to reject the emerging "gender ideology" of his contemporary age (p. 500). Consequently, the treatise might serve as a crucial cultural context through which one can read Sidney's "Apology" as an effective attempt to promote the gender-biased language. From Lamb's (1994) point of view, Sidney, instead of moving the readers to the moral ends opts for "military representation of poetry" and this, in turn, serves as a medium to project the masculinity of poets (p. 510).

From the foregoing, it is to be adduced that most of the critics have been preoccupied with either the analysis of language/style or defending the charges leveled against "Apology." They have spent a considerable time and energy in explaining the structure, and historical context of Sidney's scholarship except, of course, Lamb (1994) who critiqued the treatise in political and ideological terms. So far, the area of racial discrimination or ethnic politics is not given due consideration by the critics. In this regard, the present study aims at investigating and analyzing the treatise by bringing into the light the 'us/them' dichotomy or Eurocentric colonial discourse, to the structurally, scholarly esteemed, and highly eulogized work of Sidney. This reading is not a corrective reading of the previous works, rather, it is an attempt to unearth the ideological underpinnings of the treatise and to illustrate

Sidney's stereotypical, partial, imperialist, and prejudiced outlook on racial/ethnic aliens/others.

Material and Methods

It is a text-based study. The selected treatise serves as the primary source of data, for which textual analysis is used as an analytical method. To be more precise in approach, the 'content analysis' or in the case of this research 'literary content analysis which is a technique of textual analysis, is quite useful to explore the written texts. Kalus Krippendorff (2004) defines content analysis as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use" (p. 18). He further explains that "as a technique content analysis involves specialized procedures, it is learnable and divorceable from the personal authority of the researcher" (p. 18). Thus, the technique provides effective means through which the treatise may be given a new interpretation. In other words, content analysis is an in-depth perusal of how literary texts work and unfold ideas for it is both a reading process as well as something that the critic includes in a refined form to a literary inquiry.

The theoretical framework consists of Postcolonial Critical Theory gleaned from the postcolonial re-readings of colonial texts. Although the theory provides a cornucopia of several theoretical strands, shooting out of theoretical models presented by Bhabha, Fanon (1967), and Said (1978) among others, the researchers aim to analyze the selected treatise from the perspective of two classical postcolonial theorists - Said (1978) and Fanon (1967), since they viewed the self of the colonized as distorted at the hands of the colonists. They investigated the self/other dichotomy in the colonial context, by considering the Europeans and non-Europeans as two ever separate pools, in which the former throughout history has been the torch-bearer of civilization for the latter. Because of the qualitative nature of this research, the textual analysis of the selected text is best suited to prove the hypothesis that Sidney, by adhering to the Eurocentric worldview, and, associating negative perceptions/attributes with his others has maintained a biased/prejudiced depiction of the colonized. In order to highlight the misrepresentation of his ethnic others, the two formative constituents of Postcolonialism, namely, colonial discourse and Eurocentrism have been applied to the selected lines/passages, or in line with the principles of content analysis, literary codes of the treatise.

Eurocentrism and Colonial Discourse in "Apology"

According to Ashcroft et al (2007), Eurocentrism is a process either conscious or unconscious by which Europeans' cultural norms are viewed or assumed to be normal and universal. The Eurocentric perspective does not only influence or change; rather, it actually constructs and produces other cultures. Therefore, by the eighteenth century, the concept of a collective Europe constructed the European cultural and social norms as superior to the "others", or "the third world" cultural norms (p. 84-85). In this regard, while talking about the antiquity of poetry, Sidney is of the view that the ancient philosophers and historiographers:

entered into the gates of popular judgments under the banner of poetry, which in all nations at this day, where learning flourisheth not, is plain to be seen, in all which they have some feelings of poetry. In Turkey, besides their

lawgiving divines they have no other writers but poets... even among *the most barbarous and simple Indians*, where no writing is, yet have they their poets, who make and sing songs (which they call *areytos*), both of their ancestors' deeds and praises of their gods. (p. 111) (emphasis added)

In the above lines, one can see that Sidney's colonial gaze categorizes, classifies, and constructs race-based inventories, which supply the postcolonial critics with overwhelming evidence of the obsession trauma of colonist mentality. Sidney's phrase "where learning flourisheth not" clearly indicates that Europe serves as a center for him. The words, "barbarous" and "simple", attributed to Indians are yet another way to construct the orientalist narratives, in which the East is usually presented as an object of exoticism. He continues to side with the colonial ideology; since it is hard for him to believe that any form of writing might exist in his ethnic and racial others' cultures. He even goes on to term the Indians as having "hard dull wits" (p. 111) and thus, to any form of knowledge, their (Indians') minds remain imperceptible. Chibka (1997) has aptly marked that "the true European perception of human or subhuman is quite irrelevant; it is revised from moment to moment to serve the colonialist agenda" (p. 220).

Equally, the Red Indians have been shown as having impenetrable minds which can never be persuaded to great promises of knowledge; therefore, misconstrued as it is, poetry becomes an instrument, to transport the sweet delights to such stagnant minds. In other words, the great promises of knowledge are beyond the reach of Sidney's ethnic others. Turner (1984) has rightly observed that "the major thrust of orientalist discourse has been to depict the orient as though it were all state and no society". In fact, these are the factors on which the colonial agenda was based (p. 39). Said (1978) claims that "the relation between orientalist and Orient was essentially hermeneutical: standing before a distant, barely intelligible civilization of cultural monument, the orientalist scholar reduced the obscurity by translation, sympathetically portraying, inwardly grasping the hard-to-reach object" (p. 222). He is of the view that the Orientals were not seen or looked at as human beings or as proper representatives of a community, "but as problems to be solved or confined" (p. 207).

It is also noteworthy, that Sidney does not even shy away from expressing his prejudicial tilt toward the imperial forces: "but since the authors of most of *our* sciences were the Romans, and before *them*, the Greeks, let *us* a little stand upon their authorities" (p. 112) (Emphasis added). Clearly, the center of learning and civilization to which the barbarous Indians are being compared and analyzed, is Europe. Sidney's reliance on the Westerns' standards demonstrates that the only lens through which the colonial territory may be read and understood is ultimately Europe, which obviously serves as the center of enlightenment for the rest of the world. Moreover, the use of personal plural pronouns - "our"/ "us" - is yet another indication of colonial discourse, by which the diversities which characterize Europe are minimized and Europe is presented as a territory known for harmony. By the same token, it is pertinent to mention here is that although, Sidney's "Apology" is replete with references/ allusions from ancient learnings, nonetheless, all such learnings are restricted to European scholarship. Throughout the treatise, there is no place where the scope of ancient leanings is extended to outside the Europe, if it is done; that is, with scornful and indignant manner. Following example aptly projects this stance: "Since, then, poetry is of all human learning the most ancient and of more fatherly

antiquity, as from whence other learnings have taken their beginnings; since it is so universal that no learned nation doth despise it, nor no barbarous nation is without it" (p. 130).

Sidney's imperialistic attitude once again surfaces here evidently. The use of running statements in a typical colonial fashion might be read as an indication of his "covert angst" (Suleri, 2005, p. 6). According to Suleri (2005), this sort of "angst" has been a prevalent phenomenon with the colonist writers. From her perspective, this condition poses an inseparable annuity to the colonists' minds in which their "narrations" of anxiety are actually to be considered as colonial testimonials of aggression, becoming a sign of fear, rather than possession. She aptly remarks: "most typically such terror translates into the ostensible unreadability of the colonized subcontinent: from the early travelogues in the seventeenth to the proliferation of Anglo-Indian fiction in the nineteenth" (p. 6). Besides, the manner in which Sidney has referred to his Others/ Indians/ Turks is ample proof that he considers himself to be the ultimate authority on this subject. He does not bother to substantiate his verdict/idea with any argument. Suleri (2005) also maintains that the absence of authority is most readily discernible in the colonial will to cultural description, and this attitude demonstrates an anxious impulse to insist that colonized peoples can be "indeed rendered interpretable within the language of the colonizer" (p. 7).

Correspondingly, while expressing his concerns, regarding the violation of the unities of time and place in the English drama, *Garboduc*, Sidney writes: "but if it is so in *Garboduc*, how much more in all the rest? Where you shall have Asia of the one side, and Afrie of the other, and so many other under-kingdoms" (p. 141). What strikes the readers here is the juxtaposition of Asia/Afrie (not Africa) which are associated with other "under-kingdoms" (i.e., inferiors or subordinates to the English Crown). Through this essentialist view, the writer proves once again that his ethnic others do not deserve any self-esteem or identity. Since the latter lies out of referential or center of civilization, Europe, resultantly, they are doomed to be tagged as an "under-kingdom" or inferior nation to the colonizing eyes. Much later, John Stuart Mill (1874) manifested the same disposition as his predecessor, Sidney, when he audaciously remarked: "The sacred duties which civilized nations owe to the independence and nationality of each other, are not binding towards those to whom nationality and independence are certain evil, or at best questionable good" (p. 252). This is what Sidney is doing pragmatically, since, he keeps on constructing the colonial discourse, which inevitably reiterates the idea that the colonized subjects are devoid of any sort of rationality; therefore, they do not wish to interpret themselves. Consequently, it is the job and white man's burden to assign them an identity in the universe and define their role in the world. Fanon (1967) has highlighted the same racist attitude of the colonists towards the Negroes/Africans: "Colonialism, which has not bothered to put too fine a point on its efforts, has never ceased to maintain that Negro is a savage; and for the colonist, the Negro was neither an Angolan nor a Nigerian, for he simply spoke of "the Negro" (Fanon, 1967, p. 169).

Where Sidney's others are relegated to the second position or status, his own country is praised and classified as "the mother of excellent minds" (p. 138). Therefore, it is hard for Sidney to understand that such a nation that produced excellent minds in the world has turned against poetry and has "grown so hard a stepmother to poets" (p. 138). Sidney has not only established his racial superiority but also upheld his religious superiority: "Christianity that hath taken away all the

hurtful beliefs" (p. 137) which were responsible for the denunciation of poetry. To put it more simply, if there exists any religion that has banished all such false practices from the lives of people in general and of poets in particular that is none other than Christianity. Additionally, as far as the English language is concerned, for Sidney, it is the best in the world, as he observes: "we may bend to the right use both of matter and manner: whereto our language giveth us great occasion being, indeed, capable of any excellent exercising" (p. 145). Also, at another place, in the treatise, he eulogizes the English tongue as "most fit to honour poesy and to be honoured by poesy" (p. 146). The recurring use of personal plural pronouns meticulously reflects Sidney's innate superiority in his language, which is capable of any philosophical and intellectual composition.

This has been a trend for centuries for the orientalists to construct colonial discourse by upholding their language, religion, and cultural superiority against their others. It seems as if nature has conferred them with a prerogative to categorize, classify and line up their "others" in the fashion that seemed appropriate to them. Ashcroft et al (2007) have enunciated: "Rules of inclusion and exclusion operate on the assumption of the superiority of the colonizers' cultures, history, language, art, political structures, social conventions, and assertions of the need for the colonized to be raised up through colonial contact" (p. 37). Much later, almost after two centuries, Macaulay (1972) in his "Minutes on Indian Education" promoted his language and culture, as Sidney did much before him in "Apology." Interestingly, although, Macaulay (1972) acknowledges and accepts that he knows neither Arabic nor Sanskrit, by following the footsteps of his predecessor he comfortably passes on the judgment that is altogether based on his reading of Orientalist learnings. Thereby, he upholds the supremacy of European language/learnings over his peripheral subjects. Macaulay's (1972) essay is an infamous invective for obliterating the cultural nuances, and as a result, he fails to see any vitality in indigenous Indian languages and modes of learning:

I have no knowledge of either Sanskrit or Arabic but I have done what I could to form a correct estimate of their value.... I am quite ready to take the oriental learning at the valuation of orientalists themselves. I have never found one of them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia. (p. 241)

In the same way, when Sidney considers the inappropriate use of the words or diction of poetry, he is of the view that English poets have committed blunders in this respect. Their deviation from the accepted norms of writing imports a ridiculous effect, and this effect, in turn, resembles the effect that is produced by looking at the Red Indians, who according to Sidney not only wear their rings in their ears but also in their lips and noses: "for now they cast sugar and spice upon every dish that is served to the table; like those *Indians*, not content to wear ear-rings at the fit and natural place of the ears but they will thrust jewels through their nose and lips, because they will be sure to be fine" (p. 144) (emphasis added). One can see how, in the name of defending poetry, Sidney is continuously busy in unburdening his shoulder from the white man's burden: that is to instruct and civilize the brute others, who do not even know how to live naturally and properly. Once again, the authority or legitimate power to decide what is natural and what is unnatural rests in the hands of the Orientalists: "orientalism constructed East and West as the two distinct cultural

domains with an unbridgeable gap between them" (Iqbal, 2021, p. 11). Fanon (1967) has rightly observed:

Perhaps we have not sufficiently demonstrated that colonialism is not simply content to impose its rule upon the present and the future of a dominated country. Colonialism is not merely satisfied with holding people in its grips and emptying the natives' brain of all form and content. By a kind of perverted logic, it turns to the past of the oppressed people, and distorts, disfigures and destroys it. (p. 169)

We have seen that Sidney throughout his treatise has been doing the same, that is destroying, disfiguring, and distorting the identity of his racial others in a peculiar colonial fashion. To sum up, the treatise under discussion, apart from giving Sidney a chance to explain his theory of poetry, simultaneously allows him to illustrate painstakingly that the colonial discourse must come to terms with its others; primarily to define them and assign them an identity. This identity, however, is purely based on colonial perceptions and valuation.

Conclusion

To conclude, by presenting Europe as a center, from where the margins/peripheries should be viewed and analyzed, the researchers have found that Sidney, in an orientalist outlook has seconded and reinstated his social, cultural, and ethnic or racial superiority to his racial others. By doing the content analysis of the treatise, which includes the selection of adjectives representing 'us/them' dichotomy, it has been found that Sidney unceasingly goes on shifting his others to the peripheries of his vision. In the treatise, one notices an imperialistic rigidity whereby the dichotomy between us and them is strengthened, not minimized. On the basis of this supposition, Sidney's 'we' stands for locating/representing all the orientalist Europeans in general and British in particular on the one hand, and on the other, they denote the whole mankind which comprises all the ethnic others, be they Americans/Red Indians or Turks or Tartars or Africans or Asians. Thus, Sidney not only succeeded in defending poetry but also projected his innate racial and ethnic superiority, by constructing his others as irrational, illiterate, and brutal, who could only be given recognition from the pens of the Orientalists.

By uprooting the ideological reflections that form the basis of colonial discourse, it has been suggested that such prejudiced description of others eventuates in the misrepresentation of the colonized. All kinds of derogatory concepts such as uncivilized, lazy/unintelligent, servants, and last but not the least, savages have been associated with the others. Whereas, Sidney's own race/nation is presented as civilized, generous, and benevolent. To sum up, the researchers would like to recommend that such types of self-acclaimed and so-called canonical enterprise of British literature, may provide a rich opportunity for the future postcolonial readers to engage in postcolonial re-reading of such colonial texts which until now have been projected as 'Universal Literary Texts or Trend-Setters'. This type of study will be instrumental in bringing to light the colonial ideology that had been a formative and constitutive element of such texts.

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