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**The Dilemma of the Other: Diaspora and
Identity in V. S Naipaul's *A House for Mr
Biswas* and *A Bend in the River***

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and Literature

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Dedications

I dedicate this work to all my family; especially my beloved parents may Allah protect them, as well as my brothers, my sisters and my wife.

To my mother, you have been all the time there to support me with your sincere prayers and wishes.

I thank all my friends for their trustworthiness and encouragements.

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Abstract

This work attempts to explore the representation of identity and diaspora in V.S Naipaul's two works, *A House for Mr Biswas* and *A Bend in the River*. It endeavours to show how these two literary works are replete with the dilemma of the other and othering through the protagonists of the two novels whose major challenge is to find a location for them in the world as a way of asserting their identities. Both their physical and spiritual attitudes fluctuate between different paradoxical social terms and cultures existing in the same space and era. The research is based on analysing the various strands of identity as a means for making the work comprehensible and radicalizing its major purpose. The dilemma of identity along with diaspora, mimicry, alienation, expatriate and subaltern and ambivalence are projected through this thesis. Postcolonial literature and its major theorists and authors are also represented in the work to carry on other supplementary researches on the theme of postcolonial identity. Moreover, Naipaul's incidents in his real life as migration and displacement are tackled in the work to strengthen and give reliability to the trauma of identity. Additionally, these two novels by Naipaul, the main characters as being the spokespersons of this theme, try to question their place within societies, which are full of challenges in both their existent and fictitious life. Subsequently, they approach the cultural clash within the environment of these two novels which has turned their journey into being too much difficult and complicated.

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General Introduction

It is believed that crossing a nation's cultural premises is much harder than crossing its borders. Culture in general is considered as a combination of different and various customs, behaviours, traditions and religions which a group of people in a specific place share and transmit from a generation to another via learning and imitating. It differentiates groups of people and shows their differences in their style of living. Furthermore, culture is characterized in dissimilar ways; through symbols, which reflect a people's beliefs and doctrines, through sharing and preserving these cultural premises for the next generations, who by all means cannot live in complete isolation yet in relation to the ancestor's customs.

It can be assumed that the culture of a specific group of people could be characterized and realised throughout learning. The fact of learning is taken out from the fact that people are not born with a culture yet they have to acquire it. Thus, culture is not brought from nowhere; rather it starts from being personal, interpersonal, national and universal. History has proved that culture has been affected due to many factors like colonization. The wave of colonizing other nations has led to creating a multicultural society because of the contact between different cultures and identities. So, it ends at forming a new society with new social terms.

This research aims at studying the notion of identity and the diasporic issues within multicultural societies under the light of postcolonial view. Generally speaking, literature in all its forms has taken a big part in dealing with the mass changes that occurred within the societies of the world. It echoes the people's lifestyle in their nations and pictures the suffering of the colonized nations as well. Postcolonial literature is one of the major forms of literary works which has tackled this matter due to the vast waves of colonization in the latest years.

Postcolonialism has its determining condition in the historical phenomenon of colonialism, that pretending civilizing mission to the third world countries. By shedding the light on colonialism, the spotlight will directly shift on the most imperialist powers the modern world has ever known namely France and Britain. Postcolonialism tries to counterpart colonialism and to overcome its effects on the

colonized countries, such effects -to name a few- displacement, emigration, racial discrimination and cultural clashes.

Postcolonialism, as a term, has been occasionally used in earlier works to distinguish between the era before colonialism and the era after colonialism, or in other words, between the colonial period and the post colonial period, in this case the term has been used as ‘post-colonialism’ instead of ‘postcolonialism’. The first use is indicated with a hyphen as an emphasis to the arena ‘After’ colonialism only as an aftermath to the phenomenon in the settled world. However, the second use of the term which is Postcolonialism with no hyphen to divide the prefix ‘post’ from colonialism is viewed as an appropriate use, for it goes rather ‘beyond’ colonialism. It increasingly extended to deal with other issues from the day of the imperial dominative process to the present day in order to cover all the affected cultures, issues of the oppressed people, neo-colonialism, identity, migration, diasporic and refugee communities and many other issues.

Accordingly, the nations that suffered the waves of colonization have witnessed changes and transformations in their cultural premises because of the continuous contact with the new cultures. This impact did not end with decolonization yet it still keeps influencing the beliefs and customs of the people in the colonised countries whose cultural premises used to function in a normal way in the era of pre-colonialism. The citizens of any decolonized nation in the world have unintentionally found themselves imitating the colonizer’s customs, traditions and languages. It is due to the strong impact of these powerful countries; the colonized people have incorporated with the new social terms along with their original ones. This results at creating a noticeable control of their minds and doctrines and forming a new world order wherein the new generation suffers loss of identity. After the decolonization, the mission has been changed from freeing the countries politically into looking for ideological and cultural freedom.

Literature and society are divided into different and various historical parts referred to as periods while the exact names and dates of these periods differ. Amongst those periods, the Postcolonial era is considered as one of the most

important epochs in the history of English literature. Therefore, it is as significant as the previous periods in the value of its works. In history, the Postcolonial era took place from the dawn of the 19th century and it still exists. However, the Postcolonial period is thought of to begin just immediately after the movements of decolonization.

Additionally, the postcolonial world witnessed vast changes and transfer in the domains of politics, economics, and sciences; thus it could be described as a theory of reform and transition. One more element, which might seem as a contrast, that though it reflects the societies of the colonial world, it remains full of doubts and paradoxes at the same time, because of the new thoughts in culture, religion and the building blocks of the society, along with the problems of migration, dislocation and terrible living conditions.

As a result of this, the Postcolonial field has put the impression to be in a critical situation by having wonders and questions of its own. This situation inspired many writers to put their pens on paper to express these circumstances. Any reader who comes to have a bird's eye view on the postcolonial time, the names of those famous authors and critics like V.S Naipaul, Chinua Achebe, Edward Said, Homi Bhabha, Salman Rushdie and others, might directly come to the mind. They set their hearts on expressing the spirit of the age, with the help of the social terms as a source of imagination, feeling, and inspiration. They exposed their reactions to their society in their time, and to what extent its effect had upon them. The writers of the field worked on a purpose of showing that there were different problems hidden behind the nice image of the decolonizing waves. Their writings were concerned with the social demands and spot light on the conflict between the individual and the society.

Generally speaking, the Asian and African colonies have lived under rapid changes and transfer in the way of living along with the state of mind of their citizenship, as well. This adjustment came more to reality during the life time of V.S Naipaul; therefore he is seen to be one of the greatest novelists who opened the door for his literary works to go hand in hand with a diversity of social interests. So,

he can be considered as a social critic and the representative novelist of the postcolonial period. In the same subject of talk, Naipaul enriches his career with different written novels, which are considered by critics and specialists of the field as great works done by the man. Amongst them, there is *A House for Mr Biswas* and *A Bend in the River* through which he pictures a mixture of social ills and individual challenges facing his characters.

Similarly to postcolonial authors, Naipaul has been criticized for his frequent focus on the loss of identity and diasporas once making his novel's protagonists into action. The writer tries to emphasize the African and the Asian social ills during and after colonization throughout different characters whose roles have been generally inspired from his real life. Critics believe that this is a fascination for the writer in specific and the postcolonial writers with the problem of identity, mimicry and dislocation. However, the postcolonial pillars tend to show the big danger of the colonial waves which led to the creation of an unfinished cross-cultural status.

Reading Naipaul's or any other postcolonial writer's novels would lead to realizing that the characters and mainly the protagonist do not stop questioning themselves, their identities and their place within their societies. The novels show that they are in a real loss whether they belong to the new cultural premises which have been unconsciously imposed on them or to the old native culture of native ancestors. This latter, loss of identity, lead us to look for the main cause of this issue who is termed by postcolonial literary critics as the other. The other as a postcolonial term has arisen another hypothesis of who should really be considered the other; the new generations are pictured as being lost in deciding their position within their societies. Colonialism and immigration have brought into existence a clash of civilizations and a global cross culture based on the perception of hybridity, otherness, home, identity, language and multiculturalism.

Both the Asian and the African novels are considered as examples of postcolonial works through which the postcolonial literary features have been pictured. Naipaul through his works presents a real situation of a lost and dislocated citizen within a hybridized and dislocated nation. He paves the way for the readers

for a better understanding of the real social problems within the decolonized societies. Through his novels he tends to clarify the original customs and traditions of the African and Asian societies and the new implemented cultural premises of the colonizer. The writer's migration from his native country over England helped him in characterizing the fact of feeling otherness, dislocation, inferiority and homelessness within another society apart from yours.

Writing about two different locations, Africa and India might lead to questioning the issue of language as an important reference to the native's identity. The novelist's use of the English language through his novels is considered by critics as a symbol of mimicry and imitation of the colonizer, though the fact that Naipaul has frequently shifted into the native's tongue in different occasions throughout the incidents of the novels. The Asian and African languages are seen as main indications of belongingness and freedom. For approaching the veiled era of postcolonialism, a thorough reading of postcolonial works is a must. Although many critics say that the writers of postcolonial literature prefer to reflect their own experiences within their societies, yet it is believed that their cultural identities and the quest for identity are portrayed as well. Hence, dislocation, homelessness, loss of identity, hybridity and language are important elements in the postcolonial literary works which have been presented in the works of V.S Naipaul.

In this respect, and because we belong to the same background of which Naipaul has written about, it is very crucial to get familiarized with the notions of the postcolonial world throughout the postcolonial productions as of the ones being analyzed in this thesis. A deep reading of the novels would lead us to become conscious of the importance of postcolonial literature in picturing the decolonized nations' social premises before, during and after colonization, along with the quest for identity as a prominent aspect for both the writer and the reader to clearly comprehend the feeling of dispossession and loss within the newly independent communities and especially if they belong to an alike society of the novel.

Naipaul has approached the dilemma of identity within different arenas; Indian and African societies. In *A House for Mr Biswas* the writer pictures his real

suffering of dislocation, displacement and hybridity within both his original society in Trinidad and that foreign society in England right after his migration towards it. He has attempted at giving the readers a clear image of what he went through in his real life via the protagonist of the novel whose role of exemplifying the need of self proving and self independence has been approved by many critics as a concrete sample in which the features of postcolonial literature are reflected. There is, thus, a remarkable relation between literature and life through the novel of *A House for Mr Biswas*. Naipaul's works have not been devoid of the topic of search for identity though the setting of his writings differs. *A Bend in the River* represents another setting for Naipaul where is the diasporic and identity issues are highlighted. The protagonist, consequently, is changed along with the changing of the settings and the personages. However, the main dilemma of identity and loss remained the same as in the other story. Hence, even though the characters and the setting of the novels fluctuate yet the intention to echo the postcolonial societies' challenges is the same.

Based on the background of the study described above, the case study in this research elicits some questions as:

- How does Naipaul represent the dilemma of the other through his novels?
- What is postcolonial literature?
- How do the novels approach the issues of diaspora and mimicry?
- What is the nature of identity throughout the two novels and what are the main notions related to it?

Generally speaking, and through following a process of analysis, this work is a combination of three chapters; one theoretical and the two others are meant to be practical.. Furthermore, the door is kept ajar for approaching the veiled era about the literature and society of the postcolonial era, accordingly with the presentation of both in the two novels by V.S Naipaul.

The first chapter will deal with different important frames based on a theoretical analysis. First of all, it approaches the notion of postcolonial theory and

literature along with its pillars accordingly with the postmodernist discourse. There will be also a focus on the main key concepts of postcolonial literature and its outstanding critics and theorists. Moreover, this chapter focuses on approaching the frequent terms which have a hyperlink with the postcolonial term and help to understand the real aspects of identity, dislocation and dispossession. Hence, the theoretical part of this work focuses on clarifying the main frames of the postcolonial world and the influence of colonialism in shaping its theoretical and literary standards.

The second practical chapter will offer a brief summary of the novels under study; *A House for Mr Biswas* and *A Bend in the River* and the image of the writer through the events of the works as being both a postcolonial citizen and author. Besides, it will cover and investigate the concepts of diaspora, mimicry and colonialism as central postcolonial themes. In addition to this, it will not only examine the political and economical concerns, but it will, also tackle the societal issues which appeared in the independent countries. The colonized people have gone through enormous hazardous struggles that merely affected the status of their culture. They have really suffered the changing and the continuous transfer which reshaped the original nature of the social principles they used to live with. For so, the literary works related to the postcolonial branch have pictured these cultural dilemmas.

The last chapter, other postcolonial aspects of the two novels will be analysed in a postcolonial analytical method. Because identity represents a major element in this field, thus the first pages of this chapter are devoted to highlight the dilemma of identity within both the African and Asian societies accordingly with their depiction throughout the novels written by Naipaul. The protagonists of the two tales express the way how Naipaul has perceived the notion of identity. In this chapter, other aspects that would reflect the postcolonial identity as alienation, hybridity, expatriate and subaltern and ambivalence will be studied, as well.

Chapter One

Theoretical Background and Key Concepts

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1.3. The Tenets of Postcolonial Theory

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1.6.5.2. Homi Bhabha

1.6.5.3. Frantz Fanon

1.7. Conclusion

Chapter One: Theoretical Background and Key Concepts

1.1. Introduction

This chapter deals with different important topics. First, it highlights the existing of postcolonial theory. Then, it tackles its tenets and relation to postmodernism discourse. After that, it deals with postcolonial literature and the major figures and theorists in the postcolonial world of literature. The aim behind this is to give a view about postcolonial literature and open the door for continuing this study.

1.2. Definition and Historical Background

Neil Lazarus in *The Cambridge Companion to Postcolonial Literary Studies* (2004) mentioned that postcolonial topic was not a matter of research as an instructional study field until after some recent years. Meanwhile, this idea has its position everywhere in the globe and in various institutions of higher education. Postcolonial research was put into question in different majors alike with the literary ground as culture and history. Different magazines along with books and articles have prospered because of the frame of “post colonialism”.

However, it never suggests that the postcolonial query has not been found away in the olden time as there were doctrines opposing the colonial waves and their designers, everywhere and at every time. Moreover, different journals like *African Literature Today* (1986) have portrayed this dilemma and considered it of the best priorities to write about. The era after colonialism is mainly referred to by the so called “postcolonial. Neil Lazarus (2004) writes:

‘Post-colonial’ (or ‘postcolonial’ - the American variant), in these usages from the early 1970s, was a periodising term, historical and not an ideological concept. It bespoke no political desire or aspiration, looked forward to no particular social or political order. Erstwhile colonial territories that had been decolonized were ‘postcolonial’ states. It was as simple as that.(p. 02)

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In *The Cambridge Companion to Postcolonial Literary Studies* by Neil Lazarus (2004), the indication has become historical over different postcolonial authors as Chinua Achebe who is usually considered as: “an Igbo writer, a Nigerian writer, an African writer, a Commonwealth writer, a Third-World writer, but seldom if ever as a ‘postcolonial’ one” (p. 03). In this wave of thought, because of post structuralism and postmodernism connection to Marxism that post colonialism exists now, as Leela Gandhi argues. She stated in *Postcolonial Theory: A Critical Introduction* (1998) that:

Some hostile critics have been quick to attribute the links between postcolonialism and poststructuralism to temporal contingency and, therefore, to academic fashion alone. And in truth the alliance with poststructuralism has indeed enabled postcolonialism to gain a privileged foothold within the metropolitan academic mainstream [...] thus, in a shift from the predominantly economic paradigms of Marxist thought, postcolonialism has learnt – through its poststructuralist parentage- to diagnose the material effects and implications of colonialism as an epistemological malaise at the heart of Western rationality.(p. 25-26)

In this sense, the word ‘postcolonial’ is literally highlighted as a postmodern concept within the metropolitan academic mainstream in addition to academic fashion. Furthermore, in her critique *Introduction to Postcolonial Studies* (1996), Depika Bahri, stated that it is acknowledged that post colonialism is a response adjacent to ‘colonialism’ which practices its power on inhabitants to take their money and treasures. In contrary, others note that post colonialism has much more interest on the social and cultural changes which cover the era after colonialism, particularly just below the book of Edward Said’s *Orientalism* (1978). Likewise, Post colonialism as a dilemma has shined more within the book *The Empire Writes Back: Theory and Practice in Post-colonial Literatures* by Ashcroft, Griffiths and Tiffin (1989), wherein phrases as Third World, Common wealth, etc., have been belittled and refused.

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In this wave of thought, a faltering in the utilization of the Third World term is found in the process of *The Blackwell Companion to Postcolonial Studies* (2000) words. For more clarification, it is mentioned that

This hesitation reflects the decline of the national movements of the -Bandung Era, leaving us with the question of why and with what effect this decline has occurred, but helping to explain in the meantime the currency of -post-colonial as [...] a euphemism for third world (Larsen, p.49).

The huge spreading out of the Western territory is an additional issue that paved the way for the wide use of this terms postcolonial literature.

The traditions and social parameters of the colonized nations ahead of colonization would serve us apprehend the real methods and the social order of the era. Therefore, 'postcolonial' might encompass the supervised nations or the alternatives in the developed nations, as well. But, it is suggested that only literature produced or has a relation with the powerful nations which has got a matter of value, according to the "Commonwealth Literature".

Additionally, Marie Rose Napierkowski in *Post-colonialism: Introduction* says that this term illustrates culture, race, ethnicity, and identity in the nations that became free earlier, and meanwhile, different scholars consider that "culture and cultural products influenced by imperialism from the moment of colonization until today" (1998). As the abovementioned ideas, Adam Storlorow (1997) also noted that "Postcolonial concerns are about the encounter of cultures". In the introduction of *The Postcolonial Studies Reader* (2005) it is stated that postcolonialism "addresses all aspects of the colonial process from the beginning of colonial contact" (Ashcroft, Griffiths, and Tiffin, p.2). So, we could say it begins with "the cultural encounter of colonization. Repression and resistance, hybridity and difference all have their start here" (Storlorow, 1997). Napierkowski(1998) mentioned that the imperialist Europeans held manipulation over the entire nations of the globe, at some stage in the 1950's. For instance, half of the globe's nations

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were under the ruling of Britain; in the meantime, several nations like Australia, Canada, Nigeria, Sri Lanka, India ...and many others received their political manipulating freedom from their colonizers. The literary works of these impartial nations have been taken into consideration as a main point in the studies of postcolonial branch.

Though all of the literary main words might be mistakenly perceived, and may not consider various components upon them, countless notions via the so called postcolonial are tackled as stated by George P. Landow, a teacher at Brown College. So, 'Postcolonial' as a concept could literally explain and link the incidents that occurred in the already been colonized nations. The professor George P. Landow provides also in *Why I Use the Term Postcolonial* that:

Terms like 'postcolonial' or 'Victorian' are always open-ended: they are never answers, and they never end a discussion, they begin it. [...] The purpose of using postcolonial as a label is that it provides a practicable, convenient means of discussing texts and other matters that interest us(2006)

He, furthermore, views that the imperialist powers are, by all means, neglected by the postcolonial nations, since they have, through time, got independent and free from the conditions imposed on them by the imperial. Nonetheless, the recent circumstances underneath the modern states, which might additionally or might not go together with postcolonial citizens' anticipations, shape a subject of matter to be mentioned by means of postcolonial basics along with the dilemma of the inter-connection between different eras; earlier than, during and after colonialism.

In shedding light on the expression 'post-colonial' out of *The Empire Writes Back*(2002) point of view, we find that it is brought "to consult all the culture affected by imperial process from the moment of colonization to the present day" (Ashcroft, Griffiths, and Tiffin, 2002, p.2).

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Additionally, other individuals suppose that the influence of colonization takes place at any nation that lived a period of time in its history under the rule of the imperial powers; in other words, the ‘west’ are still practising their manipulation over the independent nations in the form of “globalization” (Ashcroft et al, 2002, p.194). In reality, the significance of “postcolonial” has got its worth due to this challenge. In the second edition of *The Empire Writes Back* (2002), critics looked for to “refine” the meaning of “postcolonial” as:

All that cultural production which engages [...] with the enduring reality of colonial power [...] —post-colonial is still best employed, as it was in the first edition, to refer to post-colonization. This is process in which colonized societies participate over a long period, through different phases and modes of engagement with the colonizing power, during and after the actual period of direct colonial rule.(Ashcroft et al, 2002, p.195)

Ashcroft et al in *Post-colonial Studies Reader* (2002) argued that, apparently ‘postcolonialism’ cannot, by all means, be defined or approached by any theory. Different important perspectives have shed the light on the significance of the term postcolonialism, among which it is perceived equally to postmodernism as an “amorphous set of discursive”. However, this one is in piece of evidence split into various points; some mention that “postcolonial” refers only to the period subsequent to colonialism, and others note that it tackles the period from the independence to nowadays. Meanwhile, critics in *The Postcolonial Studies Reader*(1995) argue that:

It is best used to designate the totality of practices [...] which characterize the societies of the postcolonial world from the moment of colonization to the present day, since colonialism does not cease with the mere colonial mode to be active in many societies(Ashcroft et al, 1995, p. XV).

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In reference to the belief that the West is more powerful and enlightened, they ought to convince their people of the necessity of offering help to the people of the other already been colonized nations as being inferior and not cultivated. It is the best reason on which they justified the make use of their beliefs and traditions in the colonized nations. Independence doctrine became a worldwide matter after the imperialists' conditions of being less powerful as an outcome of the WWII. But, the knocking down of the realm along with the governmental adjustments have had no influence on the colonial civilizing process whose outcomes are clearly witnessed in the highbrow awakening of the postcolonial world.

The condition of Imperialism took place due to a remarkable group of approaches and types, which emphasised on specific circumstances and through a component that brought us over a surprising situation. These imperialists first aimed at maintaining their true conditions on the colonized land along with its people; they wanted to force the 'others' to build a new lifestyle based on other cultural, religious and traditional terms. The people of these nations showed a total refuse and denying; even if some followed the aforementioned terms by force, the wave of independence approached the veiled era of their serious and true beliefs. For the colonized people, it is believed that to free themselves from the colonized cultural conditions is the main element beyond this movement.

As a clear reaction to the colonizer's mission, the natives worked on rebuilding and refreshing their memories by their original cultural components: traditions, language and religious beliefs. In this respect, critics believe that "it is the discourse of oppositionality which colonialism brings into being" (Ashcroft et al, 1995, p.117). Different researchers in the field of postcolonial studies have shown their confusion over what is called 'postcolonialism'; this hesitation on its exact notion and what it embodies has risen due the similarity, which is noticed in comparing the previous issue with the term 'postmodernism'. In reference to this, a theorist named Kwame. A. Appiah highlighted in a book entitled *The Postcolonial and the Postmodern* (1991) that:

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Postcoloniality is the condition of what we might ungenerously call a comprador intelligentsia: of a relatively small, western-style, western-trained, group of writers and thinkers, who mediate the trade in cultural commodities of world capitalism of the periphery. In the west they are known through the Africa they offer; their compatriots know them both through the west they present to Africa and through an Africa they have invented for the world, for each other and for Africa. (p.119)

In this line of thought, Appiah (1991) comments on the fact that the status of Africa has been shaped and introduced to the western world from some authors' and thinkers' views. He mentions that these writers have founded their societal terms on the western mode; their lives are similar to the Europeans' and have nothing to do with the African cultural conditions. Thus, they have created a new wrong picture of the African nations and the colonized countries in general based on their new-fangled doctrines, which are, by all means, influenced by the west.

AniaLoomba through her prologue of *Colonialism-Postcolonialism*(1998) announces that postcolonialism is not a homogeneous concept rather it represents a mixture of conceptual meanings which disable the critics to formulate an exact definition which would cope with its nature. The writer has clarified her idea by shedding light on the colonized nations' educational curriculum: though the gloomy status of the expatriate in subaltern, which exists in our newly independent nations. She confirms that in our educational systems, it is forbidden to refer to the colonizers wrong deeds in terms of their continuous economical exploitation for example, with a total liberty to tackle the identical and traditional subjects of matter.

Furthermore, according to her, the dilemma of postcolonialism is not given a high value within our studies, what makes the students and the researchers not aware of it. Moreover, "the whole world is postcolonial" (Loomba,1998, p.7) due to the various contradictions and differences which have paved the way for creating numerous cultural premises within one newly independent society instead of

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forming one united homogenous culture. Again, researches made upon postcolonialism still confuses the readers on “when exactly, then, does the ‘postcolonial’ begin?” (Shohat, Cited by Loomba, 1998, p. 08).

Critics have also stated various visions; some note that the period following the independence is the best reference to the emergence of this theory; meanwhile, others believe that it cannot be identified to a certain period since it is more ideological than being historical. If we take it from a historical view, then another issue would have been highlighted here due to the fact that the people who rebelled for their independence belong to different origins and have dissimilar cultures and beliefs. Hence, basing on this fact, Loomba is again questioning the status of those whether they are considered as postcolonial or not. In this respect, she comments that:

African novelists since the 1960’s can [...] be regarded as ‘no longer committed to the nation. The newly independent nation-state makes available the fruits of liberation only selectively and unevenly: the dismantling of colonial rule did not automatically bring about changes for the better in the status of women, the working class or the peasantry in most colonized countries.(Shohat, Cited by Loomba, 1998, p. 11-12)

The writer in the previous lines focuses on the fact that postcolonialism cannot only be regarded as historical, yet there has also been a focus on the status of the African-American authors whose fathers were forced to move to America and their writings about their conditions within the American society. In taking their rebellion wave as a sample then we should know that postcolonial stream would cover all the ideological movements in addition to the political decolonizing revolutions. Moreover, the African Americans can be taken as a reference to the other people who lived within the same conditions in other countries.

Furthermore, postcolonialism and poststructuralism are terms related to two branches whose perception should be the same. In this respect, the critic George

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Alva observes that “there is no single history but a multiplicity of histories” (Cited in Loomba, 1998, p.13). That is to say, if we consider the decolonizing movements as a reference to the postcolonial world, then we are denying the fact that these countries had their own history, culture and religion. Thus, in the previous lines Appiah aimed at highlighting the idea that the independent nations lived with their cultural premises before the European colonial movements. Once more, the critic Loomba (1998) mentions that:

Most Marxist thinkers tended to regard colonialism[...] as an exploitative yet necessary phase of human social development...They might go with what Marx said: England [...] in causing a social revolution in Hindustan [...] was stupid in her manner of enforcing them [...] whatever may have been the crimes of England she was the unconscious tool of history in bringing about that revolution.(p.21),

There is a remarkable emphasis on the term colonialism, which Marx regards as the key or the cause over the postcolonial world. It is believed that the process of colonialism within the colonized countries had opened the door widely for the appearance and growth of postcolonial parameters. On the other hand, it is stated that the force and power used by the colonialists was a mistake because they were forcing the people of the colonized nations to rebel and so that to ask for the right of liberty and freedom. This revolution gained them their independence and thus they became covered by the term postcolonial.

Another important figure in the world of postcolonial studies, Aimé Césaire (1995) puts emphasis on the fact that the mission of the colonizer is contrary to the way it is presented. Even though, they convinced their people that their duty is to ‘civilize’ the ‘uncivilized’ nations beyond the seas, however the main aim was totally different. Because of the bad deeds of the European empires in their colonies, the critic himself believes that their first aim was to “uncivilize” the dominated people rather than civilizing them. In this wave of thought, he has taken

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the Algerian case as a sample to consolidate his doctrine. He wrote the words of Colonel de Montagnac who narrated that: “pour chasser les idées qui m’assiègent quelquefois, je fais couper des têtes, non pas des têtes d’artichauts, mais bien des têtes d’hommes” (1995, p. 9), this can be the best example through which we can understand the real and concrete mission of colonialism.

Any reader or researcher would easily notice the bits and pieces of the differences in the lifestyles of the colonizer and the colonized; the former looks superior whereas the latter is all the time inferior to it. Yet, these conditions of being whether superior or inferior have truly affected the cultural premises of the dominated nations. Though the colonial waves took place in various regions around the world, yet the colonized people have had the same doctrines and mission over the imperialists. All of them are pictured like “the Africans” who “wanted to assimilate and not be assimilated” (Rothermund, 2006, p.2). For the term postcolonialism, decolonization is never seen a key to or step which prevents its occurrence. The newly independent people have been influenced in all the main fields; if we consider our case wherein the ‘decolonizing of the mind’ could not occur we are still using the language of the French colonizer alike to Rothermund who found no way he addresses his people through but the French tongue instead of the native language. In this sense, he notes that: “there have been lively debates on “hybrid culture” and on the relation between power and knowledge as exemplified by “Orientalism”. (Rothermund, 2006, p.2). Based on the abovementioned facts, the focus is no more put on the powerful side rather it shifts over the cultural and identical parts of the society as main elements within the societal premises.

As an opposition of the previous notions, some theorists helped in the foundation of postcolonialism as a new subject matter. They were mainly “writers who expressed the quest for an identity which had been submerged by the colonial impact” (Rothermund, 2006, p. 51). In this line of thought, one of the most important works through which the postcolonial concept has clearly appeared is *Orientalism* by Edward Said. Said himself does confirm the notions mentioned earlier concerning what element is more valuable in the decolonizing waves. Other

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theorists like Rothermund have been influenced by his doctrines and pictured the real battle of the colonized people for gaining their rational and religious patterns back.

In *Rethinking Colonialism: Globalization, Postcolonialism, and the Nation* it is found that Dirlik(2000) is another critic who thought that the imperial movements approach all “the political control by one nation of another nation or of a society striving to become a nation” (2000, p. 430). He continuous writing for approaching the setting “where a colony had already achieved formal political independence but still could not claim full autonomy due primarily to economic but also ideological reasons” (Dirlik, 2000, p.430). The two statements by Dirlik represent the bits and pieces of both colonialism and Neo-colonialism; the former as a direct domination of the colonized land, along with the latter, which focuses on the use of economical, political, cultural and other pressures to impose the control over the colonized nations. These nations could not by all means stand for their own and reshape a new form of the cultural premises of the societies they live in. They have merely been influenced by the colonial cultural main aspects so that they carried their lives by means of the dilemma of identity and hybridity. These two important components have taken the biggest parts through postcolonial studies.

1.3. The Tenets of Postcolonial Theory

Though post-colonial theory recently appeared in the 1970s and reached its form that it is known by today, its core of discipline goes back in history to the old times. In skimming its line of descent, the hierarchical pyramid that Aristotle drew comes to mind; he ranked women as inferior to men who are over controlled by God. His belief that women are lower in value than men helped his segregationist thought to consider this as natural. This was neglected later in the 14th century. Geoffrey Chaucer through *The Wife of Bath Tale* gave the floor to a woman to spoil out her suffer from society. She announced her desire and hope to have a fair enough percentage of freedom in happiness and dreams the same as a man does have. She opposed the fact that a woman must follow the terms imposed on her by society and regarded their notion and maltreatment as unnatural. With such, the

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poststructuralist French philosopher Mitchel Foucault reacted to Emmanuel Kant's seventeenth century enlightenment judgment as 'mankind's final coming of age' by noting:

A...difficulty appears here in Kant's text, in his use of the word 'mankind', *Menschheit*. The importance of this word in the Kantian conception of history is well known. Are we to understand that the entire human race is caught up in the process of Enlightenment? In that case, we must imagine Enlightenment as a historical change that affects the political and social existence of all people on the face of the earth. Or are we to understand that it involves a change affecting what constitutes the humanity of human beings? (Cited in Norris, 1997, p.167)

The question and interrogation mentioned above delivers a direct disturbance against Kant's ideology of reason that aims to unify all of human beings with the European doctrine. It refers to the humiliating of the knowledge acquired out of Europe, as being considered a helpless tool that would never pave the way to being mature human if it departs from the Renaissance premises. Then if so, the European humanist contenders' are regarded as real offenders rather than being human.

We are still talking about the postcolonial thinkers and philosophers who confidently expressed their ideas in an academic way. Because postcolonial theory searches in the anti-colonial contentions and quarrels, as in Mbembe (1992) words; "Postcolonial theory derives both from anti-colonial and anti-imperialist struggles on the one hand, and from the heritage of western philosophy and of the disciplines that constitute the European humanities on the other" (p.1).

Moreover, generally speaking, colonisation is the outcome of the powerful and imperial European nations; greed of England, France, Spain, Germany, and Italy raised the desire to a political, economic and mental expansion over the countries of the world. The conquer started with a fake declaration of promoting nationhood and helping the poor counties to prosper and develop, at a time its main

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purpose was to destroy and leave take the people's peace and stability into ruins. This happened to all the colonized countries among which India takes its place. Outstandingly, literary works did not miss the point, rather inkhorns were filled up and pen was put on paper to speak out the social ills, as explained through the post-colonial theory.

There is an enormous variety of post-colonial theory that spots light on different concerns like literature, linguistics, segregation, slavery, music, art, and tackles various topics like identity, diaspora, hybridity, cosmopolitanism and nationalism. It is a theory that matches thoroughly with post-colonialism.

Moreover, under the roof of colonialism, the term postcolonialism has been highlighted; not only to show a direct process of the works done after colonization, yet, also to announce an opposing reaction to the former's lifestyle -which existed before because of colonialism- as "the inequities of colonial rule have not been erased" (Loomba, 1998, p.7). As a result, none of the researchers could definitely proclaim colonialism finished. Besides, to considering colonialism as an approach to a specific era and area because of its colonised and colonizer's bond frame of study, it could be defined as a literary perspective, in spite of the fact that the focus is much more put on the colonizer.

In the same line of thought, the colonizer takes the biggest part of the colonial discourse, which lays tiles over the subjects and the topics dealing with it, without taking into consideration the natives of those places. A quoted statement in Ashcroft's *Post-colonial Studies* (2000) that is said by Foucault would draw attention to the function of a discourse as "a system of statements within which the world can be known" (p.42.). Thus, it speaks the relationships through the colonial world and it, according to Ashcroft,

Tends to exclude [...] statements about the exploitation of the resources of the colonized [...]. Rather it conceals these benefits in statements about the inferiority of the colonized, [...] and therefore the duty of the imperial power to reproduce itself in the colonial

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society, and to advance the civilization of the colony [...] (Ashcroft et al, 2002, p.43)

Talking about the postcolonial theory drives to mind GayatriSpivak as a famous author and critic, who in 1985 gave birth to her study “*Can the Subaltern Speak?*” shedding light on the laypeople that have been ranked inferior as a consequence of colonialism. She shows that subaltern is all the time the main theme of the discourse, and not really the real subject (1988). Accordingly, though colonialism and post-colonialism go hand with hand and should not be taken separately; critics say that the latter did not appear only after the studies and debates made by the literary critics.

Furthermore, the official form of post-colonialism gradually seizes up its beginning. Historically speaking, *Orientalism* written by Edward Said was the first of almost all works done in the 1970s that took the eminence of the postcolonial studies. He, through his work, deals with how is the East or the Orient being perceived by the West, as a notion primarily founded by the western society. According to him, the study of Orient “was ultimately a political vision of reality whose structure promoted a binary opposition between the familiar (Europe, the West, “us”) and the strange (the Orient, the East, “them”)” (Cited in Loomba, 1998, p. 47). A deep reading of the above quotation drives us towards confronting the term ‘binary opposition’, which itself holds different meaningful and important ideas. It would not hide rather spoil out what we call rational vs. irrational, developing vs. static, etc., just alike to how Said pictured it in his work (Cited in Loomba, 1998).

Additionally, HomiBhabha saying that “colonial power and discourse is possessed entirely by the coloniser and therefore there is no room for negotiation or change” (qtd. in Loomba, p. 49), comes within reach of a reproof to the inert use of the postcolonial works where the colonized people have had no power to tone down there desires as the meantime discourse is widely controlled by the colonial power.

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Likewise, poststructuralism is widely observed under the so-called “multiplicity of histories”, remarkably shines due to the focus of postcolonialism on the breathing of the colonies’ citizens. That is to say, the history of those societies is –in postcolonial literature – intermingled, accordingly, with their various cultures. Conversely, the interrelation of poststructuralism and post-colonialism is not broadly well accepted and welcomed, hence some criticised and abandoned it, noting that “[...] an accent on a multiplicity of histories serves to obfuscate the ways in which these histories are being connected anew by the international workings of multinational capital” (Loomba, 1998, p.13). The interrogation of the previous quotation raises a question on the aim of post-colonialism, whether it stands for the entire cultures of the colonised nations, or gathers them under the roof of what is termed multiculturalism and multinationalism; and of course mainly to cosmopolitanism.

Nonetheless, it would be wrong to understand that the above notions have sufficed the thirst over the postcolonial theory; rather the aim behind is to open the door a jar for approaching the veiled era upon the chore of the theory.

Of course, it does not only emphasise the attention on the works done after colonization basically because the turning point clears up that post-colonialism was founded due to colonialism, however, it shadows so many written papers and literary works of the nineteenth century whose bona fide plots were mainly influenced by the colonial movement. According to philosophers, writers and anthropologists, the post-colonial theory has been applied on those writings because the European one did not meet its requirements, so as to deal properly with the challenges and problems of those societies. Therefore, this new theory functions under the umbrella of the ‘new man’ of Albert Memmi who will find out the appropriate recover to the social ills:

And the day oppression ceases, the new man is supposed to emerge before our eyes immediately. Now I do not like to say so, but I must, since decolonization has demonstrated it; this is not the way

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it happens. The colonized lives for a long time before we see that really new man. (Cited in Ghandi, 1998, p.6)

That is to say, this new man has taken an adequate place to make use of the colonial experience besieged by the struggles that the people faced accordingly to how they were described through the literary works.

1.4. Approaching the Notions of Postcolonialism through Literary Studies

The world of postcolonial literature is so vast and meanwhile covers various fields that concern the cultural, political and even the religious sides. None could have approached its space without referring to many shining names, which by all means have served in the representation of this field. Thus, any researcher while getting through the process of his work would, by hook or by crook, face the names of HomiBhabha, Franz Fanon, Chinua Achebe, GayatriSpivak, NgugiWaThiong'O, and others as being the main founders of this stream. To reference the main notions of postcolonialism through literature; a thematic analysis of the *Black British Literatures: Novels of Transformation* (2004) by Mark Stein, would directly guide you to put forward a confirmation on that: "Post-colonial literatures can be defined as those Europhone literatures that have arisen in the wake of European colonialism" (p. 201). Furthermore, with the aim of portraying this field, there is not only one and unique view of it, however, others, both similar and different explanations, have appeared, as well. For example, in *Postcolonialism: Introduction*, Marie Rose Napierkowski (1998) wrote that: "postcolonial literature seeks to describe the interactions between European nations and the peoples they colonized".

Moreover, beyond the literary critics over the term, within *Oxford Dictionary* it has been offered a definition to the subject of matter on which it basis its concern on the fact that "postcolonial literature, a category devised to replace and expand upon what was once called Commonwealth Literature. As a label, it thus covers a very wide range of writings from countries that were once colonies or dependencies of the European powers". The various views upon the literature of postcolonial

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world have created a dilemma whose nature is embedded through the perception of its productions natural history; some papers were produced before independence and others were shaped after decolonization. Hence, critics wanted to state that there is a big and a remarkable mismatch between those literary works due to the different eras they were produced in.

The existence of postcolonial studies has added another thought over the nature of any written literary work; ideological, historical and even cultural. Nowadays, critics and researchers in the field shift a big attention over the setting of the literary work along with the main character's personality and psychic conditions. The era of the incidents within a literary work is now a critical concern. It would pave the way for the reader to decide his or her exact perception of the events basing on a postcolonial reference. The main themes, which are tackled within the postcolonial literary works as identity, hybridity, diaspora, immigration, ambivalence in subaltern, dispossession, etc., would facilitate the mission for the one who looks for applying an analytical study of the work in hands. These main themes in the branch of postcolonial literature gave some hints for the critics to portray this field by using some technical words, which would cover the nature of the issue. Drabble Margaret and Jenny Stringer stated that,

Postcolonial literature (or Post-colonial literature, sometimes called New English literature(s)), is a body of literary writings that reacts to the discourse of colonization. Post-colonial literature often involves writings that deal with issues of de-colonization or the political and cultural independence of people formerly subjugated to colonial rule. It is also a literary critique to texts that carry racist or colonial undertones. Postcolonial literature, finally in its most recent form, also attempts to critique the contemporary postcolonial discourse that has been shaped over recent times. It attempts to re-read this very emergence of postcolonialism and its literary expression itself. (*Post-colonial Literature*, 2003)

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Therefore, postcolonial literature, with or without a hyphen focuses its streams on the ‘racist or colonial undertones’ and the outcomes of the process of ‘de-colonization’ along with offering a critical approach upon the recent ‘postcolonial discourse’ that has witnessed a very rapid emergence during postcolonialism.

An additional characterization of the subject matter has given through *Postcolonial Theory* (1998) written by Leela Ghandi, which perceives it as

a contentious category which refers [...] to ‘literatures in English’, namely, to those literatures which have accompanied the projection and decline of British imperialism. This academic privileging of postcolonial literature is informed by recent critical attempts to postulate the colonial encounter primarily as a textual contest, or a bibliographic battle, between oppressive and subversive books (p. 141).

Ghandi defines it in reference to the works produced in English language. She argues that these works have got a strong link mainly with the British imperialism. Slightly different from the above lines, another critic named John Lye (1998) views that: “postcolonial literature is often (but not inevitably) self-consciously a literature of otherness and resistance, and is written out of the specific local experience”. Within this statement, we as readers might find an indirect sign to the most common postcolonial challenges like isolation, dislocation and exile. These notions are merely found within the recent critical texts that deal with the postcolonial literary studies. Due to the western European societies traces within the colonized nations, the terms highlighted earlier took a big part within the written analysis of the field of study. It has nothing to do with the economic issues, rather it focuses its main points on the identical and cultural pillars of the society.

In the *Concise Oxford Companion to English Literature*, Drabble and Stringer delineate postcolonial literature as follows “post-colonial literature consists of a body of writing emanating from Europe’s former colonies which addresses

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questions of history, identity, ethnicity, gender and language” (Drabble and Stringer, 2003). They mentioned that looking for a countrywide political and cultural initiation; postcolonial literatures have confidence in popular confrontation to eradicate the colonial regulations.

In the *Empire Writes Back*, Ashcroft et al(2002) presume that, basing on semantics, postcolonial literature is used to give details of the literatures involved by the country wide custom after liberty. To point at national literature, individuals used to state the so-called “modern Canadian writing” or “recent west Indian literature”, however, Ashcroft et al, viewed that postcolonial literature is used to point to all literature that veiled the subculture which is motivated by imperial successes from the start off of colonial waves until nowadays. On the other hand, they have had hesitation in the concern of the literature of the USA below this class, and they argue that it is due to its dating to a colonial centre (Britain) that it is able to be seen as postcolonial.

What is necessary is that these literatures go halves with the feature “that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre” (Ashcroft et al, 2002, p.2) and that is the value which pictures their post-coloniality.

In keeping with *The Postcolonial Studies Reader*, postcolonial literature counters a far-fetched dilemma which is changing “English literature” by using “global literature” by means of editing the “Anglo-centric assumptions”. According to Loomba (year here), books written on postcolonial literatures subject are put with “literatures written in English, or widely available in translation, or those that have made the best-seller lists in Europe and the United States” (p.93). A reality that has to be re-evaluated, that inside the field of literature and analysis, Coyle et al (2010) say that postcolonial literature is submissive and dominated through the scrutiny of Anglo-centric analysis, yet the idea that this literature is neither inert nor marginalised, we could not report it suitably if we do not take into concern its written forms.

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Chunk and Richards (2010) declare that “the concepts of ‘writing’ back and re-writing are well established, both in postcolonial literature itself and in writing about it” (p. 71). Earlier than the creation of this insight in postcolonial literature, authors have been concerned with the situation of their subculture and historical part as pictured by way of colonial perspectives. And right here, they provide the sample of Achebe and Conrad. According to them, Achebe wanted to “write lower back” to respond to the colonial view approximately the colonized, and to “rewrite” a positive “colonial text by revisiting its plot and/or characters” (Chew and Richards, 2010, p.72) .

Postcolonial literature has experienced various shapes concerning the growth of the country’s wide rebellion. For the duration of colonization, texts have been articulated inside the colonizers’ tongue as “a literate elite whose primary identification is with the colonizing power” (Ashcroft et al, 2002, p. 5). Those writings have usually been written through writers who constitute the colonizer’s terms: colonist, tourists, squaddies ... etc. They, as Ashcroft et al, can never be categorised below the grouping of original or national traditions, no matter the reality that they mark the settled nations; they are for the account of the imperial. At these literatures, faithfulness over the imperialist is secreted below their showed neutrality, which hides the colonial speech.

Later on, the “natives” and the “outcasts” wrote texts, which changed into a given a credibility more efficient by means of the territory. Just like the recent era of time, literature is provided through the “English educated upper elegance” and the “African missionary literature”. This group of authors had a sensation of being honoured because they master the imperial’s tongue.

Those texts treated topics as “the brutality of the convict system [...] the historical potency of the supplanted and denigrated native cultures [...] or the existence of a rich cultural heritage older and more extensive than that of Europe” (Ashcroft et al, 2002, p. 6). However, they could not enlarge the theme of rebellion or discover their anti-colonial direction. Those literatures, indeed, were shaped beneath colonial supervision, which offered agreement regarding what is suitable or not, and about the division of the production. Ashcroft et al mention that “texts of

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this kind come into being within the constraints of a discourse and the institutional practice of a patronage system which limits and undercuts their assertion of a different perspective” (Ashcroft et al, 2002, p. 6). The literature written by way of those who aimed at stopping those boundaries and make use of their writings for dissimilar purposes come into sight in what Ashcroft et al (2002) name “cutting-edge submit-colonial literatures”(p.6)

Except the troubles of language, supremacy along with the issues, which were tackled earlier, postcolonial literature argues the difficulty of region and dislocation wherein, as Ashcroft et al (2002) believe that “the special post-colonial crisis of identity comes into being; the concern with the development or recovery of an effective identifying relationship between self and place” (p. 8). Thus, Lazarus (2004) noted that a postcolonial author or a piece of writing has been interrelated with the terms community and identification.

On the connection of postcolonial literature with the European fictitious standard, John Marx (2007) in *The Cambridge Companion to Postcolonial Literary Studies* notes that he portrays varieties of affiliations although he offers simplest with two of them which he thinks are recognizable to all of us. The primary is that postcolonial literature disclaims the principle. In keeping with him, the commonplace target audience has come to be skilled and nicely educated in thinking about the settled literature like the “antithesis” of the texts of the tenets and as a powerful manner to repair the conventional literature and subculture that the colonizer attempted to delete.

The instant aim is that postcolonial literature is attempting to construct a review of texts and ideas in relation to the norm. For so, Marx clarifies the fact that the viewers think that postcolonial literatures disapprove of European texts with the aid of the usage of many strategies like reshaping some works. He mentions also that “the fact that a writer’s capacity to represent a place and its people is widely considered relevant to determining canonicity suggests how dramatically postcolonial literature has changed what we mean when we say —the canon” (Lazarus,2004, p.85)

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1.5. Postcolonial Theory and Postmodernist Discourse

The Blackwell Companion starts off states in part three, in disagreement with postcolonialism and postmodernism flourished mainly within the identical stage that is why humans could confuse the two phrases: “one of the claims frequently made about postcolonial theory is that it is, in one way or another, the ‘child’ of postmodernism”(Schwarz and Ray (Alessandrini),2000,p. 31). In addition they give the instance of Dirlik’s statement that postcolonialism is in continuous relation with postmodernism. Dirlik (2002) additionally is going beyond by arguing the postcolonial criticism for the “residual classical Marxism”. According to them, postcolonial theory has not existed for now within the discipline of colonial research, but also inside the meadow of globalization and other sections of study because it is far appropriate to feminism, ethnic and cultural research...and so forth.

Loomba (1998) disapproves of the postcolonial principle for being so dependent on submit-structuralist standpoints. In keeping with her, this notion insists on the idea of “multiple histories” which puzzles the means by which these histories function together. Moreover, she criticizes it for changing focus from places and institutions to individuals because of its reliance on literary and cultural criticism and post-structuralism, so Loomba assumes that publish-structuralism is the reason of the weaknesses of postcolonial concept.

Every other element which may be visible as a problem for Loomba (1998) is “to maintain any distinction between ideas (culture, representation and language) and material realities (economic systems)” (p. 28). The problem here lies in the use of these features mutually, we have to share them, yet on the same time tell between the capabilities of every one in order not to ignore one of them. Once more, Loomba (year here) comes back to this subject and says that “Abdul Jan Mohamed (1985), Benita Parry (1987) and other critics have accused theorists like HomiBhabha and GayatriSpivak of an ‘exhorbitation of discourse’ of neglecting material conditions of colonial rule by concentrating on colonial representations” (p. 59), to state that postcolonial concept originated from English literary study.

However, Duncan Brown (2010) in the *Concise Associate to Postcolonial Literature*, says that some of the debates roughly on the postcolonial idea is its

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prevention of the settled “within the colonial encounter”. However, he noted that in spite of the effort to “silence the other”, ‘the colonized have continued to speak, often in unofficial ways and from unofficial spaces, but also from the centers of their societies” (Chew and Richards, 2010, p.47).

In the postcolonial stream, we find a focal point on how hybrids are taken. Hybridization is done in a twofold way: the integration of races and the estrangement of some races to role as “the Victorian extreme right which regarded different races as different species [...] according to Robert Young” (Loomba 1998, p. 173), and this also gives a foundation for disparagement arguing that the idea of “hybridity” underestimates “the clash between the colonizer and the colonized and therefore misrepresent the dynamics of anti-colonial struggle” (Loomba 1998, p. 181). Once more she offers the example of supporter of independent immigrations as “negritude” which are exiled and could not have the equal view to such doctrines as hybridity. Some others protest to this initiative that it has a negative tendency, as the author says, the kid of postmodernism.

On the significance of using postcolonial notion, Lang at, A. K. within the article presented to the *Australian Association for Research in Education* (AARE) in 2005, counting on the views of many students like Gandhi, summarizes it into the consequent points: rethinking “self”, deconstructing the discourse of the “regimes of othering”, reconstructing “historical self-invention”, and recreating or deleting the “painful memories of the colonial era” and its results after independence just like the imperial linguistic, literary and cultural domination. (Lang, 2005)

In the phase entitled *Decolonizing Culture in The Postcolonial Studies Reader*, Katrak says that a few critics attempt to employ what he calls “fashionable theoretical models” for two facts: the former one is to confirm postcolonial literatures and to stress their value by way of using “complicated eurocentric fashions, and the other one is, as Katrak says “to succumb to the lure of engaging in a hegemonic discourse of Western theory given that it is ‘difficult’ or ‘challenging’, often for the sole purpose of demonstrating its shortcomings for an interpretation of postcolonial texts”(Ashcroft et al,1995, p. 256).

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Moreover, Martin Denyer (2010), a rootless teacher at Middlesex University, in his text *What and Where is Postcolonial Theory?*, notes that it searches the European control of non-European citizens, lands, and cultures. However, it examines in essence the important points mentioned by using imperial colonization by Europe in being advanced to the countries it has as soon as colonized, and the costs it has brought about to their self-identity. He adds that the issues of traditions, hybridity, and displacement ... and so on represent three subjects in postcolonial concept, which guide to talk about the issue of identity. Thus, this makes identification a first-rate trouble in postcolonial world.

It is acknowledged that this belief has emerged with the book of Edward Said's *Orientalism* in 1978, which in fact, in step with Leela Gandhi, sophisticated in a poststructuralist atmosphere incarnated with the aid of the figures of Derrida and Foucault. Gandhi (1998) believes that Said's doctrines depended on, in essence at the work of Foucault, and that Spivak's writings dealt with "the task of dialogue and negotiation with and between Derrida and Foucault" (p. 26-27). Then, it is as far as possible, because of poststructuralism and postmodernism, and their relation to Marxism that postcolonial idea is found. She, indeed, puts blame on this concept for its reserved area.

Gandhi claims that the first segment of postcolonial theory is Orientalism. Postcolonial proposal has had what to do with shielding the "marginalized different" residing inside "repressive structures" of authority. It is also worried with turning around the present instruct of gender, lifestyle, and race. Nevertheless, Gandhi attempts to talk about postcolonial theory is an addition to the Western principles. Within the part entitled *The Limits of Postcolonial Theory*, she says that "postcolonial theory is situated somewhere in the interstices between Marxism and postmodernism/poststructuralism" (Gandhi, 1998, p. 167).

Professor John Lye (1998) in *Some Issues in Postcolonial Theory*, said that postcolonial hypothesis depends mostly on the belief of otherness and resistance. He notes that "Post-colonial theory deals with the reading and writing of literature written in previously or currently colonized countries, or literature written in colonizing countries which deals with colonization or colonized people" (lye,

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1998). The principle concerns of this idea are how the literature produced through the colonizers adjustments presents the reality of the colonized and immortalizes the sense of inferiority inside them; and how the literature of the colonized attempts to specify their identification and tries to regain their misplaced beyond exterminated via the past which placed them within the column of “otherness”.

Postcolonial concept attempts to reply to questions about the notions of language, home, identity, hybridity and so forth, on the premise that the colonizer wants to gain his control and impact on the others beliefs through the process of “understanding” the opposite, as Ashcroft (1995) says in *The Postcolonial Studies Reader* “to name the world is to “understand” it, to know it and to have control over it” (p. 283). Ashcroft et al (1995) additionally define postcolonial principle as a dialogue of “migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe [...] and the fundamental experiences of speaking and writing by which all these come into being” (p. 2).

Furthermore, Colin Wright in one among his essays said that Terry Eagleton in one of his articles accused postcolonial theory of obscurantism, narcissism, solipsism, political disorientation, and complicity with American cultural imperialism. Postcolonial theory developed from the writings of counter-colonial confrontation authors along with Fanon, Said and Spivak. As stated inside the oxford dictionary of literary phrases,

Postcolonial theory considers vexed cultural-political questions of national and ethnic identity, ‘otherness’, race, imperialism, and language, during and after the colonial periods. It draws upon post-structuralist theories such as those of deconstruction in order to unravel the complex relations between imperial ‘centre’ and colonial ‘periphery’, often in ways that have been criticized for being excessively abstruse.(Oxford Dictionary)

As mentioned in *The Empire Writes Back*, the postcolonial concept comes out of the inability of the main European concept to handle the complexity and cultural series of postcolonial products. Consistent with it, the political and cultural monocentrism

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of the settler started as an outcome of the “representation” organism of the imperial. So, the insight of extension grew up in Europe which helped in causing a cultural damage. The response to this became the development of what Ashcroft et al (2002) name “identifiable indigenous theories” which become the reason of a developing mindful country.

The attempt to “marginalize” the colonized world directed the fight of the colonized people in the way of attaining plurality, multiplicity, and uncentered role, and so, “marginality [...] became an unprecedented source of creative energy” (Ashcroft et al, 2002, p. 12). It is far proper that Europeans supplied those thoughts earlier than postcolonialists via poststructuralism; but, being absolutely marginalized within society and ethnically, the postcolonial global got here to this circumstance in an earlier time and in a right away way. In line with Ashcroft et al, these thoughts are established in postcolonial texts from the instant of colonization until now. In this manuscript, they say also that even if postcolonial hypothesis depended thoroughly on Western theories and even if it followed their steps, it has cancelled so “cautiously and eclectically”. (Ashcroft et al, 2002, p. 12)

Critics like HomiBhabha planned theories founded mainly on “the nature of post-colonial societies and the types of hybridization their various cultures have produced” (Ashcroft et al, 2002,p. 12). Postcolonial idea additionally deals with “the problems of transmuting time into space, with the present struggling out of the past, and, [...], it attempts to construct a future” (Ashcroft et al, 2002,p. 12).

Numerous theorists and critics think that the fact that gives postcolonial theory its potency is its comparative technique and its way of viewing the arena in a hybridized analysis. Ashcroft et al (2002) declare that one has to undergo in mind that postcolonial perception cannot be noticeable as using the unusual theories as “contexts” in its growth. They utter that the colonizer’s theories form “the conditions of the development of post-colonial theory in its contemporary form and [...] the determinants of much of its present nature and content” (p.153). However this truth, in step with them, may be one way or another uncertain to postcolonial theory due to the fact that these theories have “tendency to reincorporate post-colonial culture into a new internationalist and universalist paradigm”(Ashcroft et

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al, 2002, p. 154). They also say that they, the European theories, wanted to include postcolonial literature within a postmodern envelope, are themselves exaggerated, if no longer formed, by using the colonial age band and the epoch of decolonization. They say that “the history of literary and critical movements in the twentieth century is [...] deeply determined by an interaction with imperialism” (Ashcroft et al, 2002, p. 154). Adding that “since the publication of *The Empire Writes Back* in 1989, post-colonial theory has proven to be one of the most diverse and contentious fields in literary and cultural studies” (Ashcroft et al, 2002, p. 193).

Even though Said and Spivak have unwanted the name postcolonial for a variety of reasons, their works together with the work of Bhabha, paved the way to postcolonial theorists and helped them in a way or another. Ashcroft et al (2002) say that postcolonial principle is a preface of literary studies. They mentioned that “the discipline of —English operated as a specific site of cultural exclusion as well as a cultural indoctrination, becoming at once a measure of civilization (in its imperial exponents) and barbarity (in its colonized pupils)” (p. 199).

The colonizers tried to uphold control over the subculture of the colonized. By doing so, they have created a variety of struggle to this cultural authority inside the form of postcolonial writing which converted the tenet of English literature. In *The Empire Writes Back*, the editors came once more to cite that postcolonial theory inside the Eighties, which sprung out of English literature departments, held as a topic the literature written in English, despite the truth that different literatures and diverse literary critics have existed which includes the “Francophone African intellectuals” like Césaire and Fanon. However, from the instant that postcolonial principle was raised, it has been followed with the aid of various names and has given a tedious frame to research cutting-edge cultural and political members of the family, portraying the example of Wales and Scotland “previously lumped together under a political label such as the ‘United Kingdom, or a vaguer, grander term such as ‘Great Britain’”(Ashcroft et al, 2002, p. 201), wherein the examination of political and cultural relations with Britain has totally reshaped and revealed a newly enlarged attitude in postcolonial principle.

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Approximately the validity of postcolonial theory, Ashcroft et al (2002) had been driving to different hypothesis “has post-colonial theory [...] served to re-colonize the post-colonial world by re-incorporating its agendas into the metropolitan academic concerns [...]? Who reads the —postcolonial” texts?”(p. 203). Then they gave us an answer that its legitimacy is in its effectiveness; that is, its legality relies upon at the way it has contributed to give power to postcolonial intellectuals. They add that one of the methods by which the strategies of decolonization work is language, which has formed debatable surrounding area in postcolonial study. Intellectuals have presented hesitation in the direction of postcolonial doctrines.

Postcolonial idea has presented effective outcomes on postcolonial societies; despite the fact that “fears about its homogenizing effects, and of its dominance by metropolitan-based critics have led to a suspicion sometimes erupting into open hostility” (Ashcroft et al, 2002, p. 205). Ashcroft et al say that, that is a result of the dominance of powerful areas over others less powerful in which postcolonial theory is rejected in a manner or another. This rejection constitutes a critical part of the sector of postcolonial research. They highlight that postcolonial concept gave its intellectuals sufficient fabric to be part of other customary discourses maintaining to the evaluation in their very own decolonizing discourse.

A few of the problems have tackled a deep analysis in postcolonial parameters are hybridity and ambivalence. Those challenges cope to each the postcolonial branch and the others metropolitan. They have noted that those doctrines are too contentious and disputed “their apparent failure to take into account the material status of the operation of power” (Ashcroft et al, 2002,p. 206).However, both ideas have additionally asserted to be of a function to postcolonial analysis taking into consideration that they convey a criticality within their beliefs. There might be the issue of feminism, which has paved the way for arguments concerning postcolonial and western theorists; so, this challenge is becoming widely known in the world of postcolonial discourse.

In relation to that, there is the difficulty of race such as indigenous minorities, which has also created a remarkable discipline of sight and which has

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been replaced these days by the term “ethnicity”, to include a larger scope of human distinction along with social premises, cultural values ...and so on, as an opposition to the so called “race” which subdivides human beings in steps with natural insights. This issue is clearly noticed through an other important one within the scope of the other “the representation of the colonial other by imperial discourse and the contesting self representation by colonial subjects” (Ashcroft et al, 2002, p. 207).

According to Neil Lazarus (2004) some critics are in the need of the postcolonial theory to talk more or less about its components: colonization cases as a matter along with the manner it has been applied, and the role of former as an accurate text of liberation. But they say that postcolonial notion did not do so because of its close relation to structuralism, and so, as it has features of unconnected literature from politics and economy. Other critics then, think that the relation of postcolonial premises to post-structuralism and post-modernism reinforced its case through the present day of global mechanism.

1.6. Postcolonial Literature

There is a total agreement on the fact that the term postcolonial could and can never be known in the way it is now without the help of literature. The literary works have from the early 20th century pictured the best image on which this field is based on. The coming details would clarify all what is what with the term postcolonial in relation to literature.

1.6.1. Definition of Postcolonial Literature

Literature has got a major and remarkable role in the presentation of social problems and facts. In this sense, the British colonies in the Caribbean, India and Africa, gave birth and significance to the term Postcolonial literature. “Critics have sometimes described postcolonial literatures as very roughly falling into several phases: literature of resistance; literature of national consolidation; literature of disillusion and/or neocolonialism; post-postcolonial literature; and diaspora literature” (Innes, 2007, p.17).

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This latter, Postcolonial literature mainly sheds light on the matter of *self-representation* in both sides; artistic and political. After a long term known by a form of literature or literary works done by writers from Britain and France; authors from Caribbean sites have made a decision to take the torch and start writing for their own; in a way to express their needs and to tackle their communities' situations. Moreover, it does not only exist a postcolonial literature for the colonized, yet, however for the colonizers, too. A settler who gives himself a definition that serves his desires with a whole colonial and imposing structure that imposes itself on both traditional and ethnic establishes dominance and authority. In this wave of thought, for that reason, those writings covered the colonial mechanism of management method, ethnical supremacy and the subsequent prejudice before the local inhabitants. They described the 'colonizer' as being civilized, ruling and ethnically better, in other words, they authorized themselves to rule and look heroic.

The decade between 1950s and 1960's represents a rich era for postcolonial literature, and is symbolized by the production of various papers dealing with the theme of postcolonialism. As an instance of that Aimé Césaire's *Discours sur le Colonialisme* in 1950, and Frantz Fanon's *Black Skin, White Masks* in the 1952, Chinua Achebe's, *Things Fall Apart* in 1958, George Lamming's *The Pleasures of Exile* in 1960 and Fanon's *The Wretched of the Earth* in 1961.

1.6.2. The Emergence of Postcolonial Literature

The postcolonial literature witnessed its emergence within the communities where Europeans practiced their colonization as imperial powers. Different themes have helped in the emergence of postcolonial literature among which we have hybridity, diaspora, resistance, race, identity, homeliness and gender. And more importantly, what led to its existence is the response to the colonial European formulation via its writings in topics like history, philosophy, anthropology and linguistics. Furthermore, critics, theorists, and writers did their best to write back upon the European thoughts and beliefs that their social patterns were more advanced than theirs. Just after the independence, various critical theories rose, and because of the intellectual status of the colonizers and the ability to stand before the

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European writings where their doctrines are broadened over, postcolonial literature has prospered. So, we can assume that thanks to imperial radical reactions with the aim of approaching the veiled era of prejudices and unfair practices maintained in the postcolonial communities, postcolonial literature emerged.

1.6.3. Key Concepts of Postcolonial Literature

Like the other domains which are symbolized by some notable key words, postcolonial literature has got main keys that serve in a better comprehension of the era after decolonization, by giving clarifications, highlighting its causes and consequences in determining new identical cultures. Therefore, as a subject of matter, postcolonial studies under the roof of postcolonial literature build a discussion concerned various themes, doctrines and hypothesis alike with religion, hierarchical issues, language, colonialism and so forth.

Identity which has according to some critics' points of view been affected by many factors as multicultural mixing of migrants in various geographical and cultural locations, is amongst the most critical and challenging concepts in the postcolonial studies world. Because these people have moved from their homelands into other alien cultures and societies, their original traditions and customs could be revisited and witnessed only in disjointed ways. Diasporic movements and the act of migration can create a feeling of homeliness, dispossession and displacement within a specific area wherein the concepts of home and abroad are intermingled because of the process of cultural clash. Furthermore, due to migration and the direct contact with displacement, the emigrant people would have a strong feeling of alienation in contrast to the later generations who do not have a strong contact with their motherlands. In this respect, McLeod (2010) argues that "it is more accurate to talk about 'diaspora identities' rather than 'migrant identities'; not all of those who live in a diaspora, or share an emotional connection to the old 'country' have experienced migration" (p. 207).

Identity through the postcolonial discourse questions the disintegrations which affect the conception of identity. Edward Said (1994) in stating that "no one

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today is purely *one* thing. Labels like Indian, or woman, or Muslim, or American are not more than starting-points, which if followed into actual experience for only a moment are quickly left behind.” (p. 407) confirms the unstable notion of identity and asserts its shifting nature as being all time in progress. On the other hand, the original societies experienced a fixed and pure identity in contrary to those communities wherein multiculturalism has occurred. The natural perception of identity in the traditional communities has a tendency to put forward both individuals and society as unchanging. Besides, if referring to the postmodern notions, a reader might notice that its perception of the notion of identity has much more to do with the individual rather than the society as a whole. However, this view could be seen as both confusing and contradictory because identity is no longer perceived as individual or singular but pluralistic and variable; in other words, it focuses on highlighting the similarities and differences between two or more various cultures and nations. Hence, identity is a substance of a social perspective. (Paul du Gay et al, 2003, p. 16-17)

Additionally, one of the most important terms that Bhabha has put focus on through his theory is the term Ambivalence. According to Ashcroft, Griffiths and Tiffin (2007) it is viewed as a key concept used in the postcolonial theory to cover the status of depression of mind when being attracted by another object or person in a different place. It can be considered as a direct explanation of the clash that occurs between different cultures wherein various beliefs, doctrines, customs, languages come together. Furthermore, it is mainly witnessed through the imposition of these previously mentioned factors on the colonised people who are considered as ‘uncivilized’. However, the act of mimicry which is practised by this latter ‘uncivilized’ might lead us to shift focus on this unwilling assimilation of the colonizer’s cultural premises rather than claiming the imposition of the ‘civilized’ culture. Thus, it is within this trouble between the civilized colonizers and the uncivilized colonized where the act of ambivalence is occurred. (Ashcroft et al, 2007. P.10)

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Whenever the terms poor, unemployed, weak and inferior citizens are mentioned, alienation comes to mind. In *The American Heritage New Dictionary of Cultural Literacy* (2005), it is defined “as a feeling of separation or isolation which results problems stemmed from rapid social changes such as industrialization and urbanization which has broken down traditional relationships among individuals and groups and the goods and services they produce”(p.10). Hegel(1997), along with many other sociologists and philosophers, has put the concept of alienation into question because of its widespread usage within different disciplines. Iain Williamson and Cedric Cullingford in *The Uses and Misuses of 'Alienation' in the Social Sciences and Education*(1997) mentioned that “there is disagreement about the definition, debate over whether the phenomenon is a sociological process or a psychological state, or both, and confusion over the inevitability of the experience” (p.263). Indeed, alienation has been commonly used in nowadays literature, philosophy and sociology. In this respect Melvin Seeman (1959) highlighted that “It is a central theme in the classics of Marx, Weber, and Durkheim; and in contemporary work, the consequences that have been said to flow from the fact of alienation have been diverse, indeed” (p.783).

Furthermore, Williamson and Cullingford (1997) confirm that one of the descriptions of the theme of alienation given by Hegel has too much to do with his personal influence by Schiller’s theological explanation, the term as a situation of separation and Rousseau perception of the concept as surrender and submission. Hence, in reference to Williamson and Cullingford, Hegel’s perception of alienation can be considered as both separation and surrender (Quoted in Williamson and Cullingford, 1997, p. 265). As far as it is concerned, in the former notion of drawing alienation as separation, Hegel (1997) argues that “the human moves from an immature sense of universality to a powerful sense of his/her own individuality [...] this process leads to an acute sense of self-alienation from one's inner nature and the extremity of discord”(p. 265). Yet, in looking at alienation as surrender, Hegel mentioned that “recognition of this leads the individual to a second alienation process where this particularity is yielded back to the universality of the social

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substance.” (p. 265). All in all, basing on the previous perceptions by Hegel, it can be said that the trauma of alienation is much more positive than negative in its nature.

In details, furthermore, ‘imperialism’ can be taken the most remarkable and important term which is linked and has a relation to postcolonialism, because of their historical context. History proves that the world witnessed different powerful empires and civilizations, which found their spread and flourishing over other weak nations by colonial practices. This leads us to understand that though the term colonialism has newly been used in the 1950’s, yet its broad meaning goes back to early historian eras. In his book *A History of Literary Criticism from Plato to The Present*, 2005, Habib noted that imperialism with its various meanings is a way for nations who want to widen and impose their military, economic and cultural control forcefully over other people living in other nations other than theirs (p.737). Since literature deals with historical matters and brings them to a subject of debate, imperialism has been proposed by many writers and poets like Rudyard Kipling in *The White Man’s Burden* and Joseph Conrad in his *Heart of Darkness*.

The term ‘binarism’ is another famous concept that shines in the sky of postcolonial theory. The first interest on this term was done by Ferdinand de Saussure, the French structural linguist, who stated that not only the reference to concrete objects create a meaning for the signs, yet their opposition do as well. It is before all a main term that serves in the field of imperialist terminology rather than forming ideological explanations only. In this meaning, binary functions in imperialist ideologies by being pictured as a desire to exploit and an urge to civilize as well. For so, it could be noted that imperial, colonial, master and civilized are contracted by settled, colonized, student and beginner in the structure of binary. An efficient representation of the liking between the colonizer and the colonized in the world of imperialism is well stated in postcolonial literature by differentiating between the terms imperial, colonized, settler, settled, civilized, beginner.

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All the previous are set to have a link between one another according to the structure of binary oppositions, and in the colonial speech they can be formed in some special texts in different forms as: superior, inferior, master, slave, alien, hybridized, ... etc. In this way of thought, many of the works produced by and for postcolonial theory, have been shaped in a way or another, in a straight or a hidden line to overcome the types of binary division in the studies of the these texts which tackle the issue of imperialism and colonization.

In this respect, colonized nations became free and independent thanks to social and political opposing movements in the era between 1950 and 1960 which were later called Decolonization. This term has a lot to do with taking over all the direct and indirect ways of ruling of the external forces; traditions, beliefs, thoughts and doctrines. In *Decolonization: Perspectives from Now and Then*, PrasenjitDuara stated that “Decolonization was among the most significant phenomena of the twentieth century. Indeed, it helped shape the history of the past century, and in one way or another, either directly or indirectly, affected the lives of nearly everyone, all across the globe” (2004).

Once more, another main term in postcolonial theme is ‘diaspora’. It refers mainly to the migration of citizens from their motherlands to other alien and new nations. Historically, the main reference of the concept in the Jewish movement around the nations of the globe, and furthermore, the colonial movements of the powerful Europeans over the countries of the Middle East and Africa with big number of alien inhabitants, is also considered as diasporic movement. Moreover, Ashcroft et al (2002) in *Post-colonial* mentioned that “The practices of slavery and indenture thus resulted in world-wide colonial diasporas” (p.61). Under the broad meaning of colonialism, those diasporic practices lasted in the creation of different new areas as America. That assimilation and integration is remarkably seen in all the fields: cultural, industrial, commercial ...etc.

Generally speaking, in literature those diasporic tendencies led to the rise of various hypothesis concerning identity, customs, cultural premises, etc. “In recent

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times, the notion of a 'diasporic identity' has been adopted by many writers as a positive affirmation of their hybridity" (Ashcroft et al, 2002, p.62)

Homeliness, exile, inferior, dislocation and others are all terms derived from written papers, articles, or novels either produced in a second language rather than the mother tongue or by authors who migrated from their homeland across other nations and been influenced by new cultures. These literatures are diasporic because they are written by writers who owe dissimilar cultural perspectives and authors who lived in different places.

Négritude is another influential literary movement, which was born out of the Paris intellectual environment between the 1930's and 1940's. It is the outcome of the joining of black writers together through the French language to concert their cultural identity. In the wave of thought, the Harlem Renaissance was the explosion of literature and art from black intellectuals in New York city in the 1920's, and it was the movement by which negritude was influenced by. Negritude, as a term, was firstly noted by Aimé Césaire in his epic poem, "Cahier d'un Retour au Pays Natal" (1939) saying "my negritude is not a stone, its deafness hurled against the clamour of the day".(p. 14)

The writers and poets of Negritude focus their writings on four major points. First, the recuperation of African culture can and must be reclaimed. Second, the announcement and confirmation of black Africans identity. Third, the confrontation of European imperialism and their education too, has to be maintained by all blacks so as to reach the main purpose. The fourth is continuous poor standard feelings, which are because of the black estrangement from customary and habitual African culture. What urges more the negritude authors to stick to the importance of writing is their belief that, even though the unstoppable humiliation of the western civilized world, the so-called blacks can do better and meanwhile can offer something exceptional to the world. Aimé Césaire, Léon-Gontran Damas and who??? are among the Negritude leaders whose aim was to find out a cultural partition rather

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than integration of the blacks. In addition to this, by the 1960's the movement was announced faded due to the achievement of its political and cultural goals.

Another necessary term for the colonizers and the colonized to stable themselves is Othering or Other. It is not only important for the colonizers to control the colonized nations but it also in a way constitutes the self of Europe. Because the colonizers, Europeans need this Other, a group, individuals, nations, spaces to solidify their own idea of self. In this sense, we can assume that this concept in Spivak is deeply linked to the concept of world where the colonized space is recorded anthropological worlds. So, Other has been used in so many different ways not just in the colonial context, yet we also employ it in everyday work situations and dealings with others or by stereotyping an assigned group of people. And this has what to do with solidifying the self, collective or individual of the person who materially is Othering a group. Europeans, of course, due to their power and strength put themselves in a position of superior and civilized. On the other hand, in explaining ethnicity Ashcroft et al (year here) say that “membership of an ethnic group is shared according to certain agreed criteria, even though the nature, the combination and the importance of those criteria may be debated or may change over time” (p.75). This argument led to many questions concerning the term ‘Other’. Moreover, this term has its rules in psychoanalysis, in the Lacanian discussion of the big ‘Other’ and the small ‘other’. In the colonial meaning, the former refers to the colonizers and their systems. Thus, Othering, is a practice in which the colonized natives were assigned negative attributes and certain qualities or definite collectively reduced identities so that they could be seen and controlled in a certain way. Also, this entire process of othering deeply was connected to stabilizing the Europeans’ sense of themselves.

In fact, other and the concept of identity are in the same cope and they are interrelated to the elucidation of particular topics such as those dealing with international cultures. In this respect Hall (1976) mentioned that “the most important psychological aspect of culture- the bridge between culture and

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personality- is the identification process. This process...is most certainly a major impediment to cross-cultural understanding” (p. 240).

Hybridity deals with the advent of a brand new form out of two or extra matters. This is a combination of various or in contrast to things. Hybridity can appear in different types, linguistic, cultural, political, racial and so on. It is one of the most questioned hypothesis in postcolonial studies. Hybridity mainly refers to the advent of recent transcultural branches inside the space caused by colonization.

In horticulture, hybridity is the outcome of different parts of variations. In every other utility, the cross-fertilization of different languages resulted in what is known as hybrid. However, in postcolonial idea, these meanings had been extended to refer to the hyphenated identities of individuals or ethnical societies as

Maximum postcolonial writing has centered on the hybridized nature of postcolonial subculture as power in place of a weakness. It isn't a case of the oppressor obliterating the oppressed or the colonizing silencing the colonized. In practice it stresses the mutuality of the system. The clash of cultures can impact as plenty upon the colonizer because the colonized. (Ashcroft et al, 2002, p.20)

Hybridity takes place in postcolonial communities each as a consequence of aware like times of cultural suppression, as while the colonial strength works on powering political and economic control or whilst the settlers oblige indigenous societies to follow the wind of social movements. It could also appear in later durations when a form of model of shifting from the cosmopolitan communities plan to cause mixed cultural doctrines with the decolonized nations.

No longer rather, since such formation has a tendency to face up to thoughts of natural tradition of either the submit or pre-colonial, they have not found familiar agreement they have worked on emerging most powerful, where no way for affirming a pre-colonial beyond is found, substantially within the considerably

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dislocated subculture of the Indians. But, those local components have shaped the premise for the improvement of literary patterns that have had a large influence, and which have been implemented with the aid of critics to communities of extensively various sorts including the ones of the imperial.

Hybridity has been, from time to time, misunderstood as showing from where it comes. It might be real to say that no postcolonial part was capable of keeping away from the influence of the displacements, which have shaped the postcolonial globe.

1.6.4. Famous Postcolonial Authors

Amongst the most outstanding figures and writers of Postcolonial literatures we have Chinua Achebe, Franz Fanon, Michael Ondaatje, Li-Young Li, J. M. Coetzee, Derek Walcott, Salman Rushdie, Gayatri Chakravorty Spivak, and Jamaica Kincaid, etc. “The four names appear again and again as thinkers who have shaped postcolonial theory: Frantz Fanon, Edward Said, Homi Bhabha and Gayatri Chakravorty Spivak” (Innes, 2007, p.5). All the previous mentioned names and others could have come under the roof of Postcolonial literature because the creation of a unique and special dissimilarity in the production of a remarkable number of literary works though their belonging to different nations and social backgrounds.

First, we can start by GayatriChakravortySpivak as a female critic and writer in the postcolonial literary theory and who translated *Of Grammatology by Derrida* into English language. She provided a number of interviews on her debatable thoughts in the field of postcolonial literature. Then another novelist, theorist and poet who was born in Sri Lanka and later migrated to England with his mother, namely Michael Ondaatje. This writer is famous for *the English Patient* (1992) wherein he approaches the connection between characters from different nationalities at some point in the last days of WWII. In addition, the Nigerian, Chinua Achebe with his book *The Things Fall Apart* (1958), states the stress and instability between the natives’ Igbo social values and the Christian colonizer.

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Achebe was present in different universities in his homeland, Nigeria and even America. He did not stick his writings only with fictitious productions, however he wrote some non-fiction collection of essays *Home and Exile* in 2000. He won the Man Booker International Prize in 2007 for his literary worth.

Along with Achebe, another apartheid novelist, J. M. Coetzee, won the same prize for the same reason as well. He worked on developing enthusiastic anti-imperialist characteristics, and what pushed him to do so, is being a white citizen novelist in South Africa for the apartheid. He tried to picture his isolation and separation from his associate Africans. Coetzee follows a figurative style of writing with putting emphasis on the interminable nature of human cruelty. He won his second Booker Prize for his *Disgrace*, in 1999. Although he received different prizes, the utmost one is Nobel Prize in literature in 2003.

An additional noteworthy writer in the world of Postcolonial literature is Frantz Fanon who was mainly fascinated by the emotional effects of settlement and racial discrimination on blacks, his work *The Wretched of the Earth* in 1961 is of the most outstanding products of his. Furthermore, he had significant inspiration on different theorists like HomiBhabha, Jean Paul Sartre, and Edward Said. As Innes (2007) mentioned, “Said is concerned with the ways in which knowledge is governed and owned by Europeans to reinforce power, and to exclude or dismiss the knowledge which natives might claim to have” (p, 9).

Besides, an Indian postcolonial writer, and the winner of Booker Prize through his novel *Midnight's Children*, Salman Rushdie has got an international reputation as a critic. He marked the Indian history in different positions and led to Muslims protest over the world after writing *The Satanic Verses*, which was later named the book blasphemous. He shifted focus on major postcolonial keys as identity, religion, culture and history.

1.6.5. Major Postcolonial Theorists

Though the critical views made upon the question of which one has appeared first; whether the theory or the literary works; theorists in the field of postcolonial

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world have through many important productions participated in clarifying the most important notions of the subject matter. Hence, the following lines are written for approaching the most outstanding figures in postcolonial field.

1.6.5.1. Edward Said

A brief reading of Youssef El Kaidi's *Edward Said: The Undying Legacy of an Exceptional Thinker* (2020), would lead any researcher to come out with the fact that amongst the most famous and outstanding theorists in the postcolonial world, Edward Said is considered as the most common figure to the readers as being the author of *Orientalism*, and as a reference to the studies of post-colonial literature. He was born in Jerusalem, Palestine in 1935. He started his career as a student in Jerusalem, Cairo, and Massachusetts, until he got his BA from Princeton in 1960 and his PhD from Harvard in 1964. In 1963, he started to work as a Professor of English and Comparative Literature at Columbia University, with various professional visits to the universities of Johns Hopkins, Harvard, Yale, and Stanford. (p.2)

Said left different written books and articles in the favour of Arab issues and mainly Palestinian constitution and rights. As examples of his papers dealing with the Middle East, we have *The Question of Palestine* (1979), *Covering Islam: How the Media and the Experts Determine How We See the Rest of the World* (1981), *The Politics of Dispossession* (1994), and *Peace and its Discontents: Essays on Palestine in the Middle East Peace Process* (1995). He, also, wrote other books as *The World, the Text, and the Critic* (1983), *Nationalism, Colonialism, and Literature: Yeats and Decolonization* (1988), *Musical Elaborations* (1991), and *Culture and Imperialism* (1993). Being a citizen in both Eastern and Western communities led him to, moreover, write *Out of Place* (1999), as an autobiography that sheds light on what he has got as feelings over this situation.

The notion of Orient is pertinent to any study of postcolonial literature. Edward Said has presented the Orient to his readers in one of the most noteworthy works of the previous century *Orientalism*, in 1978. Said's most impressive

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achievements in Orientalism, is that he succeeded in making the focus on the views made over the Arab Islamic World by the Westerners, despite the fact that he was An Arab Christian. ‘New *Historicism*’ as being a theory in literature basing on the fact that literature should be examined within the history of both the writer and the critic, is tackled by Said due to his life experiences in the 1980s. It reopened the interpretation of literature to the political, social and cultures issues. Basing on this, Said aimed at attaching the contextual particularities in his papers with the examination of the ‘Orient’ in both sides Western and Islamic.

1.6.5.2. Homi Bhabha

1949 was the year when one of the most reliable critics of postcolonial studies born. It witnessed the birth of Homi Bhabha in Bombay, India. He is Indian in origins, yet, English also for his critical philosophy. He got his BA at the University of Bombay where he started his studies, and received his doctorate degree at Oxford University. Different English universities like Princeton University, the University of Pennsylvania, and the University of Chicago hold a part of his career as a teacher. Nowadays, he is a Professor of English and American Literature and Language at Harvard University.(Sreekantan et al, 2010, p. 462)

Hybridity, mimicry and ambivalence are among the terms he has shifted attention to. In addition to this, different names in the postcolonial studies field like Frantz Fanon, Jacque Derrida, Michel Foucault, and Jacques Lacan have been influenced by Bhabha specially in his colonial relations interpretations. A remarkable number of theorists who argued the notion of Enlightenment over nationalism and put the term nation into question, have been tackled in his first work *Nation and Narration*. Other than this, *The Location of Culture* gathers Bhabha’s papers from the 1980s to the 1990s. It is considered as a noticeable attainment, which has a big influence in Postcolonial Studies. He also published other works as *In a Spirit of Calm Violence* (1993), *Modernity, Culture, and The Jew, On Cultural Choice* (2000), *V.S. Naipaul* (2001), *Making Difference: The Legacy of the Culture Wars* (2003) and *The Black Savant and the Dark Princess* (2006).

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1.6.5.3. Frantz Fanon

Another figure, in the history of the postcolonial studies, is Frantz Fanon, who was born in 1925, on the French island colony of Martinique. He stood before the notion of Nazism in France and the imperial brutality. He was influenced by his teacher, the negritude movement leader that defends the idea of separating the cultural premises rather than incorporating them with the Blacks, Aimé Césaire. Frantz Fanon was one of the most powerful voices of revolutionary thought in the twentieth century. Because of his French origins, he was more or less encountered to racism. Hegel and Marx's interpretation of dialects inspired him as well. He has kept the door open for his enthusiastic nature of learning to deal much more with the colonialism's psychological hypothesis and especially the theory of otherness, which pictured in the colonial world. (Castle, 2009, p.135)

Frantz Fanon wrote a series of books such as *Peau Noire, Masques Blancs* (1952), which was translated to *Black Skin, White Masks* (1967), which dealt with the psychological effects of segregation and imperialism. At the moment when the Algerians fought against the French colonialism in 1954, Fanon was brought to occupy as a psychiatrist in Algeria. Furthermore, he wrote *Les Damnés de la Terre* in 1961, which was later translated as *The Wretched of the Earth* in 1963. It is a piece of papers that studied the terms that serve a successful anti-colonial rebellion; however, it was later rewritten and modified.

1.7. Conclusion

In this chapter, we have, first of all, dealt with giving a historical background to the world of postcolonial works moving to an explanation of the tenets of postcolonial theory. Later, we tried to point out the main important themes and pillars of the postcolonial literature and postmodernism, moving to highlighting the relation between the postcolonial theory and postmodernist discourse. At last, we have tackled the term postcolonial literature by noting an explanation to it and the main causes that helped in its emergence.

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In this part, also, we have undertaken the biographies of the major theorists of postcolonial theory. Our purpose through this chapter was to familiarize with the term 'postcolonial' literature and theory, and to deal with some key terms that help us make analysis understandable.

Since, the field of postcolonial literature and theory is so vast and rich of variations in its writings and main themes, the next papers are meant to deal with some of the most important concepts in the postcolonial world. We have attempted to present mimicry and diasporic issues in two of Naipaul's major works *A House for Mr Biswas* and *A Bend in the River*.

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The Exploration of Diaspora and Mimicry in Both Novels

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2.1. Introduction

The postcolonial theory and literature have covered different topics and variant themes. In addition to its political and economic concerns, it has mainly tackled societal issues in relation to the independent countries. The colonized people have gone through various hazardous struggles that merely affected the status and conditions of their culture. They have really suffered the changing and continuous transfer, which reshaped the original nature of the social premises they used to live with. For so, the literary works related to the postcolonial branch have pictured various cultural dilemmas like diaspora and exile.

Basing on the abovementioned words the second chapter of this work deals with one of the crucial issues within the society of the newly independent nations. It focuses its study on offering a critical comparison between the two novels written by V.S Naipaul *A House for Mr Biswas* and *A Bend in the River* mainly on the themes of diaspora, mimicry and colonialism. However, before tackling this comparative study on the three notions, it covers a brief presentation of the works written by Naipaul along with his impact or influence on the process of the incidents through the two novels.

2.2. The Postcolonial World through the Life of V.S Naipaul

In his book *V.S Naipaul: A Materialist Reading* (1988), Selwyn Cudjoe represents to what extent Naipaul has taken consideration of the colonial powers saying that: “A writer who has aligned himself with the values and preoccupations of the dominant Western culture,” (p.15). Moreover, another critic named Derek Walcott approaches the works of Naipaul as “literary art”¹, and portrays him as “our finest writer of the English sentence”. Besides, in *The Empire Writes Back: Theory and Practice in Post-colonial Literatures*(1989) by Ashcroft et al, there could be noticed that Naipaul’s doctrines in postcolonial literature tackle and deal with the fact that: “The idea of ‘post-colonial literary theory’ emerges from the inability of

¹www.guardian.co.uk/books/2007/aug/25/poetry.

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European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing” (p.16).

The moment Naipaul’s personal life was besieged and seized up by the colonizer, his viewpoint about the status he is facing comes into reality as a non-Western citizen. He began visualizing and looking for good conditions towards a concrete independence due to the mixed up feelings of paucity and scarcity he has had. In his way of writing, he tries, in different cases, to cover up the issues of race, social class and identity throughout his fictional but at the same time realistic characters. These main components can easily be interpreted through Naipaul’s fiction because of the language used, which mostly refers to slavery and colonization’s impact. These two factors have been successfully employed by Naipaul and he depended on a certain kind of language use to refer to them. The struggles oppose the creation of a rational and reasonable self that Naipaul has focused his works on. He merely shifts attention to note that the main cause is the subjection and surrender of certain people under an imperial and authoritarian system.

In this wave of thought, Peter Hughes (2014) argues that “above all, because the writing out of the narrative of decline and fall, of disorder and lack of authority, involves, the discovery of a void at the heart of Naipaul’s world and it has been discovered through his writings” (p.11-12). Thus, the ancestors of Naipaul have spent most of their life time rootless. Being Brahmin did not stop Naipaul’s grandfather to displace and migrate over Trinidad seeking for a job. Though the hard conditions imposed by the imperial, he managed to find a job and accepted any occupation that would save him a small amount of money. His son later, Naipaul grew up with a strong feeling of loss due to the alien circumstances he is shadowed by. He is in a place where nothing can suit his personality. More than this, Naipaul could not build relations with the kids around for the long term because of his father’s job as a newspaper reporter, which obliged the family to dislocate frequently. Naipaul writes about himself saying, “I have nothing common with the

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people from Jamaica or the other islands for that matter. I don't understand them.” (Beecroft, 2003, p.115).

Since he did not feel at ease during his childhood, the mood of dispossession and loss carried him till his old days. The community of Trinidad is for all time alien and strange. Although he has spent a long time in the Caribbean, he never stopped arguing its social premises:

A peasant minded, money minded community, spiritually static because cut off from its roots, its religion reduced to rites without philosophy, set in a materialist colonial society: a combination of historical accidents and a national temperament has turned the Trinidadian Indian into a complete colonial even more philistine than the white (Naipaul,1962, p. 89)

In consideration of the postcolonial world, Naipaul as other different authors of this era has put pen on paper to highlight the time's being crucial themes like identity, diaspora, unconsciousness and mimicry. He has placed himself through his writings in a very remarkable itched for position that covers all the cultural, religious and historical components of the century. Optimist characters have gained no place in the plot of his productions. However, pessimism and loss have taken the biggest part of his fictional and non-fictional writings. He tends to represent the Indian and African communities the way he thinks is suitable and adjustable to their real situation.

As an instance of this, Naipaul successfully came out with *The Mystic Masseur* (1957) as his first trace in the world of postcolonial literature. In this novel, the writer attempts to approach Ganesh Ramsumair who passed through different hard situations and experienced various stages of disappointment as a teacher, a writer and other professions, which by all means finished with an astonishing collapse. Naipaul creates in his protagonist, Ganesh a serious reflection

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to the real life. He relates his failures to the practices of the imperial and meanwhile ironically shifts to his fight to the close political liberty.

Moreover, Salman Rushdie (1991) uses the term “imaginary homelands” (p.11) to note one of the main themes that Naipaul is concerned with in addition to others like hybridity and identity. In the same wave of thought, in Amitav Ghosh’s reluctant argumentation about the death of Ghandi and his amplification of real facts, there has been pictured a remarkable questioning over the so-called government as a new concrete aspect of postcolonial writings. He writes in *The Shadow Lines*,

In India there is a drill associated with civil disturbances, a curfew is declared, paramilitary units are deployed; in extreme cases, the army monarchs to the stricken areas. No city in India is better equipped to perform this drill than New Delhi, with its high security apparatus (Ghosh, 2010, p. 2)

It is in that moment when India was fully shadowed by segregation and gloomy conditions of farms and tobacco labourers, which emphasises the productions of Naipaul. He mentions the suffering of these people during the period of British colonization in India. It is dislocation and displacement that drive them under these terms.

The 1930’s witnessed an important event that served the Indians in finding jobs. The imperial authority decided to release the Negroes and replace them by Indian workers with low prices.

Fiji, Trinidad and others are names of famous places in the Caribbean where the colonizer practiced all the images of slavery and discrimination. These so called ‘indentured labourers’ moved from their homelands escaping from misery and bad life conditions to find themselves again living in the same situation.

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Our writer, Naipaul in his novels depicts the authoritative rules imposed on the migrant people by employing some characters who are fictionally presented as dislocated persons away from their native countries. These fantasy figures take different names like Ganesh Ramsumair from *The Mystic Masseur*, Mohun Biswas from *A House for Mr. Biswas* and Salim from *A Bend in The River*. Naipaul has dramatically used them as roaming individuals presenting the real life of a displaced person. Through *Imaginary Homelands*, it has been successfully approached these individual's dilemma while thinking of their homeland, India by stating that: "It may be argued that the past is a country from which we have all emigrated, that its loss is part of our common humanity" (Rushdie, 2012, p. 12). In this respect, Naipaul himself via his tales describes his lament about the humiliated traditions which are considered the basics of their past. The novel in hands *A House for Mr Biswas*' era does not cover a historical long term, yet only forty-seven years in the history of Indians. Its events start from 1905 to shed the light on the cultural changes of Hinduism along with the new formation of 'creolisation'. The protagonist in this novel, Mohan Biswas along with his children Anand and Savi experience this transformation in the cultural premises and social thoughts in the community of Trinidad.

Naipaul is outstanding by his exceptional way of writing in the interrelation of the fictitious world with his real life events. He is a man who experienced migration what has pushed him to put a big focus on some remarkable themes such as displacement, exile, homelessness and self-liberty; in this sense he is well known by his exploration for a 'house'. In addition to this, Naipaul paradoxically refers to religious and political issues as struggles that stand before the realization of a concrete independence. There is a single largest factor in outlining Indian history throughout Naipaul's writings; he is interested in the emotional effects of colonization and racism on the Indians. He explores the intersection of history, religion, culture and identity through his allegorical and accentuating novels by

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using some terms like colonizer- colonized, migrant-native, Brahman-Christian...etc.

Naipaul is noticeably known “for having united perspective narrative and incorruptible scrutiny in works that compel us to see the presence of suppressed histories”, as mentioned by The Swedish Academy (2001). Besides, in *Critical Essays and Interviews* (2010) by David Bottoms, William Walsh writes that

He is engaged with the stress and strains we recognize as crucial in our experience now. His writing is nervous and present. This, together with the mixture in him of creeds, cultures and continents, with his expatriate career, his being able to practice an art in and of totally dissimilar worlds, all gives him a peculiarly contemporary quality (p. 1)

There are various reflections of postcolonial literature in terms of theories and conceptions in the novels of Naipaul. He uses titles, which echo his identical urge and house exploration dream like a “Resting Place for Imagination” in his novel *An Area of Darkness*, 1962 as the title of the first chapter. The language he uses plays an important role in the analysis of the migrant people. Through *The Times Literary Supplement* published on the second of September, Naipaul (1994) stated one of the confession’s about himself saying that

I wanted to deliver the truth, to deliver a form of reality based on what I have observed, seen, experienced. Western writers come from the imperial period without considering themselves imperial writers. They inhabit a world where they do not see the other half or three quarters... I carry many cultures in my head, and these people are much more restricted (p. 2).

Moreover, Naipaul once more expresses his enthusiasm as a novelist in one of his books *Finding the Centre* (1985), noting that, “A writer after a time carries

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his world with him, his own burden of experience, a human experience and literary experience (one deepening the other), and I do believe that I would have found equivalent connections with my past and myself wherever I had gone” (p. 2).

Vidiadhar Surajprasad Naipaul or shortly V.S Naipaul as he is famous by, saw the first sight of light in his life somewhere in the West of India in a place called by a Spanish surname Trinidad from the Spanish word Trinity which further derives from the Latin ‘Trinitas’. Since the era is widely full by displaced Indian people, Naipaul is notoriously known by his displacement and writings about exile. He comments on this saying: “When I speak of being an exile or a refugee, I am not just using a metaphor, I am speaking literally” (Evans, 1972, p. 62). Hence, he spent his life as a journey. The community of Trinidad is a central subject for Naipaul and it is perceived through various topics like hybridity, mimicry and identity, which are no longer seen as singular and stable yet plural and mutable.

These areas where Naipaul’s qualities tend to make sense of their role portray the writer as a postcolonial one. In *Beginning Post colonialism*(2020), John McLeod argues that “reading texts produced by writers from countries with a history of colonialism, reading texts produced by those that have migrated from countries with a history of colonialism” and “re_reading texts produced during colonialism” would lead us to note that the fact of rereading does not mean it is “ a neutral activity. How we read is just as important as what we read” (p. 33). Depending on this, we might come out with many hypotheses concerning the qualities of a real postcolonial writer.

As it appears from McLeod statement, the categories of a postcolonial writer are all shaped in the person of Naipaul. It may come to the mind of some critics that they do not really fit straightforwardly into any category because of some ambiguities, however the relocation of Naipaul are of the common features that would serve in this field. He moved from Trinidad to Britain for a desire to finish his education and finally to become an outstanding writer. In this wave of thought,

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Ashcroft et al in *The Empire Writes Back*(1989) note that “the idea of ‘post-colonial literary theory’ emerges from the inability of European theory to deal adequately with the complexities and varied cultural provenance of post-colonial writing” (p. 11). Naipaul remained loyal to his contribution to the postcolonial world through his fiction and maintains these aspects which Ashcroft et al (1989) again commented on saying that:

What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonisation and asserted themselves by foregrounding the tension with the imperial power, and by emphasizing their differences from the assumptions of the imperial centre. It is this which makes them distinctively postcolonial (p. 2).

The substance of a postcolonial writer furthermore stands in the way Naipaul looks at the job of writing as one of the main speakers of the Indian Territory. In this respect, Naipaul in *Prologue to an Autobiography from Finding the Center* states that:

Half a writer’s work . . . is the discovery of his subject. And a problem for me was that my life had been varied, full of upheavals and moves: from grandmother’s Hindu house in the country, still close to the rituals and social ways of village India; to Port of Spain, the negro, and G.I. life of its streets, the other, ordered life of my colonial English school, which is called Queen’s Royal College, and then Oxford, London and the freelances’ room at the BBC. Trying to make a beginning as a writer, I didn’t know where to focus. (Naipaul, 1983)

The works of Naipaul mostly tackle the multiplicity, which the individuals express in their lives as dispossessed people and narrate their reactions towards

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these circumstances. V.S Naipaul has traced his own way in the world of postcolonial literature; his fiction has given a new conceptualization and comprehension to the writings of the recent century. Dagmar Barnouw through *Naipaul's Strangers (2003)* writes about what Naipaul stating that: "The books have to look after themselves, and they will be around as long as people find that they are illuminating" (p.12) In fact, his books concern the events related to his real life; they deal with displaced people as individuals who continually create and recreate themselves and adopt in different ways both the spaces they live in and the others they came from. Generally speaking, Naipaul is a realistic writer who looks over the events in a rational and reasonable way.

2.3. The Postcolonial Perception of V.S Naipaul's Novels

Naipaul, as many theorists and critics agree, has entered the world of postcolonial literature from a wide door. He is considered as one of the best representatives of this field due to his remarkable and shining productions, which served in the explanations of all the bits and pieces in relation to the postcolonial literary studies. In the next analysis, we are going to deal with two of his novels; two titles through which we can see and feel the real life of the author himself. According to many critics' views, *A House for Mr Biswas* and *A Bend in the River* have pictured the real life of the writer Naipaul in an excellent way.

2.3.1. *A House for Mr Biswas*

One of Naipaul's most famous novels is *A House for Mr Biswas* (1961). It is referred to and named his "masterpiece" and "a New World epic" (Maes-Jelinek, 2001, p.143). Yet, on the other hand, Timothy F. Weiss noted that *A House for Mr Biswas* is "a collaborative creation between a son and his father's life and writings" (Maes-Jelinek, 2001, p. 143). The father of Naipaul, Seepersad, is considered as a noticeable figure by which he was influenced in most of his products, and the novel we are tackling is "his father's book". That is to say that he "inherits the father's dream of becoming a writer, and by becoming a writer he in turn creates a fiction of

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his father and his father's dreams" (Maes-Jelinek, 2001, p.48). Moreover, in this wave of thought, Naipaul once wrote, "OF ALL MY BOOKS this is the one that is closest to me. It is the most personal, created out of what I saw and felt as a child (Naipaul, 2003, p. 128).

The conservation of reliability and steadiness are among the reasons that helped in differentiating between Naipaul and the other Caribbean authors of his time. According to Fawzia Mustafa (1995) Naipaul preserves consistency in both narrative tactics and the subject matter throughout his entire *oeuvre* (p. 1). Our novelist looks for to achieve highlighting a comprehension to both different worlds. The First and the Third, and mainly that of "late twentieth century literary history" (Mustafa, 1995, p.1-2). Along with his livelihood, he has a tendency to focal point on the "examination of the deracination and displacement of migratory peoples (Mustafa, 1995, p.2).

A House for Mr. Biswas is received by Timothy F. Weiss as being totally dissimilar from his above written novels in three occasions. Initially, it tackles in broad particulars a family of an East Indian origin, the shifting that has been caused to each person in the Trinidadian community with each individual's acquisition of societal identity. Secondly, the novel through its main character covers the interrelated connection between two various points of views and his situation within the environment where he lives. Thirdly, the presentation of the deep self of the protagonist poles apart if comparing to the other characters mentioned in the other novels (Weiss, 1992, p. 46). So, there seems to be a smart and intelligent endowment throughout Naipaul's exposition of *A House of Mr Biswas*. Therefore, Derek Walcott considers him as "our finest writer of the English sentence" (quoted in Nixon, 1992, p. 3).

In addition, Naipaul is also notorious and controversial what differs him from other novelists. Nixon (1992) mentions that "the lines of dissent" between British and American critics, on the one hand, and Caribbean, South Asians, Arabs,

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Africans, and Latin American critics, on the other hand, distinguish Naipaul from others. While the former hailed him, the latter discredited him (p. 3-4). Yet, on the other hand, Edward Said has considered Naipaul as "too remarkable and gifted a writer to be dismissed" on an assumption that his treatment of the words is skilful (quoted in Cocks, 2009, p. 137). Hence, we can say that Naipaul is the most outstanding author among the other novelists who have written about the Third World issues and interpreted the postcolonial world.

In this respect, Naipaul through *A House for Mr. Biswas* presents a wide description of his main character Mr Biswas' lifetime in Trinidad along the fifty years. The incidents pictured by the characters in the tale portray the nineteenth century English novel traditions, where in the figures look for gaining a livelihood and depict the social ills that are found in their communities. In this wave of thought, In *Pieces of Resistance* (1987), Eugene Goodheart writes "Naipaul writes with Dickensian indignation of the destitution that Mr. Biswas in his role as a welfare investigator discovers everywhere" (p. 183). Besides, Bruce King (2003) mentions that Anand the son of Mr Biswas in his tale "both writes from his own experience and adapts Dickens's London to his own world" (p. 51).

The tale keeps the door ajar for possible understandings and studies. Generally, it is "an imaginative account of a very important West Indian possibility" (McKenzie, 2011, p. 34) since it covers up the Trinidadian society by giving information and disclosing details of the setting where the events occurred. Yet, it could be regarded as a tool that facilitates and influences the perception of West Indian individual while "trying to make sense of his life by searching for, and finding order (McKenzie, 2011, p. 35). Bruce King (2003) states that *A House for Mr Biswas* is "an allegory of the painful progress of the major group among Trinidadian Indians, Hindu northern Indians, to build a house on an island which feels alien [and] unwelcoming" (p. 45). Moreover, Neil Ten Kortenaar (2004) comments it is "a son's fictional portrait of his father" (p.107). Furthermore, Kumar

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Parag (2008) calls the novel "Naipaul's *magnum opus* . . . that deals with the problems of isolation, frustration and negation of an individual" (p.135).

A House for Mr. Biswas is the tale of the protagonist character Mr. Biswas who was born in a rural community in an unacceptable way having six fingers rather than five and in an unfavourable moment, in the midnight. It looks so since the pundit interpreted it as a dreadful sign and for that he tells his family to keep him away from water and trees. The first part presents the exposition of Hindi and Indian culture and customs throughout the incidents happening to Mr Biswas, whose family's social class is low and inferior due to being lay Indian labourers. Though they are not rich and not having that big amount of money, yet, they kept closed and fanatic to their own traditions. The situation of the family has taken another more awful status after being obliged and annoyed by the neighbours to leave and sell the house because of his father's death. Consequently, Mr Biswas sees another way to Pagotes where he stays with his aunt Tara. Our protagonist discovered a new gift embedded in him, the talent of writing which he found of use after the help of his new mate Alec.

Six years later, he was sent from school to the house of pundit Jairum to be prepared as a pundit after. He left Jairum and went back to Tara's house where his mother lives. She sends him to an unusual shop to feed himself and to work also, where he was accused of robbery what led him to go back to his mother. He felt upset because of what happened to him and he thinks that people are treating him the way they like to is because he has no father to look after him. He did not give up, yet meanwhile he decided to have a job and a house for his own. He remembered his talent and became a sign-writer. It was a fruitful job for him; he went back to the Hanuman house for drawing signs where he met his future wife Shama. After getting married with Shama he moved to the Hanuman House to live with the Tulsi family. He never felt comfortable in the Tulsis so he thought of getting rid of them and have his own house where he could live according to his terms and save the honour of his identity.

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Mr Biswas takes advantage and joins a new Hindu protestant movement, Aryan Group, whose premises are neglecting the social classes, the idols, supporting the education of women and mainly opposing the OrthodoxTulsis beliefs. For this, he laughs at Tulsi while sending their children to join the Roman Catholic schools. The Tulsis angrily reacted to his behaviours, and then, he was fired out by Mrs. Tulsi's brother-in-law, Mr Seth, who has authority and respect within the Tulsis. Mr Biswas is sent to the Chase, a dwelling made of mud and hut in the centre of the sugarcane place. Mr Biswas works in a Tulsis' shop in this area which is totally out-of-the-way and whose citizens are labourers. During the six years of his stay at the chase, his daughter, Savi and his son, Anand were born. Due to the circumstances he lives in, he never felt good but frightened and anxious of his future as he thinks that his life is free and cancelled of ambitions.

Being scared and worried led him to move to the Green Vale, where he believes that it is the right time to construct his own house. His continuous toning down of the House has made his wife afraid and even led to disagreements. Her fear seems exaggerated especially when she breaks down the doll's house he bought for Savi. Meanwhile, Mrs Tulsi's elder son married yet not in the traditions' of the Hindu and he left to live in the Port of Spain. Mr Biswas started constructing his house in Green Vale yet, unfortunately, he fell and endured a breakdown. He felt unlucky and started hating his wife Shama for that. He wanted to commit suicide and kill all of his children and wife, too. However, when his wife Shama left the house he was at ease. He could not sleep well since he had bad dreams at night; the snakes were attacking him while asleep. Moreover, in addition to his dog Tarzan, which was murdered, his uncompleted house was damaged by a storm and lightening. He feels pain and gives up fighting what brings him peace and a sort of relaxation in the Hanuman house where he is taken back again. Mr Biswas tries to forget about what happened to him and starts a new life with a new born kid and goes to the Port of Spain.

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In the second chapter, Mr Biswas starts roaming in the town and has a feeling of loss in not knowing where to go. He is now eking, he takes a passing by bus aimless, and having in mind a house where he wishes the bus would go to. He was mesmerized by the city's organization and hopes if he could start sign-writing as a member of it. This time he does not only dream, but acts towards the offices of the *Trinidad Sentinel* asking for a job offer as a sign-writer. He is offered some rooms in the Tulsis House in Port of Spain after becoming a reporter. Now, instead of thinking of building a house, he works on a garden in the entry of the Tulsi's House. The son of Mrs Tulsi, Owad moves to England to finish his studies in medicine. The Sentinel boss got mad, and the garden is damaged by the Tulsis, who move to Arwacas at Shorthills. Seth refuses to join them, but Mr Biswas feels far away from them since he lives on their charity though he hates being like that. Arwacas for Mr Biswas is an exploration. It gives him the opportunity to meet a brother-in-law whose nickname is W. C. Tuttle as he reads his writings. Once more, he tries to build a new house there but it fell down by fire. On the other hand, the house of Tulsi in Port of Spain is free and Mr. Biswas is given two chambers in it, and he does not refuse the offer. This new place turns Mr Biswas into an optimistic since he is chosen as investigator for the Deserving Destitute Fund and that Tuttle, Govind, and Chita come with him to Port of Spain. Though his mother's death sad memory at Pagotes, he feels satisfied by the success of his son, Anand in the city's display test. Now, Mr Biswas is no more worried about his future as he used to be in the past. He cares more about his son Anand. He is having a good lifestyle. He has joined the Community of welfare as an officer, and he goes for trips with his family. The son of Mrs Tulsi, Owad comes back from England and felt annoyed by the kids of Mr Biswas. The children hate this situation and want to leave the house after Anand was slapped by Owad, yet Mr Biswas thinks he has the right to stay there. Finally, he is convinced, and buys a house in Sikkim Street.

After having spent good moments in the new house, Mr Biswas once falls down in his office and is taken to the hospital. He has a heart attack. His salary is

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reduced by the sentinel. While living in these bad conditions, Savire turns back from his scholarship in England. He starts working with a salary higher than the one of Mr Biswas. Mr Biswas dies and buried according to Hindu's terms.

The tale of *A House for Mr Biswas* is composed of two parts; an introduction and an epilogue. The former narrates to the reader the beginning of the Mr Biswas's life within his poor family and his marriage to his wife, Shama. This section takes part in the village of Trinidad and it pictures the life of the Indians moving there. Hence, meanwhile, it portrays these people's culture, and the way they come up in colonial circumstances. It also reflects the clash between the protagonist's inner self and social parameters he faces. He receives both, colonial and Hindu education. Consequently, he gets bored and unsatisfied about the two dissimilar world's beliefs.

Furthermore, the urban Trinidad portrays the main incidents of the second section in the tale. The main character here, is offered different jobs due to the education he got from the school and his readings as well. He turns to be self-dependent person eking to be successful although he buys a house rather than building it. The majority of the problems Mr Biswas faces in his life are because of the events that happened to him in the rural life. However, when he moves to the city, his life becomes better and he starts finding out his identity. This would drive us to say that the inhabitants living in the colonial Trinidad could never receive a good life conditions only if they assimilate and admit the customs of the settlers.

2.3.2. *A Bend in the River*

Another novel written by V. S. Naipaul in 1979 and which covers the issues of the Third World nations after independence is called *A Bend in the River*. This tale reflects the life of the people living in the already colonized countries. The writer in this story writes about the disorder, anarchy and hostility that occur in these countries due to the imposed rules of the governing dictators after independence. Naipaul pictures the incapacity and vulnerability of these nations to

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have a self-ruling and safeguard steadiness. Furthermore, this story represents the life of migrants especially Indians living in Africa. The novel's incidents are occurred throughout characters most of them are immigrants coming from India like Indar, Salim, Shoba, Nazruddi and Mahesh.

So, the writer in this novel wants to picture the circumstances of these deracinated citizens in the countries they migrated to and their desire to find out an era to belong to as a new home. Selwyn R. Cudjoe (1992) and different other critics highlight Naipaul's cynicism and negativity in *A Bend in The River* noting that the tale is "a dramatization of Naipaul's apocalyptic vision of society" (p.185). In this sense, too, King (2003) states that the novel is "filled with a sense of apocalypse, of the futility and vanity of life, of an impending worldwide disaster" (p. 120). Moreover, Bruce Helen Hayward (2002) notes "this work supplies an apocalyptic vision of the end of civilization" (p. 175). Additionally, Stefano Harney (2006) suggests that "there is a great pessimism and impatience [in Naipaul's later fiction] with Third World societies, nationalisms and peoples" (p. 143).

The vision of Naipaul in his novel over colonialism if whether he is defending or debating it, has been carried and criticized by different critics. For instance, Selwyn R. Cudjoe (1992) mentions that Naipaul is an "apologist for the imperialist world order" (p. 14). In the same wave of thought, Haider Eid (2000) considers the novel as "Naipaul's defense of neocolonialism" and he says that Naipaul's belief "is not different from the raciest ideology of colonialism that justifies the occupation of other lands" (p. 2). Furthermore, Michael Edward Gorra (2008) considers Naipaul as "White Man's Brown Man" just like Raymond in the novel who is known as "the Big Man's White Man" (p. 72). Besides, Masood Raja (2005) proposes that the tale is "a representation of Africa from a bourgeois perspective" (p. 226). In this respect, a functional and capitalist perception of the African conditions and situations are interpreted through the novel by its writer Naipaul and his main character Salim.

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However, Chinua Achebe's perception of Naipaul as a racist figure in the difference between him and the protagonist Salim, is preserved by Joseph Walunywa (2008), through *The "Non- Native Native" in VS Naipaul's A Bend in the River* as a detractor of colonialism, and that he "does not employ the medium of the book to endorse neo-colonialism"(p. 2-3). On the other hand, there are other critics, among which we have, Serafin Roldan Santiago who notes that Naipaul is not beholding any kind of respect over either the colonizer or the colonized, yet picturing the incidents of the story in a caricaturist way. So, the fact that he is a racist is because of misinterpretation of his method (Serafin, 2002, p. 83-84).

The novel, *A Bend in the River*, setting is, according to some critics, fictional and similar to the one of Zaire and East Africa (Said, 1994, p.49; Hayward, 2002, p.172; Weiss, 1992, p.185; King,2003, p.118), however, Imraan Coovadia (2009) mentions that it is "a fictional version of Uganda" (p. 48). Thus, because the setting of the novel is unclear, we can assume that it refers and tackles all of the African countries at some point in the independence. The protagonist of the novel, and its main narrator, Salim, originally comes from the east coast that is "not truly Africa". It is "an Arab-Indian-Persian-Portuguese place" (ABR, p.101). Salim is an English speaker and by the local inhabitants of the town is named Mis' which is the short form of "mister". He moves to his mates' hometown, Nazruddin, from whom he starts his career by buying a shop from him to start a new trade.

The situation of the village where Salim has moved to is bad, since it is still building up its stability and peace due to the new independence that the country has gained. Salim by his first business option with Nazruddin's enterprise is trying to forget about the past and start a new life far away from his friends and family who are Indian Muslims. Not so far, the half-African kid, Metty who is a former slave and servant in the town where Salim used to live, has come to stay with him. Salim starts to make associations with the local citizens. As an English speaker, Salim has gained some respect and value in the new town. Zabeth, a local citizen, comes to his shop and asks Salim to look for her son, Ferdinand, who is studying in the lycee of

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the town because she wants her son to speak English the same way Salim does. Salim looks so lucky, since his arrival to the town and he began with a remarkable prosper and flourishing in business and trade.

The incidents of the story, at this point drive the attention of the reader towards the east coast where its main character has come to live in. Hence, the story's events are not following a chronological order what caused a loss in the plot. In the new town, Salim carries on making new connections with both local citizens and others migrated like him. He, now, meets a new couple, Shoba and Mahesh, who are coming from the town where his family lives and the coincidence of meeting is that they are also running a shop. Shoba and Mahesh move to the town since their marriage was not approved by their families. By time, the town has become crowded by the people moving to it as it prospered and was stable. However, some news of the war and rebellion has come to the ears of the citizens, so that they run away to their towns again. Not too far from the town, different places went through the war and got damaged. Meanwhile TheBig Man, whose desire is to form a new state in Africa, sends White soldiers to take control over the situation. Our protagonist likes to live in peace. He refuses to experience war again. The Big Man starts expanding the airport to make it in use for sending defence forces to the town. The city gains stability again. People have lived in prosper and peace until one day, a Belgium teacher in the lycee, Father Huisman, is murdered. No one knows who the doer is. The migrants of the city understand that they have to be more cautious.

Salim's friend, Ferdinand was offered a governmental scholarship to a polytechnic university after finishing his studies at the lycee of the town. Metty seems still familiar to the notions of slavery; he has a new born baby from his local slave girl. Salim finds support in the domain by his new consultant guide, Indar, who is his old friend from the east coast where Salim came from. Indar has finished his studies in one of the universities in England and came to the town as a consultant in the university. Indar has helped Salim to know more persons of value

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in the town. He gets familiar with a historian and adviser of the president and one of the Big Man's White Man, Raymond and his wife Yvette. This latter, Mrs Yvette has gone through an illegal relationship with Salim.

Wherever you walk in the town's streets, you find attached the picture of the president and the statue of African Madonna. Attaching the photos in the town's walls is not for no sense; they make the Big Man, who wants to build a new town, feel that the inhabitants are in need and relying on him. Gradually, the president neglected the favour of Raymond and so he becomes needless. For so, the migrants start selling their shops and move to other places around the world like Canada, Europe or Australia. The war in the town is in the step doors. Everybody who looks foreigner in the city has been hassled and annoyed, likewise the young armed forces and the main character Salim. All these are signs of the rebellion and so the town is coming up to face revolution. Salim has gone into disagreements with Yvette who by time leaves him to another man. He decides to go to London and visit Nazruddin, because he finds no more security and peace.

Salim finds himself in a similar situation to the one he left in Africa while being in London. He remarks that there is a big number of migrants eking and roaming with no place to go to. His relation with Nazruddin has become closer after his engagement with his pharmacist daughter, Kareisha.

After that, Salim goes back to Africa to visit his shop. The first thing he has in mind is the difference between his town in Africa and London. He realizes that his shop was taken away since the Big Man works on taking everything in the country into the public sector. He starts making business in gold and ivory after becoming the administrator of his own shop. However, this does not last for long since he was arrested and then jailed. In jail, Salim notices that most of the arrested young persons belong to the Liberation forces. After the execution of one of the official that happened in the town, Metty sees himself in danger since he is receiving no protection while Salim is jail. The President himself decides to go to

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the town because of this murder and all officials were afraid of being accused of it. Also, Salim has found out that Yvette and Raymond left the city. Salim departs from the town in a boat looking for better conditions, after having been convinced and advised by his friend, the city's chief, Ferdinand.

A Bend in the River is composed of four main parts formed in seventeen chapters. Part one, which is entitled, The Second Rebellion, starts by narrating Salim's coming to the town and finishes by the Father Huismas murder. The Second Rebellion as a title of this part shows that there would be another war after the existence of a war before. Naipaul pictures it through Nazruddin selling his shop to Salim and leaving it. This section also portrays the characters and the important strain of the tale; the fight for enduring along with the disorder of colonialism.

The second part, The New Domain, pictures the prosperity of the town due to business practices which drive it a trade centre. This part shows much more optimism. It reflects the way through founding a new modern state in Africa free from colonial legacies. In Part three, The Big Man, depicts the Big Man's statue in the state. Finally, in part four which is entitled Battle, the protagonist Salim becomes poor as he used to be before, after his loss of everything he owned. Not only Salim, but all the country goes back to the first situation of misery and finishes up with a mood of darkness and Salim's leaving.

The novel in hands, *A Bend in the River*, covers the outcomes of colonials in the African independent nations, through its main character Salim who lives in the centre of Africa within a town and by a bend in the river. The way the novel is narrated opens the door for many critics and theorists to see its events and incidents from different visions. These various thoughts might occur because of the different origins of the characters in the novel; Raymond is Belgian, Yvette is Scandinavian, Ferdinand is African, and Salim is Indian in origins.

Furthermore, the novel pictures a sample of migrants eking and roaming in one of the African countries. New settlers moving around aimlessly in an era free of

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peace, order, and threatened by war and rebels. The writer shifts his interest on the consequences of the departure of colonialism that caused the rise of rebellion movements and the desire for the colonizers to harass their local citizens. Critics argue that Naipaul is attracted by Conrad's style of writing in presenting the gloomy African life. Moreover, the tale, *A Bend in the River* explains the difference between Africa and Britain through the purposeless people living in London. Generally speaking, the novel written by Naipaul pictures the African life conditions throughout its characters.

2.4. The Dilemma of Mimicry

Along with the other themes, which have taken place through the incidents of the works of Naipaul, the dilemma of mimicry has been pictured and presented throughout many characters' lifestyle and reactions. It has covered the changing societal terms within both the Asian and the African communities, as well. Hence, the following statements aim at portraying the issue of mimicry as it has been mentioned through the novel and to how extent it has reflected the societies of both protagonists.

2.4.1. Mimicry in *A House for Mr Biswas*

The protagonist and main character in *A House for Mr Biswas*, Mr Biswas, seizes up throughout the whole events in the novel, the premises of the British colonial culture. In spite of the fact that he belongs to Brahmin social class and he is in an everyday contact with people living under the belief of Hindu traditions and customs, he stays a symbol of English traditions and a pillar of individualism. Critics like Rob Nixon (1992) argue that all Naipaul's writings, both fiction and nonfiction, picture the theme of mimicry (p.142). The thoughts and beliefs which are directed over the other powerful colonial along with the continuous endure due to the indifferent situation after independence, are for Naipaul the premises of the 'mimics'. The people, though, got politically independent, yet still live with a sense of inferiority within their societies (p.142).

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The disregard and unawareness of Mr Biswas over the Hindu traditions and doctrines that he acquired in the pundit Jairum along with his mimicry and assimilation of the alien colonizer's customs has caused him suffering and loss. This imitation appears even in his reading's interests; he has chosen to read Bell's *Standard Elocutionist* from the colonial's school rather than reading Ramayana which he received from the Hindu pundit Jairum. This sort of readings has changed his view over his people; the books from the colonizer's school are philosophical and full of ideas that bestow the local citizens as people with no history and value. So, Mr Biswas has realized a kind of romanticism in the books he reads; a romance which he believes that they are not found in his society:

He read the novels of Hall Caine and Marie Corelli. They introduced him to intoxicating worlds. Descriptions of landscape and weather in particular excited him; they made him despair of finding romance in his own dull green land which the sun scorched every day. (AHB, p. 74).

Feeling himself in a situation of being all time inferior has caused him 'despair', especially with Tulsis members; when Seth wonders about his father and "Mr. Biswas evaded the question. "I am the nephew of Ajodha Pagotes"(AHB,p. 85). He ignored the question and refused to give a direct answer due to his father's lay job while he considers himself rich and hierarchically high. This contradiction towards his heritage which is embedded in him turns him unstable and lost.

These are the outcomes of the books of the colonial he reads; the education he is acquiring results in a control of mind, behaviours and cultural beliefs. It also makes him odd and unusual within the Tulsis. He, because of it, turns to be romantic and feels romanticism only in the books he reads. However, this feeling he has acquired from these books does not reflect his life in reality and this is what makes him feel restless and disheartened and having one desire in his mind, to break away from (Sarwar, 2017). Our protagonist is pictured as a mimic person imitating

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the life terms of the colonial. By doing so, Mr Biswas is challenging the cultural values he grows up with to having a new self-made identity.

It is a community free from cooperation and historical records, Mr Biswas believes so. Basing on this, he wants to write a tale full of Englishness in relation to what he learnt from the colonial school. This is not haphazard since from the beginning his desire was to write, and now he is confused between the two worlds he has witnessed. For so, he decides to write about his real critical situation 'escape'. The term 'escape' means that he who is living in that place and under these conditions is unsecure. Yet the incidents show that he could not end up his tale since he cannot create a story out of the others' life conditions. This has occurred when Mr Biswas was unable to move to Britain and stayed in Trinidad seeking refuge in his imagination and dreams of colonial origins.

This failure led Mr Biswas to give more importance and attention to his son Anand. So, he "made arrangements for Anand to be given private lessons after school" (AHB, p. 345), as to him, like nowadays way of thinking, failure at schools means failure in life, too. He believes that his bad conditions and impossible desire to find a good and respectful job with a high salary, are because of his unsuccessful career at school. Hence, accomplishment at school and imitation of the English would pave the way for him to have a new respectful identical status. He is proud of his kids. Anand finishes his studies and gains a scholarship to England, and his daughter Savi also goes through the same path and when she comes back, she "got a job, at a bigger salary than Mr. Biswas could ever have got" (ibid, p.563). This achievement highlights the immense importance of education and especially that of the colonial. It also implies that Mr Biswas is right once he carries out tracing his dream and learning how to speak and write the English language. He does this by reading books written in English. This helped him later in his life, when he started working in Sunday Sentinel as a reporter and the owner, Mr Burnett offers him some papers from London to mimic the style of writing. Moreover, it approaches the significance and substance importance of mimicry in gaining a considerable job.

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Mr Biswas has learnt a lot in addition to the English language; he knows now how to deal with English people, their lifestyle, traditions, beliefs and values. Reading is the best tool for him to have knowledge in all these fields. Through these books he can understand the status of the colonizer and for so to get a good position in the society where he lives. The best example of this, is when he was questioned by the editor if he did such a job before, Mr Biswas confidently replied that he has read different books on Hall Caine, Marie Corelli, Jacob Boehme, Mark Twain, Samuel Smiles, Marcus Aurelius, and Epictetus. The editor surprisingly says, “You read those people just for pleasure, eh?”/ Mr. Biswas recognized the cruel intent of the question, but he didn’t mind. “No,” he said. / “Just for the encouragement” (AHB, p. 308). Hence, the answer of Mr Biswas is to prove the amount of respect he has acquired via reading books.

Furthermore, Mr Biswas gets envious of Owad while he is in England to finish his education, because he considers England as a place where dreams are achieved and freedom is realized. In view of the fact that, all the education of Mr Biswas is based on the English language, he keeps defending the English values and doctrines. He proves this notion when he becomes a part in the Aryan group and maintains the right for women to study and acquire education, opposing to the premises of the Hindu’s traditions. Besides, he thinks that "a man’s caste should be determined only by his actions" (AHB, p. 111). This shows that he is no more depending on the old thoughts of Brahmin beliefs, yet he tries to be a new man mimicking the English. Thus, these mimic acts caused him a feeling of strangeness and lonesomeness.

Our protagonist, through the events in the tale, thinks that "a nobler purpose" is coming over him, “though he never ceased to feel that some nobler purpose awaited him, even in this limiting society, he gave up reading Samuel Smiles. That author depressed him acutely. He turned to religion and philosophy” (AHB, p.174). He is uncomfortable in the world where he grows up. The books he has read make him think he belongs to another world better than the one he came from; the world

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of colonial England. His religious and philosophical ideas have been influenced by these English books. He gets more in touch with Christianity and the European philosophy which are common in England,

He read the Hindus; he read the Marcus Aurelius and Epictetus which Mrs. Weir had given him; he earned the gratitude and respect of a stall-keeper at Arwacas by buying an old and stained copy of *The Supersensual Life* ; and he began to dabble in Christianity, acquiring a volume, written mostly in capital letters, called *Arise and Walk*(AHB, p.174).

That feeling of loss and insecure which he has in his real world pushes him to depend on these books though he knows they do not belong to his nature. He gets more confused and does not know what to do and which decision to take. There is a big mismatch between what he thinks and what he believes is right; because of this mimicry he seizes himself up in a gloomy corner and meanwhile deepens the sense of disgrace as he challenges his real-self and adheres to the world which he does not belong to. There is very big disparity and variance between the real life of Mr Biswas and the one he looks for to fit tightly in. Homi Bhabha (2012) notes that "colonial mimicry is the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but no quite*" (p.86). In this sense, Mr Biswas tries to imitate the English in order to cover up his real self. By doing so, he is more or less looking for building up other identical terms of the colonial rather than his original identity.

2.4.2.Mimicry in *A Bend In the River*

In contrast to *A House for Biswas* where there is only one Indian person representing the Indian community trying to imitate the English, in *A Bend in The River* we have Indian settlers and African local citizens presented in the shape of mimicry. They are portrayed as having no self-identity apart from the one they are required from the imperial. This presentation goes further to picture them as being

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inherited by the colonial identical conditions. Naipaul has put mimicry into function, as Rob Nixon (1992) mentions, in order to maintain "a condition of insecurity" which is common in the African and Indian communities. The insecurity he has mentioned is the outcome of having "a weak sense of history" (p.131). The act of impersonation and mimicry is a sort of African and Indian nature, because they are considered as people with no reliable and concrete identity, so that they seek for others' values and customs. Our protagonist in *A Bend in the River*, Salim, starts by declaring that he is a man with no family's feeling and belief (ABR, p.16).

When he carried his studies out in the colonial schools, his religion becomes fragile:

All that I know of our history and the history of the Indian Ocean I have got from books written by Europeans. If I say that our Arabs in their time were great adventurers and writers; that our sailors gave the Mediterranean the lateen sail that made the discovery of the Americas possible; that an Indian pilot led Vasco da Gama from East Africa to Calicut; that the very word *_cheque_* was first used by our Persian merchants--if I say these things it is because I have got them from European books. They formed no part of our knowledge or pride. Without Europeans, I feel, all our past would have been washed away, like the scuff marks of fishermen on the beach outside our town (ABR, p.11-12).

Due to the colonial education he has received, the traces of his historical identity have been erased and then he starts to look at history under colonial terms. This makes him feel humiliated as he notices that his people's history is "fallen behind" (ABR, p.16). The outcome that Salim has reached for now is the first step of his loss, lack of confidence and isolated. (ABR, p.20). This sense of insecurity led him to make a decision on depending on himself and no more caring for the

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colonial conditions. However, Salim finds many things lacking and being skilled only in the "African trading skills" like his ancestors. In this sense, he narrates:

I could no longer submit to Fate. My wish was not to be good, in the way of our tradition, but to make good. But how? What did I have to offer? What talent, what skill, apart from the African trading skills of our family? This anxiety began to eat away at me. And that was why, when Nazruddin made his offer, of a shop and business in a far-off country that was still in Africa, I clutched at it (ABR, p.20).

The protagonist's status of imitating the colonial has made him in a critical situation; whether to keep up fighting for giving life to his family's customs and traditions, or to cut them off. In this respect, D.J. Enright (2003) in a review of the novel notes that:

Himself an expatriate, Naipaul has the past inclined to sentimentalize 'belonging' by stressing the pains he supposed to derive from its loss...Man left his roots in the Garden of Eden and in our less self-pitying moments we know that we could never have stayed long or grown far in that innocent changeless place (p.382)

Salim is in the middle of a fight between the past and present, old and new, traditional or modern. He is exposed to carry on his mimicry since he believes that the absence of the colonial identity would make him feel and live as a lost man. He has managed to mimic the British in all bits and pieces and as a sample of his ultimate imitation is that he plays squash two time in a week (ABR, p.17), and he is obsessed by reading scientific magazines (ABR, p.43), and he speaks English (ibid, p.6).

At a point in the story, the narration shows that Salim has left Africa to London. It is not his body which has left but even his emotions and mental senses.

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The incidents of the novel, as mentioned earlier, present his negative and depressing thoughts towards his situation,

I, too, breaking out of old ways, had discovered solitude and the melancholy which is at the basis of religion. Religion turns that melancholy into uplifting fear and hope. But I had rejected the ways and comforts of religion; I couldn't turn to them again, just like that. That melancholy about the world remained something I had to put up with on my own. At some times it was sharp; at some times it wasn't there (ABR, p.108).

Salim resembles Mr Biswas in their romantic feeling over England due to the books and education they have acquired. However, they are different in a point; Salim unlike Mr Biswas works on leaving London, England. He wants to stay alone. This aloneness half freed his thoughts from the colonial's beliefs to create a new atmosphere for the new identity he is struggling to have. Mimicry is also pictured in another character, a friend of Salim, Ferdinand, who gets influenced by the Western civilization, too. This admiration to the European lifestyle is the outcome of the education he went through in the colonizer's lycee. His education together with his "mixed tribal heritage" (ABR, p.46-47) have made him lost. In this respect, the storyteller says:

I found that the ideas of the school discussion had in his mind become jumbled and simplified. Ideas of the past were confused with ideas of the present. In his lycée blazer, Ferdinand saw himself as evolved and important, as in the colonial days. At the same time he saw himself as a new man of Africa, and important for that reason. Out of this staggering idea of his own importance, he had reduced Africa to himself; and the future of Africa was nothing more than the job he might do later on (ABR, p.48).

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Consequently, being in a twofold circumstance of seeing yourself both an intruder by mimicking the Westerners and meanwhile a tradition's advocator is the best sample of an African and Indian mimic man. That is to say, Salim and Ferdinand are in a position of nowhere. In this wave of thought, Fawzia Mustafa (1995) notes that "the parallel development of Ferdinand as the evolving 'new African man,' . . . serves to reinforce Naipaul's thesis of postcolonial mimicry" (p. 142).

Mimicry has paved its way over the heart Ferdinand. His behaviours with the other Africans have started to change. Now he considers himself as superior than the people of the town ignoring his African origins: "these Africans . . . looked down, almost as much as Europeans, on other Africans" (ABR, p.53). Ferdinand presents a sample of African loss of identity. His attitude goes beyond the realm of possibility to approach the veiled era of a coming political and religious crisis within the country. A big number of the citizens who mimic the Europeans attitudes consider themselves in a high heritage than the others, which by all means, have led them to forget about their real African identity. However, these behaviours maintained by the local citizens reflect a sort of madness. They have not imitated the coloniser in beneficial yet they behaved ridiculously. Naipaul through his tale has pictured this in a farcical way saying that "the Domain, with its shoddy grandeur, was a hoax. Neither the President who had called it into being nor the foreigners who had made a fortune building it had faith in what they were creating" (AHB, p.103).

This misinterpretation and bad use of the local traditions by the folks has caused a feeling of doubt in the new desired Africa. Different critics have taken this in to account and commented on this comic presentation of the issue, along with Homi Bhabha (2012) who states that "mimicry poses threat because the colonizer, as an observer, sees an image of himself—the Other—is mocked and ridiculed" (p. 86).

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The clash of the European and local traditions has led the local citizens to have a mixture and contracted feeling towards the British. Sometimes they look at them with an eye of respect and love and other times with hatred and refusal. This contradiction in feelings is because the weak situations they have themselves in while disable to show their feeble personality and attempt not to say the truth "black men assuming the lies of white men" (ABR, p.16). Besides, this is a sample of the African postcolonial aspects in the novel.

In this sense, local citizens have used mimicry to hide within the colonizer's qualities. In the tale, the narrator pictures this notion through The Big Man who acts ruling and having power over the others, in a sort of mimic the imperial English. His desire beyond this is to shape a new Africa that goes in the line of development and prosperity.

To reach what he is looking for, The Big Man has employed a lot of workers in addition to the local fellows. The tale represents this in the New Domain as a sample saying that:

Photographs of this State Domain . . . began to appear in those magazines about Africa that were published in Europe but subsidized by governments like ours. In these photographs the message of the Domain was simple. Under the rule of our new President the miracle had occurred: Africans had become modern men who built in concrete and glass and sat in cushioned chairs covered in imitation velvet (ABR, p.100-101).

Moreover, the Big Man's deeds are considered outstanding and marvellous. His mimic actions in the New Domain are useful by which he amazed and got attention of both the colonizer and the locals. Naipaul, in this respect narrates that it is 'the miracle' even if it is not African. On the other hand, this has made the African traditional premises questionable. Being astonished and amazed by such a building reflects the primitive position of the Africans if compared to the colonisers.

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Besides, it notes that mimic is the ultimate dream for them as people living the Third World. They can produce nothing for their own that would be a sign to their culture; they cannot separate themselves from the coloniser and build up a lifestyle for their own “when we wanted to speak of the doers and makers and the inventors, we all-- whatever our race--said "they." We separated these men from their groups and countries and in this way attached them to ourselves” (ABR, p. 44).

This proves that the people, in Africa, do not trust their identical terms and all the time, work on finding their desire in the coloniser’s. In addition to this, the African mimic men are inferior and weak. Also, on the psychological side, they feel self-doubting and unsure of themselves. In the novel *The Big Man* portrays a way to the new modern world, which has been opposed by the locals thinking it is impossible and that they cannot cope up with. They refuse to change the traces of the coloniser. This contradiction in the novel has caused a struggle between two different worlds: a world calling for modernity and another insisting on tradition.

This proves that even if not all people of Africa but at least some consider mimicry as a European production and oppose it. Yet, there are some who would accept it for their own benefits. In the story, Ferdinand has used imitation and mimic acts for reaching his political aims.

As a consequence, like we have mentioned in the above lines about mimic men in *A House for Mr Biswas*, in *A Bend in The River* the purpose of mimicry is the same; the colonised mimic the coloniser in order to apply in reality the terms of the latter by the former who is weak and with unsecured identity. "A related line of inquiry in postcolonial theory studies how institutions of Western education function in the spread of imperialism ... It helps Western colonizers rule by consent rather than by violence" (Leitch, 2014, p.25). Thus, the opposition and disagreement between two different cultures is hereby witnessed in a village life, which is meanwhile a modern westernized and civilized city.

2.5. The Issue of Diaspora

The diasporic images are of the most common issues which have been tackled within the works of the writer Naipaul. So far, *A House for Mr Biswas* and *A Bend in the River* incidents would push any reader to get into the implication of diaspora and its relation with the colonial world's societies.

2.5.1. Diaspora in *A House for Mr Biswas*

Our Trinidadian Indian novelist, V.S Naipaul attempts throughout his different written pieces to tackle the postcolonial themes as a prior issue along with the challenges that face the colonial and meanwhile the displaced people in the scope of a Diasporic consideration. Not too much far yet closed to the dawn of the 20th century, in 1880, his ancestors moved to Trinidad, the immigrant community of the Indians, seeking for a job as farm workers. At the age of seven, Naipaul's family went to the capital Port of Spain. These ongoing movements by his family from a place to another were due to many different features among which the cultural differences highly appeared.

These cultural variations have led Naipaul himself to seek refuge later by dislocating from a place to another. He looks for appropriate roots that would suffice his needs. Besides, the experience he has achieved while living with people owing a culture other than his, has built in him a feeling of displacement and dislocation, which has been approved through his writings. Undoubtedly, Naipaul is not stable but anxious about his situation. The pictures he has given throughout his novels of roaming characters are for the sake of calmness and stability. The numerous accomplished novels written by Naipaul in this subject matter prove that he never was still what pushed him to keep looking for roots to escape through.

Since these postcolonial key terms do exist nowadays as a real challenge especially in the already been colonized countries, Naipaul's works are considered of the best original representatives of the time being. Also, he shines in the sky of the Indian writers as one of its main pillars whose novel *A House for Mr Biswas* reached the top as one of the best written piece in the twentieth century. This reputation is in fact due to the

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topics which it tackles; displacement, migration, identity...etc. It mainly presents the displacement of lay indentured Indian citizens in the Caribbean island far away from India. In this respect, Homi Bhabha (2013) pictures it as “separation from origins and essences” with always a sense of “unhomeliness(1994, p.120).The characters of the novel do exemplify the situation. Mohun Biswas as an instance has moved to many places. He has taken this notion of displacement from his ancestors who got used to it for no reason yet “Out of placements” as Nandan mentions (2002, p.85). The conditions he has gone through push him to incessantly dislocate from a location to another as a way to reach his wish in finding a place that would represent his identical premises.

In this wave of thought, Singh (2012) tries to cover this situation noting that “In search of his own identity, Mohan Biswas shifts from village to town and from joint family to nuclear family but fails to find his own roots amidst socio-cultural change” (p.36).His beliefs that he would reach what he is looking for led him to continue changing his place constantly. Thus, he with his family migrate to another place named Port of Spain and stay in the Tulsi’s house. Biswas starts to maintain conditions of his own identity by constructing a new house for his own property within the Tulsi’s arena in a place called Short Hills. Naipaul through his novel pictures a vast amount of pessimistic feelings which are well symbolized through Mr Biswas. This latter does not enjoy his house for long because it fell into ruins after a sudden fire. With heads down, he and his family members returned back to live with the Tulsi in some free rooms which he later left for Owad.

With a fear about what is next and an inherited pessimistic feeling which has grown up because of a hard childhood, Mohan Biswas has carried out the incidents throughout the novel as a main character. His main aim is to find a location for himself wherein he can stand high in the world where he lives. Naipaul in many occasions says that *A House for Mr Biswas* reflects his own real life. Thus, the dislocation of Mr Biswas represents Naipaul’s rummage around to find the best path to go through. House search is the main theme in the novel. Naipaul mentions that the House is as a wish for Mr Biswas to realize. In this case, Naipaul mentions:“... How terrible it would have been at

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this time to be without it...” to have lived without even attempting to lay claim to one’s position of the earth, to have lived and died as one had been born, unnecessary and unaccommodated.”(AHB, p. 13) . In fact, the writer in his real life was trying to prove himself somewhat and somewhere in the world. However, for his protagonist’s viewpoint, he does not care if “...The staircase was dangerous; the upper floor sagged, there was no backdoor; most of the windows didn’t close...” (AHB, p.12).

After a long journey passed by Biswas throughout the events of the novel, he comes up with a satisfied end; he reaches the wish he was willing to realize. The incidents of the story picture both Naipaul in his real life and his protagonist Biswas through the tale; *A House for Mr Biswas* refers to a societal challenge occurring in an unbalanced and foreign area where they have found themselves in both real and fictitious sides lost, displaced and with a feeling of unhoused. Moreover, Mohan Biswas gives a sample of all the migrated people living in locations other than their homelands. His continuous fight for having an identity of his own is nothing but a picturesquely image of the disregarded families residing in alien communities. Alike with the people who were born in foreign countries, Biswas in the novel fights the cultural differences in Trinidad the whole of his life though the first twittering of birds he heard were there. It is only a personal problem that he can solve by himself, yet it gets worse due to his families status.

Our protagonist has seen no shining light since the dawn of his life; he was seized up into the “glass gang”. Biswas lives under the shadow of suffering and neglect since his infancy within a community where no other but Trinidadian cultural premises exist. As a try from him to stand high opposing these challenges, he looks for building a house of his own so that he can cope up with the other people who are well privileged. Biswas finds himself obliged to prove his capacity of realizing his desire because his brother Pratap did it earlier than him.

Another strange and out of sensations image is given while the whole family gathered to take a photo around their father’s casket. Other than this, even his wife is

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reluctantly obliged to stop howling her husband for the sake of considering fortune and what is coming next is more important than her grief. Mr Biswas for the time being sees no light ahead. He is lost in both sides; he feels there is a big mismatch between what he needs and the traditional conditions he is facing. The loss of his father is a very dramatic incident for Biswas as he considers him his rescue. He is afraid of not knowing what to do for the coming years without him. Thus, he stands before all the conditions by himself including the fire which turns his house into ruins. It is only for the sake of having good life conditions that his ancestors left their origins towards an alien land where even the small details slow down their improvement. Mr Biswas starts to lose hope in fighting the alien cultural principles alone.

Naipaul gives us the opportunity to look over this struggle through some other characters; they represent the Indian family within the Trinidadian community. As an example of this, a roaming but tightly fit into Indian customs figure, Lal finds himself religiously lost between his newly Christian beliefs and the disapproval of Hindus. The mother of Biswas along with his adolescent boy fights back an on-going harsh embarrassment. They are all in all picturing the suffering and disorder of an Indian family. They were all neglected except for Biswas who gained some respect due to his Brahmin doctrines. Apart from this, he is for the local Trinidadian people unimportant and insignificant because he is nothing but a lay worker's son. Along with the tale narration, dislocation and displacement are very well highlighted. The main character never stops looking for a house to make his existence identical. Disrespectfully, he is once accused by taking a banana and fired out of the house of Jairam, one of his family members. Humiliation stands in its hard-hearted real picture and weakens him more once he receives no warm convivial from his mother.

Biswas comes to the conclusion that he would receive no help from any, thus he has to go eking alone. He starts working in a bizarre mall where it leads him into a total dissatisfaction again. His mother's mistreatments get worse. He is willing to seek refuge in her warmth, yet; unluckily she keeps mortifying him by what the pundit used to utter expressions of shame and dishonour. This job does not suit Biswas so he starts working

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in another field as a tailor and then with a barber. He tends to do this job because it looks more appropriate and might gain him more respect. He tries to provide more for his family, but his wife Shama does not appreciate this.

The first steps of this marriage are not paving the way to a better life. He thinks this option is a big mistake which he never stops being apologetic and sorry after his marriage. He feels uncomfortable and meanwhile starts looking for getting away far. Biswas believes that there is no way to flee from the 'Tulsi organization' since he is living under their mercy and married to one of their relatives. The only solution for him, he suggests, is to steer clear of bodily contact with her. The Tulsis try to entrap his 'belonging' and turn him unidentified. Mr Biswas is aware of this so he keeps surviving under these circumstances peacefully along with the terms that would dole out with the notions of his 'home'. He goes on through gently since he knows much better that acting manically with the Tulsis is not a good option. In this respect, Naipaul writes:

Suppose, Mr. Biswas thought in the long room, suppose that at one word, I could just disappear from this room, what would remain to speak of me? A few clothes, a few books. The shouts and triumphs in the hall would continue, the "Puja" would be done; in the morning, The Tulsi store would open its doors (AHB, p.134).

Mr Biswas, in this situation is in a gloomy path. The fact that he starts raising questions reflects his dissatisfaction over the things which are happening to him. He is claiming his position and the situation of the other people like him; a person living in this world with no real liberty, eking his life on the charity of others and more than this roaming around different locations with no exact identity or clear root to go through. Mr Biswas knows very well that showing a bit of disobedience to the Tulsis would cause him much more pain than the feelings he has now.

Singh (2012) in one her texts mentions the so called 'sense of displacement'(p.36) arguing that not only the protagonist and main character Mr Mohan Biswas suffer from it, yet even other figures have the same sensations of dislocation due to the fact that they

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do not owe a home for their own. Naipaul in his novel *A House for Mr Biswas* has mentioned different names who are struggling with this issue among which we have Tara, Mrs. Tulsi, widows of Hanuman House, Govind, Seth, W.C. Tuttle, Raghu, Bipti, and others. They are considered to be so, simply, because they live in an area out of their land of birth, India. On the other hand, other figures like W.C. Tuttle, Naipaul pictures them, neglect the fact that they are uprooted and mistreated. He keeps acting as if he has found the key option to cover the mismatch between his original culture and the Trinidadian societal aspects. Naipaul depicts his lifestyle by giving an example of how he manages to orchestrate the photographs, saying that: “In one photograph, W.C. Tuttle, naked except for a dhoti, sacred thread and caste marks, head shorn except for the top knot, sat cross legged. Next to this, W.C. Tuttle stood in jacket, trousers, collar, tie, hat...” (AHB)

By giving this depiction, Naipaul tries to highlight the fact that W.C Tuttle is living in disorder. Tuttle wishes to live on his own though opposing the will of Mr Biswas. He does not accept to be seen as a ‘mimic man’ and keeps providing a remarkable resistance for having a lifestyle different from his father’s. The life conditions of Mr Biswas are undoubtedly referring to his dislocation. Even the simple details of a good life like enjoying a party or trip looks impossible for him as he does not feel home. Since he could not realize his dream as he attempts to do the whole of his life, he now prays for dying. “A lethargy fell over him. His face grew puffy. His complexion grew dark, not the darkness of a naturally dark skin, not the darkness of sunburn; this was a darkness that seemed to come from within...” (AHB, p.621)

In the novel, segregation and discrimination are by all means shadowing the sky of Trinidad; many citizens belonging to different social backgrounds have faced this issue. Taking a looking upon the Trinidadian community would end up at noticing that the migrant Indians and Negroes are eking to survive within a society different from their own; they are supposed to work and offer with no claim of any sort of political or cultural right. It shows another but closely the same image of slavery in Mark Twain’s *Huckleberry Finn*.

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The incidents of the tale resemble to an amount Dicken's *Bleak House*; this latter goes in line with *A House for Mr Biswas* in picturing the suffering of a family from various social ills. They are also common in the representation of identical loss. The former covers the community of London and the latter tackles the East Indian Community, Trinidad. Mimicry is a crucial item for having an accepted life within this alien community. Biswas is aching in pain of dislocation and dissatisfaction because he did not accept to be a 'mimic man'. He has tried to live challenging the social ills which he could never run away from. The things that Mr Biswas has gone through and his achievement of owing a house for his own prove nothing but a resistant citizen who has struggled all the social barriers, identical loss and miserable life to realize his dream. This is for Biswas a remarkable achievement, yet an awful achievement.

The diasporic production of cultural meanings occurs in many areas, such as contemporary music, film, theatre and dance, but writing is one of the most interesting and strategic ways in which diaspora might disrupt the binary of local and global and problematize national, racial and ethnic formulations of identity (Ashcroft, 2002, p.218)

2.5.2. Diaspora in *A Bend in the River*

Based on the fact that diaspora is regarded as colonialism's inheritance since the period that comes after colonization witnesses serious identical challenges which cause a big suffering of different people belonging to various social backgrounds. A sample of this challenge is picturesquely presented through the narration of *A Bend in the River*. Naipaul throughout this tale has given an analysis of the situation of the migrating Indian people living in a world other than theirs, Africa. This world, due to colonialism, has become an inappropriate place to live in. In this respect, Bruce King (2003) says, "It is as much about expatriates and Diasporas after decolonization as about national independence" (p.132).

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The main character of the novel Salim represents an instance of these people's sufferings; the incidents that occurred throughout the novel show Salim's experience and hence the experiences of the other character who functions along with Salim in a displaced postcolonial area. The migrant Indians, more or less, are considered as intruders and odd within the African society and who should be fired out as it is only colonialism which pushes them to move to Africa. Even though, they look being in the same situation with the local people, yet Africans after getting their independence worked on giving them the axe; they wanted the Indians out.

The first lines in the story, drive the reader to get through an astonishing deed made by a native; the narrator Salim talks about him buying the shop from Nazruddin and the latter runs away abroad even if the country has got its independence (ABR, p. 14). It pictures how Indians are living under a threat; local citizens flee out yet the Indians have to face the cruelty of the situation. Uganda is free now yet it lives under violence and disorder. For the African natives, the Indian look like another type of colonialism and this is what makes them live under menace. Not only in this area, but even the family of Salim are facing the same challenge in the east coast (ABR, 19). A member of Salim's family, Metty joins him in the town and narrates to his fellow the brutality they have faced in the east coast, saying, "They were behaving as though knives didn't cut, as though people weren't made of flesh. I couldn't believe it"(ABR,p. 20).

The imperial Europeans have left a kind of order in the country, yet just below the independence, these basics of order and organization disappeared and the African order has taken the torch again; "The world is what it is, men who are nothing, who allow themselves to become nothing, have no place in it" (ABR, p.3), this part of narration has disclosed and approached the situation. It, furthermore, shows the uncivilized status of the Africans which seems hereditary in their identity. In this wave of thought, Selwyn R. Cudjoe (1988) says "the theme of *A Bend in the River* is the gradual darkening of African society as it returns to its age-

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old condition of bush and blood" (p. 186). The local citizens go back to their nature of savagery what makes the Indians be in brutal circumstances though the imperial power left the country.

For Naipaul, these Indians should move to a European nation instead of Africa, he exemplifies this via Salim's migration from the east coast to Uganda by the river. He has mentioned that Salim has committed a big mistake by moving to Africa, thus he says "this is madness. I am going in the wrong direction. There can't be a new life at the end of this" (ABR, p. 14). He is not saying this out of the blue, yet he is pushed to say this because of his noticeable conclusion of "the scrub, the desert, the rocky climb up to the mountains, the lakes, the rain in the afternoons, the mud, and then, on the other, wetter side of the mountains, the fern forests and the gorilla forests" (ABR, p.14). Naipaul's pictures equal image of the situation proves that it becomes a place where civilized people cannot stand and stay in for a long term. On the other hand, Salim, the main character has decided not to leave the place early since he has come to a serious believe that the Africans could have changed their minds and started looking for prosper again.

In the decolonized Africa, as it is shown in the story, in addition to Indians, Europeans are also perceived as sufferers. They have turned to be weak and unprotected "Neither the bush nor the city can provide them with security. They have to "carry on" as Shoba—another Indian—remarks" (ABR, p. 72). Salim continues saying : "We all—Asians, Greeks and other Europeans—remained prey, to be stalked in different ways" (ABR, p. 55). What is said before suggests that all the intruders are facing the same problem; waiting for their unknown destiny with a big feeling of insecurity. Naipaul has used the word animal trope to entail the dehumanization of the Africans over the Indians and others and that these people are in a situation of nowhere. However, these behaviours and bad deeds practiced by the Africans are the outcomes of colonialism; the natives have suffered a lot during the period of colonialism and so this disobedience and disorder is merely caused by the accretion of mistreatment:

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The people of our region had been much abused, not only by Europeans and Arabs, but also by other Africans; and at independence they had refused to be ruled by the new government in the capital. It was an instinctive uprising, without leaders or a manifesto. If the movement had been more reasoned, had been less a movement of simple rejection, the people of our region might have seen that the town at the bend in the river was theirs, the capital of any state they might set up. But they had hated the town for the intruders who had ruled in it and from it; and they had preferred to destroy the town rather than take it over (ABR, p. 67).

V.S Naipaul through Salim's narration pictures a sample of the brutal situation in a corner of African, in *A Bend in the River*, which meanwhile represents the same situation in the continent Africa. The citizens have not got a second choice. Indeed, they are lost which things are suitable and right and which are wrong. Brutality has become something of nature within the African communities; they do not care if these Europeans and Indians, who are for them more civilized, are alive or death. This highlights and raises a big question in the humanitarian status of the Africans. The aliens, as the Africans consider them, are similarly like a fish out of water and a lion within a cage, out of identity and far from home:

If you look at a column of ants on the march you will see that there are some who are stragglers or have lost their way. The column has no time for them; it goes on. Sometimes the stragglers die. But even this has no effect on the column (ABR, p.85).

To mention but a few, Naipaul's use of the word 'ants' indicates that the migrated people are misplaced and have nowhere to be found in because their existence is meaningless. Due to the control of Africans over all places they are unprotected and can be easily found to be killed or mistreated. Thus, this place for

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them as Salim pictures is not the best choice. Then narrator says that he is caught in there waiting for the best solution to leave out of it. He narrates:

I still thought of myself as a man just passing through. But where was the good place? I couldn't say. I never thought constructively about it. I was waiting for some illumination to come to me, to guide me to the good place and the "life" I was still waiting for (ABR, p. 95).

Displacement is well shown in the feelings of the migrants, as the narrator Salim upon the village since they consider it as a transitory place after the violent reactions of the locals. They are seen as displaced people. Wherever place they move to does not suffice their thirst, simply as they feel outsiders and not at home. In this respect, Cudjoe (1988) writes that: "*A Bend in the River* examines the homeless condition of the East Indian adrift in a world he cannot call home" (p. 186). Thus, no one has reached his relaxation in this place since it a "hoax" (Cudjoe, 1988, p. 103). Besides, a friend of Salim named Indar, guesses he has found something of value as rescue:

I began to understand at the same time that my anguish about being a man adrift was false, that for me that dream of home and security was nothing more than a dream of isolation, anachronistic and stupid and very feeble. I belonged to myself alone. I was going to surrender my manhood to nobody. For someone like me there was only one civilization and one place--London, or a place like it (ABR, p.151-52).

Salim was fed up of his long waiting and roaming. Being in a state of rejection and ignorance has led him to finally move to London where he thinks, he might achieve his peace in individuality. Naipaul has reinforced this idea given by Indar in the novel stating that: "Africa becomes a place where even the natives would like to escape from, and it remains in its darkness. On the airplane to

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London, Salim remembers what Indar has said on his situation as homeless and displaced: the airplane had helped him to adjust to his homelessness” (ABR, p.228).

All the things that have happened to Salim till now are due to the position he stands by; he finds himself in a place of nowhere. Both Salim and Indar are good examples of the people who are suffering from displacement and as an instance of that is what they are feeling while being in the airplane. As soon as they are in the plane they felt lost; they are totally unsteady and cannot put back into working order the time and place. Loneliness is all that has a feeling right there in the plane. It is nothing but a fight between past and present, fact and dream. Though they are dreaming of having a good life in London, yet the narrator later has pictured the status of their insignificant and worthless life in London saying that:

In the streets of London I saw these people, who were like myself, as from a distance. I saw the young girls selling packets of cigarettes at midnight, seemingly imprisoned in their kiosks, like. They were cut off from the life of the great city where they had come to live, and I wondered about the pointlessness of their own hard life, the point-lessness of their difficult journey (ABR, p.230).

Naipaul has magnificently described London in the previous lines. That depiction signifies the hard life that the migrants face everywhere they go. It means that it is only their bodies which move, yet their feelings of loneliness and loss are attached to them. They are far from being civilized and live like puppets in a puppet theatre. It is a metaphor for their useless life even though they are living in a big and civilized city, London. It is merely, more or less, a wrong decision; they were living in better conditions in Africa, at least they had enough money and reputation. However, what pushes them to continue their life in London, like Salim and Indar do, is that they have ignored and cut off all what is related to the past.

A feeling of rebellion possessed me, stronger than any I had known in my childhood. To this was added a new sympathy for the

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rebellion Indar had spoken of to me, the rebellion he had discovered when he had walked beside the river of London and had decided to reject the ideas of home and ancestral piety, the unthinking worship of his great men, the self-suppression that went with that worship and those ideas, and to throw himself consciously into the bigger, harder world. It was the only way I could live here, if I had to live here (ABR, p.140)

If we consider Salim and Indar as main components in the enrolment of the diasporic and displaced images which occurred throughout the tale, we find that decolonization has a big effect on their identities due to the disorder and bedlam it has rooted. This confusion has led the people living in that newly decolonized nation in to a position of disregarding and ignoring anything traditional. Besides, they have even rejected their religious premises what has given them new identical aspects based on a modern reflection upon life.

Expatriate citizens cover up the arena of *A Bend in the River* where events happen; most of characters are displaced and have no special place to consider as home. The displacement of these people indeed, has consequently come into reality because of the threat and fear which obliges them to look for other places shadowed by peace and self-possession. Nevertheless, no peace has come to the mind of the narrator, Salim; he finds himself unstable and considers all the places he has moved to as strange:

I was homesick, had been homesick for months. But home was hardly a place I could return to. Home was something in my head. It was something I had lost. And in that I was like the ragged Africans who were so abject in the town we serviced (ABR, p.107).

Salim starts to think selfishly; he comes to a point that the only solution for him is to leave the African misery and move elsewhere alone. In this respect, he continues narrating:

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We couldn't protect ourselves; we could only in various ways hide from the truth. I had to break away from our family compound and our community. To stay with my community, to pretend that I had simply to travel along with them, was to be taken with them to destruction. I could be master of my fate only if I stood alone. One tide of history . . . had brought us here. We had lived our lives in our way, done what we had to do, worshipped God and obeyed his commandments. Now--to echo Indar's words--another tide of history was coming to wash us away (ABR, p.13).

In this wave of thought, Indians have neglected the fact they are waves coming from the same sea. They see themselves as individuals who can never stand together as a unique community having the same premises and thoughts to live by and for. Each one of them is seeking for self-protection away from the others, since they believe they cannot be safe if they stay together because they are weak people. The story in hands shows that Salim is late to flee from the cruelty he is facing in the village because of his marriage. He finally has left Africa believing that "there was nothing to go back to" (ABR, p.148). The narrator has come to a satisfaction that there is no way to go back to Africa and even if he does so, it is only a changing of places. In this respect, Naipaul pushes his readers to come to a point that the migration and displacement of Indians from a place to another remains a meaningless option since they travel with the same feeling of homeliness, isolation, and loss. Thus, Indians' issue is lasting and they would stay diasporic moving around colonial states.

2.6.The Impact of Colonialism in Both Novels

Generally speaking, one of the hardest questions to answer is what is post-colonialism? So, first of all to be very clear we ought to remember that the 'post' in post-colonialism does not necessarily mean that colonialism has ended, because we know that the physical occupation of what used to be European colonies in the 19th and 20th centuries is pretty much clear. However, we also confirm that a lot of new

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colonial practices especially economic and political still are going on. So, here we can mostly rely on Robert Young very clear definition of post-colonialism in his book *Post-colonialism and History* (2016) in which he suggests that any work, scholarly and creative, that deals with the issues of European colonization of Africa, the Caribbean, Asia and other parts of the world, and that also traces not only what the colonizers did but what kind of response came from the colonized people, how they represented themselves, and how they fought back, would constitute the field of postcolonial studies.

Thus, postcolonial studies is a field of study mostly established in the literature world which deals with any issue related to the historical colonialism or colonization of most of the world's parts by the European Nations, in addition to the responses of the people who were colonized both literary and politically and their struggles during and after colonialism. Furthermore, we can have postcolonial feminism, postcolonial Marxism, postcolonial historiography. Yet all of these fields of study when they deal with issues of colonialism and its impact even after the post-colonies, which became independent nations can be put under the large rubric of postcolonial studies. Hence, post-colonial studies then develops a sort of counter canon in which we have a list of theories to read in addition to a remarkable amount of texts to analyse; novels and short stories written by famous authors who are considered prominent or important postcolonial study's authors. Among these writers we have V.S Naipaul as one of the main figures who has tackled this issue in many of his novels like *A House for Mr Biswas* and *A Bend in the River*.

Broadly, the same conceptualization of imperialism since its first appearing has been maintained in the African land and mainly by the British colonization. Naipaul in his novel *A Bend in the River*, has approached the fact how the British colonizer left a big impact on one of the African nations; this influence has kept its traces on the political, cultural and even religious fields. The people of these countries have paved the way for such damages to occur as the narrator of the tale writes that they: "allow themselves to become nothing" (ABR, p.3) so, for this

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reason they "have no place in [the world]" (ABR, p.3). An authentic personality is a part of a bona fide culture, the people of Africa, as pictured in the novel have suffered a noticeable lack of personality as being not authoritative yet necessitate to be controlled and governed by intrusive authorities.

The real status of the developing countries approaches the veiled era of Naipaul's main aim in his novel *A Bend in the River*. Naipaul through his narrator Salim at the beginning of the tale narrates that "the town in the interior, at the bend in the great river, had almost ceased to exist" (ABR, p.3). This statement provides the readers with a picture of how miserable the conditions of the colonized are. He continues saying "too many of the places on the way have closed down or are full of lood" (ABR, p.3). It seems the issue here is one, the scope of this issue is gloomy and unsecured. It is the reason that the reader tends to have towards the African land where each place in it is considered as a source of danger. Salim continues narrating: "you can always get into those places. What is hard is to get out" (ABR, p.4). It is a place without order and law, because "everybody has to find his own way" (ABR, p.4).

In addition to this, Naipaul through his protagonist shifts back to the historical touch of the Negroes and slaves as they are the spokespersons of this kind of experiences, "Like the slave far from home, I became anxious only to arrive" (ABR, p. 4) This stability of outlook could be pinned down to a rational view over the African world which reveals an amount of contradictions and conflicts. Naipaul's experience of marginality and insecurity is widely translated through Salim's description of Africa as a dangerous world, "the river and the forest were like presences, and much more powerful than you. You felt unprotected, an intruder" (ABR, p.8). Against this statement, the reader can set Africa as an unsupportable place to live in. Naipaul pictures it as being similar to the Middle Ages when savagery existed. He again narrates how mysterious it is saying:

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You felt the land taking you back to something that was familiar, something you had known at some time but had forgotten or ignored, but which was always there. You felt the land taking you back to what was there a hundred years ago, to what had been there always (ABR, p. 9).

Furthermore, these rational acknowledgements have put the conditions of African life into a historical context in which there is no organic link between these conditions and the natural life of a human being. Zabeth, another figure in the tale has been portrayed as out of the life of an "ordinary person" with "a special smell ... strong and unpleasant" (ABR, p.9-10).

Nevertheless, this portrayal engages a critical overview approaching the contradictions that plague the colonized. As it appears, the colonizer has left the door opened ajar for the Africans; they are nothing but primitives without the imperial colonizer. As soon as Salim says "the past is simply the past" (ABR, p.11), he affirms that the social background where he lives has nothing to do with the term civilization, however he still believes in the notions of primitivism. Another main factor by which the narrator reinforced his idea, is the lack of national education rather than the Western one which is the torch of schooling. Salim looks at this as one of the parameters that helps in the suppression of the African history and heritage, since most of the kids learn from "the books written by Europeans" (ABR, p.11). This observation proves useful especially when talking about the existence of a whole people who are meant to be out of history for the imperial. Salim in another occasion narrates:

People lived as they had always done; there was no break between past and present. All that had happened in the past was washed away; there was always only the present. It was as though, as a result of some disturbance in the heavens, the early morning light

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was always receding into the darkness, and men lived in a perpetual dawn (ABR, p.12).

It is no wonder that the colonized Africans quest for change has not succeeded and was troubled by obstacles and challenges. The colonial movements in their countries have seized them up in a corner of anti-civilization and development. This general affection has had an impact not only on the community as a whole yet even on the individual lay people among which we have Salim who narrates that:

The British administration gave us beautiful stamps. These stamps depicted local scenes and local things; there was one called "Arab Dhow." It was as though, in those stamps, a foreigner had said, "This is what is most striking about this place." Without that stamp of the dhow I might have taken the dhows for granted. As it was, I learned to look at them. (ABR, p.15).

The European education he has acquired led him to have a way of thinking that resembles it; he looks upon the Africans with a Western viewpoint as "a habit of looking" (ABR, p.15) and reflecting the ordinary status which he lives in. Hence, a thought upon which the African person looks inferior and with no past to start from as a way for being civilized is embedded in the people's minds. It would be of great importance that feeling he has about his life conditions' within a community where fear and loss take the biggest part. He, by reflecting in this way, confirms that the colonial root is regarded as the reference of the African existence; the Western policies pave the path for the colonized over civilization.

Salim's most impressive achievement till here is depicting the difficulties that the colonized people face along with their total "ceased to count in Africa" (ABR, p.17) due to the fact that the Westerners could "assess themselves" (ibid), in the time when the people of Africa keep roaming. Throughout his narration, he has used the term 'Malin' to approach the colonized status; he says: "The people here

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were – malins - the way a dog chasing a lizard was – malin - , or a cat chasing a bird. The people were – malins - because they lived with the knowledge of men as prey" (ABR, p.56). This consequently would clarify as exposed and expressed earlier the bad conditions of life within the African world. This binary relation between the colonizer and the colonized has come out with a result that the latter is weak in all fields and in an ongoing need of the former. Hence, the act of colonialism performance continued even after the independence due to the doctrines of traditional mobilizing structures which have been implemented by the colonizers.

In *A House for Mr Biswas*, Naipaul introduces the stable and unchanged lifestyle of the Caribbean, he mentions that "the city was no more than a repetition of" (p. 378) how it was during his childhood. This situation shadows the infected history of the era due to the imperial practices since its arrival. As Bhabha (1984) notes, this also goes back to the local's imitation of the alien traditions and customs because this status of being mimic people "repeats rather than re-presents" (p. 128) a new personality with modern societal backgrounds. For so, the protagonist of the story admits through his narration to what extent the citizens of his city could not provide a new staff as they have chosen to kneel down to the conditions of the colonizer. This incapacity of forming a new standard identity which may reflect the original identical premises of Biswas and the other has put him in a critical situation and within a new community with different cultural doctrines. Hence, he is now seized up in a corner alone representing the odd component within the new city. The only solution for him is to be released from the shrinks of the past and enter to the world of mimicry so that he can cope up with the imperial new-fangled multicultural community. The narrator expresses this in few lines saying that:

The other tenants were all Negroes. Mr Biswas had never lived close to people of this race before, and their proximity added to the strangeness, the adventure of being in the city. They differed from country Negroes in accent, dress and manner. Their food had strange meaty smells, and their lives appeared less organized.

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Women ruled men. Children were disregarded and fed, it seemed, at random; punishments were frequent and brutal, without any of the ritual that accompanied floggings at Hanuman House (AHB,p.311).

Being a citizen within a colonized city hardens the life for Mr Biswas. A lot of people coming from different regions live altogether within the same community. This caused the creation of various cultural and traditional aspects within one society. Mr Biswas, as many others living the same conditions like him, has suffered this variation and keeps considering himself as being relegated to an unimportant and powerless position within this new social order. The power of control is in the hands of the colonizer, for this reason all the new migrants have to follow the terms imposed on them rather than making prove of their own identities. In this respect, Naipaul writes:

The solitude and silence of Short Hills was violated. The villagers bore the invasion without protest and almost with indifference. They were an attractive mixture of French and Spanish and Negro and, though they lived so near to Port of Spain, formed a closed, distinctive community. They had a rural slowness and civility, and spoke English with an accent derived from the French patois they spoke among themselves. They appeared to exercise some rights on the grounds of the house. They played cricket on the cricket field most afternoons and there was a match every Sunday, when the grounds were virtually taken over by the villagers (AHMB, p.400).

Naipaul has mentioned the term Shorthills in a way from him to shed light on the outcomes of this new invasion over the city. He clearly refers to the French people as civilized and important in contrast to the others who are depicted as main cause of damage and brutality. Shorthills is considered the best example of a

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heterogeneous setting where these incidents could have taken place since it gathers different social backgrounds and races at once.

In the grounds of the estate house there was a cricket field and a swimming pool; the drive was lined with orange trees and gri-gri palms with slender white trunks, red berries and dark green leaves. [...] The saman trees had lianas so strong and supple that one could swing on them. All day the immortelle trees dropped their red and yellow bird-shaped flowers through which one could whistle like a bird. Cocoa trees grew in the shade of the immortelles, coffee in the shade of the cocoa, and the hills were covered with tonka bean. Fruit trees, mango, orange, avocado pear, were so plentiful as to seem wild. And there were nutmeg trees, as well as cedar, *poui*, and the *bois-canot* which was light yet so springy and strong it made you a better cricket bat than the willow. [...] the sweet springs and hidden waterfalls with all the excitement of people who had known only the hot, open plain, the flat acres of sugarcane and the muddy rice lands. [...] if one did nothing, life could be rich at Shorthills. There was talk of dairy fanning; there was talk of growing grapefruit. More particularly, there was talk of rearing sheep, and of an idyllic project of giving one sheep to every child as his very own, the foundation, it was made to appear, of fabulous wealth (AHMB, p.391- 392).

Ironically, Naipaul pictured the time being within the Trinidadian society throughout different symbols; he uses a cricket field and a swimming pool as a reference to the planted colonial customs, whereas fruit trees, mango, orange...etc., to refer to the aims and purposes that imperial colonizer is working on to maintain among which capitalism is the main desire. The image denotes that the Western culture is the origin and the others of the migrants are sub-branches related to the mother tree. Hence, they are living within a continuous process of mimicry and

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imitation. As a concrete sample of this action, mimicry is well pictured through Shekter's imitation of the Western habits. The fact that Shekter is one of the Tulsis, a family with a high prestige and hierarchically well classified, would justify the actual dependability on the imperial side. Naipaul, in this respect writes:

She called herself Dorothy, without shame or apology. She wore short frocks and didn't care that they made her look lewd and absurd [...] Added to all this she sometimes sold the tickets at her cinema; which was disgraceful, besides being immoral [...] Dorothy's daughters were of exceptional beauty and the sisters could complain only that the Hindi names Dorothy had chosen—Mira, Leela, Lena—were meant to pass as Western ones. (AHB, p.365).

The impact of colonialism has paved its way within the colonized people life; Naipaul in the previous words emphasises that though the Tulsi represents a good position of honour within the society yet it remains marginal in the new Creole society of Shorthills the same as the Indian migrants. They have been envied by the migrants however they are now looked at with suspicion because they are supposed to be the "last representatives of Hindu culture" (AHB, p.540). They, like others, could not put their fingers on the dreadful ache caused by colonialism yet worse than this, they have been undertaken by the wave of the imperial standardization of the community. According to Naipaul, they are "peasant minded, money minded community, spiritually static because cut off from its roots; its religion reduced to rites without philosophy set in a materialist colonial society: a combination of historical accidents and national temperament has turned the Trinidad Indian into complete colonial" (AHB, p.89). The author starts his novel by a standpoint different from the one he is viewing now; he is now arguing the situation of mimicry which his people are following since it led them to a complete demolition of their authentic societal premises. He comments on this saying: "into this alienness [we] daily ventured, and at length [we] were absorbed into it.

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But [we] knew that there had been change, gain, loss. [We] knew that something which was whole had been washed away. What was whole was the idea of India” (AHB, p.35).

As soon as, Mr Biswas as the main character of the novel experiences the whole of these issues which are maintained as a consequence of colonial movements. He portrays the migrant citizen’s sufferings through the loss of a source of authenticity and reliability, his mother. The mother of Biswas is ironically perceived as a symbol of peace and stability and her death, for Biswas is a sign of loss and marginalization. The loss of his mother is symbolically the loss of the last traces of his identity.

He compared the doctor to an angry hero of a Hindu epic, and asked to be forgiven for mentioning the Hindu epics to an Indian who had abandoned his religion for a recent superstition that was being exported wholesale to savages all over the world (the doctor was a Christian). Perhaps the doctor had done so for political reasons or social reasons, or simply to escape from his caste; but no one could escape from what he was. [...] no one could deny his humanity and keep his self-respect [...] He was oppressed by a sense of loss: not of present loss, but of something missed in the past. He would have liked to be alone, to commune with this feeling (AHB, pp.480 - 483).

The death of Biswas’ mother is the flattening of his connection with his traditions and customs. He as White Landeg in *V.S Naipaul: A Critical Introduction*, sorrowfully mentions that “something which was a part of himself yet which lies beyond his present experience” (1975, p. 102). In conclusion, any reading of these lines would lead to an amount of awareness towards the influential impact of the wave of the British colonialism within the colonized society which Naipaul attempts at representing mainly through his protagonist Mr Mohan Biswas.

2.7. Conclusion

In spite of the remarkable fight of the decolonizing nations' people for a true independence, they have by all means found themselves besieged by the shadow of the colonial world. The cultural and ideological streams of the colonialist affected the lifestyle of the citizens living in its colonies: African and Asian. The inhabitants in these two different locations were, and still are, eking their lives for better conditions and situations.

Through the aforementioned novels, we have noticed the hard struggle which they have gone through because of the colonial practices in their lands. As it has been presented previously, we have discussed the dilemmas of diaspora, mimicry and colonialism throughout two important and outstanding works of Naipaul, to leave the space for another debate on other themes in the next chapter.

Chapter Three

The Different 'Identities' in Naipaul's Selected Novels

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3.1. Introduction

Through this chapter, the pen has been put on paper for approaching the veiled era of other incidents within the two novels of V.S Naipaul from a postcolonial perspective. It is believed that the issue of identity is considered as the most critical of all other issues within the newly independent nations. For this reason, the last chapter of this work is devoted to highlighting the challenges of identity which are represented throughout the two novels *A House for Mr Biswas* and *A Bend in the River* as a main reference to the colonial's traces. Furthermore, this chapter also covers other important elements in the postcolonial world; it deals with alienation and exile, expatriate in subaltern and concludes with ambivalence. Indeed, the coming lines have given the opportunity to picture the success of the author in shaping these issues through his two novels and via the life of the protagonists.

3.2. Identity

The term 'identity' refers to the main theme of the study in hands. It covers all the societal issues that have been or are still going to be tackled in the coming lines. Colonialism represented in the European empires has shaped the scope of identity of the colonial people according to its terms. The west did not only aim at exploiting the economic treasures in the colonies, yet they have gone more than this to creating new cultural and religious atmospheres. The original spirit of the natives has been widely affected by the identical terms of the colonizer.

3.2.1. Identity through *A House for Mr Biswas*

Identity is a main and remarkable turning point on which V.S Naipaul based his anti-social imperialist doctrines on. In one of the interviews, he commented on Roland Bryden's question:

All my works are really one. I am really writing one big book. I come to the conclusion that, considering the nature of the society I

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came from, considering the nature of the world I have stepped into and the world I have to look at, I could not be a professional novelist in the old sense (1973, p.367-70).

Moreover, identity as an important issue throughout his writings has been referred to under the shadow of the term 'house'. *A House of Mr Biswas* is considered the best example among all his novels.

Naipaul with a diasporic vision has successfully pictured the fact that social identity is a crucial issue which symbolises stability and belonging. And what helped him to merge a significant representation of the subject matter is his own real life in which he mostly suffered from the same problems in a long life term. The moment he started writing about the journeys of his characters from a place to another and making them into action, he thoroughly referred to his own migration from his home land Trinidad towards London, England. He, because of this resettlement, carried out a feeling of exile and dispossession. Naipaul through his novel *A House for Biswas* has chosen the name of Mr Biswas to be his shined protagonist whose mission is to transmit the pains and sufferings he went through via his migrations and daily challenges within a fictitious world; the novel.

Hence, Naipaul aims at representing the outcomes of identical challenges and societal displacement via Mr Biswas who is by all means considered the best sample of an 'unhoused' and an 'other' in the society. Mr Biswas due to the ups and downs he went through the incidents of the novel has defined and analysed the crisis of identity and homelessness. If someone would take a look upon the effects of colonialism and colonial practices he would undoubtedly realize the fact that Mr Biswas' psychosomatic and mental shock does correspond to all of this. Mr Biswas has never stopped wishing and looking to have a house of his own as a sign of belonging and a factor to put the terms house and home side by side. Therefore, the aim of Mr Biswas to have an individual house and independent life is considered as the main and important subject matter of the story written by Naipaul. From a

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postcolonial vision, it would be argued that the correlation between the coloniser and the colonized is well pictured via the connection between the owner and the possessed, the self-confident and powerful master and the powerless exiled slave, as well as the Tulsis and Mr Biswas. For more clarifications, Naipaul has offered a picturesquely image for the reader to clearly understand the nature of the house of the master's family, the Tulsi, as a symbol of an alien white fortress which covers the different practises of the colonizer; imperialism, the fight against identity and apathetic.

Among the tumbledown timber-and-corrugated-iron buildings in the High Street at Arwacas, Hanuman House stood like an alien white fortress. The concrete walls looked as thick as they were, and when the narrow doors of the Tulsi Store on the ground floor were closed the House became bulky, impregnable and blank. The sidewalls were windowless, and on the upper two floors the windows were mere slits in the facade. (AHB, p. 81)

Hence, Naipaul in the previous lines describes the house as a main support of the colonial and occupies an important place in the coloniser's mission to demolish the alien's identity, cultural premises and their honour.

Allegory of the house differs according to its perception by the protagonist Mr Biswas; for him Hanuman house symbolises his long life term of pain, loss and instability because of the Tulsis, whereas the house of dreams which he wishes to own denotes his need of stability. In this sense, the former represents the supremacy and inflexibility. Naipaul refers to the powerful imperialist White European by putting emphasis on the so called the Hanuman House maintaining their protection over Mr Biswas. This has created a feeling of need and inferiority on the psychological side of Mr Biswas symbolising the minor refugee's position within their new societies. This group of people, 'the immigrants', similarly to Mr Biswas, have no other place to seek refuge in but the hostile nations. He narrates saying: "In

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the house the crowding became worse [...] There was no longer Hanuman House to protect them" (AHB, p. 461).

As soon as the colonizer considers the colonised people as alien and has no mission but to work for their benefit, Mr Biswas receives the same treatment from the Tulsis. They consider him as a needless option whose mission is to do nothing but to offer services and obey their orders equally with the other sons in law.

He lives like an alien in the Tulsi house. He is expected to merge into insignificance like the other sons-in-law, who are seen just as hands for work. The sorts of imperialism and segregation are widely practised within the house of the Tulsis; the head of the house Mrs Tulsi with the collaboration of her co-conspirator Mr Seth disrespectfully behave with the other members of the house for taking advantage for their personal needs. They give us an example of the exploitation maintained by the colonial nations over the colonised throughout taking benefit from the homeless and lost immigrants like Mr Biswas and others in his situation. These latter have been admonished as the following lines comment: "In Seth's presence Mr Biswas felt diminished. Everything about Seth was overpowering . . . Seth laughed . . ." "This is a helluva man. When a man is married he shouldn't expect other people to feed him. In fact, he should be feeding his wife . . ." (AHB, p. 110).

This novel pursues, analysis of what is said and covered about the term 'house' and tries to give it a psychological and cultural sense in relation with Naipaul's incorporation of the colonial's world. Throughout the whole novel's main incidents, the characters together with the main protagonist Mr Biswas try to dive all through the term 'house' whose function is ironic and symbolic; it sheds ~~the~~ light on the need of such poor citizens for possessing a house of their own. For the rich and powerful people it seems an easy mission to have a house where to reside, however it is a real dream for the rest and especially for those who are living in a heterogeneous society like the one of Trinidad. These latter mentioned parts of the society, those who spend the majority of their life terms afraid of being possessed

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and controlled for the whole time, do consider the house and home as a very important component in the life of a free human being. Many critics highlight such social critical issues among whom we have Kumar Parag (2008) who mentions that "a house is not just a matter of getting a shelter from heat, cold or rain. In fact it is both an imposition of order and a carving-out of authentic selfhood within the heterogeneous and fragmented society of Trinidad" (p. 139). Any person whose life's terms depend on similar conditions of an alien and strange citizen within a strange society would have such feelings and inferior thoughts in mind. The house in fact is a reference to safety and refuge; it is a location where anyone could have gained his lost identity and self-esteem. Furthermore, it mainly pictures an image of fortification before the natives while someone like Mr Biswas is living within them as an alien and non-native citizen. In this sense, Oindrila Ghosh (2011) notes that,

Mr Biswas' a cute sense of awareness of being without an identity in his native land makes him struggle all his life to leave a mark on history; to leave his unique footprint on the face of human history and the 'house' becomes just an external and tangible symbol of that intangible craving lurking at the centre of his being (2011, p. 576).

The focus is heavily put on the term 'House' just because it is simply the main element in identity matters. The author along with different critics, shift their centre of attention on it as a figure of both tangible and intangible human being's desire. It expresses the "need of shelter" which "is shared as much by the Hindus and Creole society as by Mr. Biswas himself (Ramchand, 1996, p. 60).

Naipaul considers his protagonist as the best of all samples to shed light on this critical issue and picture how he has been overwhelmed by the sensation of self-depending when having a house. He narrates that:

As a boy he had moved from one house of strangers to another; and since his marriage he felt he had lived nowhere but in the houses of the Tulsis, at Hanuman House in Arwacas, in the decaying wooden

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house at Shorthills, in the clumsy concrete house of Port of Spain. And now at the end he found himself in his own house, on his own half-lot of land, his portion of the earth (AHB, p. 2).

He also mentions that "he had lived in many houses. And how easy it was to think of those houses without him . . . in none of these places he was being missed because in none of these places had ever more than a visitor, an upsetter of routine" (AHB, p. 135)

In the above lines, as in the whole story, the writer Naipaul referred to postcolonial dilemmas within different societies by using some special and accurate words which he thinks they would serve as good references to identity, displacement, dispossession and exile. He frequently uses the terms 'Britain', 'Trinidad', 'India' and 'hanuman House'. Moreover, our protagonist Mr Biswas is not the only one who received such mistreatment and carelessness, yet he witnessed and shared a big part of it while living with his father. Ironically speaking, he is showing a real situation of the writer's own experience with his true father. In this respect, he notes of himself writing that:

My father received an elementary-school education; he learned English and Hindi. But the attempt to make him a pundit failed. Instead, he began doing odd jobs, attached to the household of a relative (later a millionaire) in that very village of El Dorado which he was to survey more than twenty years later for the government and write about in 'In the Village' I do not know how, in such setting, in those circumstances of dependency and uncertainty, and with no example, the wish to be a writer came to my father (Naipaul, 2003, p. 115).

The reader of the novel's incidents could easily notice the strong interrelation and connection between the author himself and his own father and Mr Biswas and his family, as well. This is an important autonomy that the writer Naipaul shifts his

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attention toward; the autonomy of freedom and liberation. He pushes us as readers to keep questioning and arguing the issue of identity and displacement of an inhabitant living in a place other than his. The mindset of the society and more precisely the family of Mr Biswas along with the characters of *A House for Mr Biswas* rotate under the roof of one principle element; identity crisis. Postcolonial reviewers interpreted this as a psychological state wherein a refugee is suffering his suspension in another strange home other than his own. Ghosh Oindrila (2011) in her book *To Lay Claim to one's Portion of the Earth: Leaving a Mark on History in A House for Mr Biswas* claimed that:

Mr. Biswas's quest for identity in *A House for Mr. Biswas* actually sheds light on the dilemma of the anchorless existence, uncertainty and vain struggle for security and identity in a postcolonial society. To be a colonized subject is to be secure, protected, fed with the decisions of the rulers and to be thrown into freedom entails the exertion of one's own mind and capacities to fend for oneself. The story of the novel is punctuated with Mr. Biswas's repeated bouts of exhilaration at being free and his breakdowns and backsliding into the refuge of Hanuman House. (2011, p.583).

The reading of the previous lines would lead us to affirm a fact that the continuous mistreatment and mortification practiced by the Tulsis upon Mr Biswas obliged him to look for a solution by himself rather than living a humiliated life. Because of this humiliation, the ambition to build up a free life for his own and the desire to have a meaningful existence becomes a challenging wish that never leaves his mind. As narrated,

He thought of the house as his own, though for years it had been irretrievably mortgaged. And during these months of illness and despair he was struck again and again by the wonder of being, the audacity of it: to walk in through his own front gate, to bar entry to

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whoever he wished, to close his doors and windows every night, to hear no noises except those of his family, to wander freely from room to room and about his yard, instead of being condemned, as before, to retire the moment he got home to the crowded room in one or the other of Mrs Tulsi's houses . . . As a boy he had moved from one house of strangers to another; and since his marriage he felt he had lived nowhere but in the houses of the Tulsis . . . And now at the end he found himself in his own house, on his own portion of the earth (AHB, p.2).

Thus, our protagonist throughout the novel, and due to the humiliation he faced, suffered a big amount of exile and alienation which he tried by all means to oppose and stand before. The gloomy and shadowing feelings that Mr Biswas experienced took place in the house of the Tulsis. Therefore, he attempted to keep his chin up and fought for his own identity; own customs and self worth towards both his African origins and the European social patterns. In this wave of thought, Ali Shehla and Alka Gupta in(2013) *Themes Prevalent in the Novels of V.S. Naipaul* argued that Mr Biswas lived right through the novel a feeling of exile and alienation and stated in this respect that,

Alienation is usually defined as a feeling of separation or isolation, associated with minorities, the poor and other groups of periphery who have limited power to bring about changes in society. Mr. Biswas is the unaccommodated man representing the outcast's symbolic quest for a place in the hostile universe... a sense of place and self, which was difficult for East Indians in Trinidad to have (2013, p.1).

All in all, these lines picture the lifelong pain of Mr Biswas for being displaced and alienated within the Caribbean Island far from his ancestral home.

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The way Naipaul has represented his pain through his protagonist Mr Biswas has helped many critics to pursue deep analyses and studies of the subject matter 'identity' challenges. According to Naipaul, it is not only an imaginative and fictitious dislocation, but a real one indeed. In this wave of thought, Oindrila Ghosh (2011) states that,

Mr. Biswas's plight symbolizes the plight of the postcolonial subject - rebelling against the oppression of the Colonizer, trying to escape but does not know where to escape - having no past to retrieve, a future indistinct -and he fears falling into a void (2011, p. 586).

The primary significance of Naipaul's novel *A House for Mr Biswas* is to visualize his literary side in giving advantage to the quest for responding to the cultural identity and imperialist ascendancy over the inferior immigrants who have been neglected and ignored within another society where they were brought to. In this respect, Panwar explains that when "Mr Biswas' acute unease with Mrs Tulsi, his rebellions and acquiescence's, depressions, fears and anxieties are all in the nature of 'colonial maladies'" (2007, p.23).

The successive events in the story which have an infinite relationship with the problems of Mr Biswas and the Tulsis family, show to how extent they are suffering from the miserable conditions that the latter is going through. In addition to that, they highlight the inability to raise the challenge against them, which meanwhile, expresses the rudeness of the family members and the enormous amount of humiliation and persecution that he is exposed to. Moreover, the protagonist's situation embodies for us the reality of colonial imperialism; as the Tulsis with their behaviours symbolize the colonial's manners with the weakened and colonized countries. Mr Biswas along with his family while living under this constant injustice epitomize the society's working class who are living under disgusting and miserable conditions. On the other hand, The Tulsis characterize the

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real image of the colonial side. In this context, an Indian poet SatendraNandan in his poem "Tota Tale" highlights this situation writing:

An empty line of twenty-four rooms:

Eight feet by twelve feet.

Once it housed native workers

Eight died: other fled

Who would live among the dead?

Homeless I had come in search of paradise

This house of hell was now all mine.

(Lines Across Black Waters, p. 11-12) (IGNOU 39)

The clashes with the Tulsis, the frustration, the negation makes the existence more suffocating and disillusioned for Mr Biswas. The lack of dignity is highlighted as Mr Biswas is expected to do every menial job in the Tulsi household in return of the shelter he is provided with, which embodies the Imperialistic hegemony which has never been accounted in the chronicles of the time. *A House for Mr Biswas* is representative of the exploitation and deplorable inhumane conditions during the colonial times for Indian indentured labourers working in sugarcane plantation. The quality of life which Mr Biswas and his parents live is pathetic, symbolic of the life that was actually lived by the indentured labourers and their progeny, which is surely seen as second-hand, shabby and filthy.

The Trinidadian region is where Mr Biswas spent his infancy. Bitter with the suffering of dispersion and separation, this young Indian with Indian origin and of brown skin has known many but harsh feelings in his psyche just like the one

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experienced by the Indian workers in sugar cane farms under the leadership of only the unjust and exploiting English colonialists. The incidents of the novel are as intermediates that would explain this for the readers. In this wave of thought, Naipaul writes that, "He came back from the fields sweated, itching and dusty, bitten by flies and other insects, his skin torn and tender"(AHB, p.217). In the eyes of the colonizer, they are nothing but a worthless commodity that is treated like wild animals or more severe than that. These endless behaviours, necessarily greatly affected the consciousness of the weak people; immigrants and those looking for their daily sustenance, which the colonizer has taken unlawfully. They have lived a real nightmare due to the torture they were subjected to. Mr Biswas' grandfather has also taken part in the events of the story and has noted in this sense that "Fate had brought him from India to the sugar estate, aged him quickly and left him to die in the crumbling mud hut in the swamplands"(AHB,p.11).

Historians agree on the fact that countries, which witnessed a period of colonialism and foreign domination, have witnessed meanwhile remarkable supremacy in their various social and economic fields, and this is due to the brutal policies of the colonialists, as well as the exodus of their citizens to other places. These changes contributed to the development at the expense of their political and military subordinate states. Based on this premise, the writer pictured this dark side in the society in which he lived through the incidents of the story. He portrayed this for us through the inspection of Mr Biswas to the indigent fund in the city of Trinidad. He was impressed by the miserable condition of its affiliates, as well as the terrible diseases that they were suffering from. This scene has greatly affected the psyche of the writer Naipaul which resulted in a wave of cynicism and a break in hope because he believes that this represents the daily life of immigrants like him and the black citizens as well. Naipaul writes,

Day after day he visited the mutilated, the defeated, the fertile and insane . . . the stench of cesspits and overloaded septic tanks: horror increased by the litters of children, most of them illegitimate, with

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navels projecting inches out of bellies, as though they had been delivered with hate and disgust" (AHB, p. 467)

The English colonialist, like the rest of the colonial bodies in the world, pursued a policy and method of material exploitation of members of society who are under his control. Children have been exploited to carry out work over their age and physical ability, and for free. The Biswas brothers have endured all the pain and suffering in order to provide a livelihood for the family and despite all these sufferings, the brutal forces did not pay any attention to this and did not take it into account, forgetting their effective contribution in developing the economy in general. Mulloo (2007), through *Voices of the Indian Diaspora*, mentions that "Their voices remained suppressed except in the pages of the novels written by the Trinidadian-born V.S. Naipaul, particularly in *A House for Mr Biswas*, and string of books on India, and one on Mauritius, *The Overcrowded Baracoon*, in 1972" (p. 171).

And as it is known today from the justification of the policies pursued by the colonialists, the British considered everything related to India in terms of culture and religions as a reference for backwardness and brutality, which prompted them to impose their complete control over all areas and this behaviour was favoured by the rest of the militarily developed countries in Europe and elsewhere. And take an example as "It was seen as part of white man's burden to attempt to civilize and Christianize the backward Afi-o-Asian races" (Mulloo,2007, p. 269). The course and events of the story have taken another turn by changing the concepts, as well as the influential characters by creating other names that had a prominent and clear impact. Taking as an example, the writer's view of the importance of educational schools, whether national or foreign, has been referred to via Canadian missionary schools. Many children like the poor and the vulnerable; Naipaul considered this to be a good thing for this generation, which is considered immigrant, as one of the sons of the Tulsis.

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He gave us an example of that through one of the sons of the family, Owad, who had adopted new ideas in the course of his studies in this school. In addition to this, the writer pointed out that this son represents with his initiatives and doctrines the new generation of immigrants. And despite the foreign status of the schools, the writer appreciated them. He merely considered this as a way to develop the mentality of the children of immigrants, and thus he wrote to us indicating that this education does not affect their view over the motherland:

Owad disliked all Indians from India. They were disgrace to Trinidad Indians; they were arrogant, sly and lecherous; they pronounced English in a peculiar way; they were slow and unintelligent and were given degrees only out of charity; they were unreliable with money; in England they went around with nurses and other women of lower classes and were frequently involved in scandals; they cooked Indian food badly (the only true Indian meals Owad had in England were the meals he cooked himself); their Hindi was strange (Owad had repeatedly caught them out in solecisms); their ritual was debased; the moment they got to England they ate meat and drank to prove their modernity (a Brahmin boy had offered Owad curried com beef for lunch (AHB, p.570).

The effect of the colonialists' practices was not limited to the economic and political aspect of the country, but rather it had a clear impact on the minds of citizens in general and children in particular. The colonizer painted a wrong image of the sons of Mr. Biswas, Anand and Savi; their original personality and their perception of being free children and citizens with rights to enjoy like the others, have been affected. This was evident and obvious in the psyche of these children when they left their country with their father in order to change the climate and escape from the bad conditions. As the practices and oppression of the colonizer were rooted in their minds, the two children lived in permanent chaos; between a

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past full of awful memories and an ambition to build a new future and acquire other beliefs in line with the development occurred in developed societies. However, this was not at ease for them; their love for their motherland, Trinidad and India, was mixed with their desire to adapt to the characteristics and traditions of the host country.

To sum up, any reader of the previous facts would have noticed that the main basics for the process of those events were chaos and despair which "fragmentation and rootlessness have spawned" (Deodat, 1979, p.70). And because the Indian identity could not reach its way for existence again due to the various practices of the imperial, there was no way for the immigrants to prove a change; be it material like what happened to some characters or even mental and moral.

Partly autobiographical, *A House for Mr. Biswas* delineates the traumas of a tainted and troubled past and the attempts to find a purpose in life, beautifully analyzing the sense of alienation and the pangs of exile experienced by the characters (Kumar,2008, p.135).

The author Naipaul aimed at providing some hope and good wishes when the incidents were closed to reach their final status. He has taken the sons of Mr Biswas Anand and Savi, and expressed some optimism through the traces of the hard past they experienced within the society where they grew up and which kept hunting them the whole journey. In this sense, Greenberg, writes "In Anand's character are the seeds for Naipaul's exploration of the West Indian who has achieved educational and financial success but who is still psychologically burdened by his broken, inglorious heritage" (2000, p. 78).

From this stand point and this momentum with which Naipaul has ended this story *A House for Mr Biswas* by talking about the identity dilemma, we note that this problem did not affect the Indian society only, but rather it had severe effects and dire consequences that would have affected the identity and principles of many other peoples. Based on this proposition, the identity dilemma was not limited to the

events of the previous story. To a certain extent, the writer opened the way to talk about this problem in other writings of his dealing with other places and tackling other characters' lives. Among which we have *A Bend in the river*, which incidents developed through other characters' sufferings and even stabilities.

3.2.2. Identity Through *A Bend in the River*

When the writer aimed at addressing the issue of Africa, he chose to write one of his best novels, which gained great fame in post-colonial literature, under the title *A Bend in the River*. It is a story chosen by the author to reconcile the vulnerable African minorities with the corresponding ideas about this region from the western side, Europe. It took an important period of time, in line with the liberation movements of most colonial countries in the late twentieth century. During that era, there were several areas of the same importance in both social and political fields for the continent as a whole.

From another perspective, the position of the writer is almost identical to that of the characters and the protagonist of the story, which helped him a lot in approximating the general concept of the dilemma adopted in the presence of the writer in England and his life in it as an immigrant expatriate. Because of his country of origin, and due to a purely colonial remnant, he had curiosity about the African world similar to the condition through what the writer used to live in. In this respect, Kanneh in his *African Identities: Race, Nation and Culture in Ethnography Pan-Africanism and Black Literatures (1998)*, wrote that they are “intersects at both historical and cultural ideas of Africa” (p. 2). From this standpoint, the writer reflected something of his character on the hero of the story, Salim, whose position closely matches the writer's; as the latter travelled from Asia in the east of the country to the jungles of Africa to live in it through the events of the story. To all the social, cultural and political developments in the region, despite its exposure to turmoil and psychic conflicts from time to time, “the difficulties of representing or defining cultural others and the inevitable historical and textual complicities underlying the location and legitimation of otherness” (Kanneh, 1998, p.2)

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Before talking about the psychology of the different characters in the story, as well as the hero of this novel along with his permanent suffering, it is necessary to point out the great importance of the settings that represented the scene of the incidents in the story from the remnants of colonialism. Through his use of the words as villages and rivers, the author wanted to add an element of suspense to the course of the story and to focus on the importance of the indicators of these labels. Basing on these cultural and social markers, the author wrote his story to expand the scope and scale of its content instead of restricting it to a specific region. Naipaul writes in '*Mobutu and the Nihilism of Africa*' (1975) that:

The Congo, which used to be a Belgian colony, is now an African kingdom and is called Zaire. It appears a nonsense name, a sixteenth-century Portuguese corruption, some Zairois will tell you, of a local word for 'river'. So it is as if Taiwan, reasserting its Chinese identity, were again to give itself the Portuguese name Formosa (p. 173)

Those who read and delve into the content of this story will find that cultural hybridization has greatly affected the components of African society, since one of the most important characteristics of the latter is the cultural diaspora and the lack of agreement on a unified infrastructure for the African nation. On the contrary, Africa is considered as a fertile and home ready for such negative manifestations and social practices that destroy its ties. These facts prompted the author to point to such thoughts and focus on the scope to which the African Community Associations are established for "the ambivalent margins of the nation-space" (Bhabha, 1990, p.4)

He was not the only writer who dealt with this topic, but he was followed by many critics and thinkers, such as the one who motivated all those affiliated with Africa and its problems by focusing on the topic of intellectual hybridization; Mbembe. In his book, *On the Postcolony* (2001), he indicated that African

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governments, after their independence, had not “invented what they know of government from scratch” (p.24), but that they are in line with several branches of foreign cultures and beliefs instead of the national and indigenous cultures, “entangled over time to the point where something has the look of ‘custom’ without being reducible to it and partakes of ‘modernity’ without wholly being included in it” (Mbembe, p.25).

Similar to literary and historical branches, anthropological sciences are of great importance and an inevitable necessity to know the components of societies in general, and African communities in particular (Kanneh, 1998, p. 29). Reference must be made to this idea due to the unenthusiastic outcomes of the hybrid theory on African society, as social hybridization imposed on the latter an open dependency. In all fields, it has prevented it from appearing as an intellectually and historically independent African society. In addition to what has been mentioned, the elimination of myths entrenched in the demonization of African peoples and negative beliefs, it has become a required doctrine in order to gain confidence and sense of an effective, political and sovereign existence. The post-colonial period has remained broadly dependent on the period of colonial existence. Comments on various organizations, associations and ideological orientations on the model of Marxism and Negritude, had an eloquent influence on the formation of African nationalities and minorities. In this respect, Mbembe *Subject and Experience* (2004) stated that:

The formation of postcolonial nation states and the genesis of national consciousness in colonial African countries are located within the discourses of panAfricanism, Negritude and Marxism. These discourses, as Mbembe elucidates, “intended to disclose [...] the ‘truth’ about the identity of Africa and Africans” to establish a set of praxis that would affirm a sense of African selfhood (p.3).

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It shows the failure of the aforementioned movements' plans and rhetoric to view Africa and its people as a separate and incomplete people, since at the end of the previous century Marxism and others worked on this basis with the aim of eliminating the African identity.

On the other hand, and despite the repeated attempts to several false theories on the subject of African identity, and as an allusion to backwardness and degradation, as well as living in its current state due to the black colour and belonging to this nation, the writer and critic Benita Parry, in *Problems in Current Theories of Colonial Discourse* (1987), adopted other ideas and understandings on this subject to counter and refute the beliefs of Negritude. Additionally, her thoughts have emphasized the African fixed identity regardless of the endeavours of naturalization. So, it is considered as “a recovery of a pre-existent state”, in spite of being a “recognition of the multitude of blackness” and an “essentialising definition” put on the foreheads of the citizens from “African origins” (Parry, 1987, pp.93- 94).

The holders of the ideology of naturalization and their framers relied on the historical foundations that they possess, exploiting the neglect of the indigenous population of their history and civilization and their reliance on transient ideas and unreliable facts that represented the history of their country. From this point of view, Marxists and others found a gap in their discourses towards identity and African originality. The speeches of Marxists have been invalidated and disguised the elimination of loneliness, in contrast to what it used to show in public, in the constant calls for freedom and independence in the late twentieth century. Hence, many critics have been affected by these doctrines among which Edward Wilmot Blyden, W.E.B du Bois, Haile Sellassie and Marcus Garvey.

These troublesome and naturalistic ideas were not the offspring of the African nation in the last century, but rather they date back to a long period of time; their effect dating back to the period of the Roman presence in Europe, as the

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owners of these principles wanted to embody reality. The Europeans divided and disintegrated African peoples' beliefs, therefore, in *What is a Nation? 'Nation and Narration'* (1990), Renan expressed as if in "that there is no pure race and that to make politics depend upon ethnographic analysis is to surrender it to a chimera" (p. 14). He spoke in tongue of African's figment of imagination and fantasy.

In another view, what the colonizer did had an impact on the vulnerable peoples who were pushed to migrate and travel to different places in the region. Accordingly, they sometimes carry similar and others contradictory thoughts and principles. Based on this, our writer Naipaul referred to the so called Zaire and used some personalities through which he mentions the blood and the mixed races that are dispersed in several regions and tribes.

Naipaul regarded identity as one of the most important themes of the discourses in the post-colonial period. From this point of view, the writer illustrated for us an example of this dilemma by presenting a sample of an African region dominated by barbarism and illegality. He shed light on some of the patterns of life in which Mobutu Zaire lived through: "[t]he bush muffled the sound of murder, and the muddy rivers and lakes washed the blood away" (ABR, p.60)

European thinkers at that time resorted to highlighting the extent of the barbarism and brutality of the African nation and its quest to live on the ruins of human viciousness. It was also considered that the elimination of the European state was one of the symbols and traditions of Africa and its people. Naipaul at some point is simulating Josef Conrad in describing Africa and life in it. In *Heart of Darkness* (1902), he wrote, "Going up that river was like travelling back to the earliest beginnings of the world when vegetation rioted on the earth and the big trees were kings, an empty stream, a great silence, an impenetrable forest" (p.48). Similarly to these words, Naipaul narrates:

You felt the land taking you back to something that was familiar, something you had known at some time but had forgotten or

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ignored, but which was always there. You felt the land taking you back to what was there a hundred years ago, to what had always been there. (*ABR*, p.9-10)

The previous sayings express and indicate the existence of a correlation between the two stories, and there is similarity and congruence in the course of events for them. In Naipaul's book, there is ambiguity, lack of clarity, and extensive use of indicators of violence and bias for not accepting the other. (Hayward, p.173). The events of the story showed this similarity in the scene of Huisman's murder, which is echoed by the writer as there was no justified role and no clear motive to do such an action. He represented Kurtz in *Heart of Darkness* as a symbol of barbarism and Violence in Central Africa. (ibid, p.172)

The aforementioned coincidence in the events and meanings of the two stories may indicate the extent of the influence of Naipaul and Conrad, and what effect the latter had on the former, especially in "re-examining and dismantling the origins and meaning of the cliché away from the dominating stance of 'foreign fantasy' that originates in the colonial metropolis" (Kanneh, 1998, p.2).

What Europeans saw and considered by their critics through addressing subjects related to Africans as prejudicing European literature, Naipaul made it a moral and material catalyst to highlight and portray the African identity and personality over *A Bend in the River*. Writers and thinkers who migrated or were obliged to leave their homelands had a special influence on the style of Naipaul. This impact led him to take several positions about the colonizer whose status is pictured via figurative images within the novel. Hence, Naipaul's perception and consciousness of this topic appears to be affected by the African originality on the one hand, and modernity imposed on the region on the other side. (Mbembe, 2001, p. 12)

In the same context of the above-mentioned notion, Naipaul mentions the black continent as having a beautiful and morally attractive location. The people of

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Africa consider it as “the land [...] part of the present [...] “the deep forests” [...] “this land of rain and heat and big-leaved trees – always visible” (ABR, p.9-10-47). Additionally, Naipaul expressed his impression about this magical land narrating that “[t]he river and the forest were like presences, and much more powerful than you” (ABR, p. 9).

However, the influence of the African identity remains a literary dilemma which critics consider as a matter of issue related to European regimes along with their perception of the term modernity in the continent. As the writer continues, saying “the accumulated anger of the colonial period and every kind of reawakened tribal fear” (ABR, p.75). Nonetheless, it comes out during the course of “some old law of the forest [...] something that came from Nature itself” (p. 90), correspondingly.

The assembly of the problems related to African identity and personality, which the recurrent events of the novel touched on, continues, as the writer directed through *A Bend in the River*. To use the direct method in many cases for talking about dislocation and dispossession; the writer aimed at mentioning this through his full knowledge of the European side's interest in this aspect unlike many other critics as Chinua Achebe and NgugiWaThiong'o who differently presented and highlighted these European-African phenomena.

Naipaul's interest in dialectics prompted the content of the novel to rise to a challenge of “war of interpretation” (Kanneh, 1998, p. 7) against all Western speeches. Thus, he has raised a stand-alone dare that can eliminate the influences of the Western side and its alleged authority throughout his speeches. In this regard, Naipaul's talk about the character of Huisman has tackled this within the course of the story; this character is reflected as a spiritual father and a Belgian priest interested in the study of human races. He is also among those who have shown curiosity in the ethnological aspect of the African region. He conceived it as a sample of “Othering”, historically and ethnically.

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The father Huisman lived within a diverse of history and culture, and this is why he had ostensibly a desire not to change the principles of “[t]rue Africa he saw as dying or about to die. That was why it was so necessary, while that Africa still lived, to understand and collect and preserve its things” (ABR, p.72). He considers it “a wonderful place of new things” (ABR, p.70)

One of the thinkers, Talal Al-Asad, shared that “the unequal power encounter between the West and the Third World [...] an encounter in which colonialism is merely one historical encounter” (Asad qtd. in Kanneh, 1998, p.7). Both affirmed that the West has a hand in the marginalization of the past and an attempt to eradicate the original African identity in the African society. However, there are some contradictions in Father Huisman's behaviour in his museum; he accepted to stick some pictures of objects related to the Western traditions as photos of schools, masks and other matters, considering them as a reference to their art. However, the protagonist, Salim, vehemently opposed this; he ignored them and refused to see such pictures. In this case, he comments that because they represent an “exaggerated and crude piece, a carver's joke” (p. 69), they have no relation with the African's customs.

In the same wave of thought, this courageous behaviour on the behalf of the protagonist of the novel, Salim, proves his role in approaching what is hidden and covered behind these fake masks of the likes of Father Huisman. The Western European colonialism is widely represented in the personality of father Huisman, whose purpose was and still is the elimination of the identity and history of the region. These masks have been employed and used in a cynical way, as being an important element for both the colonized and the colonizer. A historical reading of these events would pave the way for us towards an ethnographic understanding of the Huisman's deeds and his indirect dependence on modernizing and renewing African thought and culture with no regard to its customs. It functions as a useful tool to facilitate the path for the European part to conduct their control over the African identity and introduce the concept of modernity to it.

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Salim directed us to an in-depth reading of the character of the protagonist; the moment he demonstrated his ability to distinguish between everything that is affiliated with the colonialist and what is local, he confirmed his full knowledge of the anthropological aspect. (*ABR*, p.17) Salim's movement and displacement from Asia to Africa gave him experience in dealing with internally displaced persons and immigrants, as well as understanding the Western colonialist's anthropology and ethnography.

It is him who was subjected to a moral and material displacement in the region of Zaire, the eastern part of India. And due to his continuous dealings and commercial activities in the gates of Africa through trade, he became an important person whose individual status is totally different and easily recognised. This has opened the door ajar for him over an authorized contact with many parties of different nationalities. It gave him the ability to differentiate between the various cultures' principles.

Naipaul's point is considered by critics as a double and a mixture between personal and political subordinations at the same time. This is what prompted him to use a special method in how to narrate events in his novel. From this point of view, he thinks that the act of modernizing the African literature is fundamentally related to the extent of the writer's use of terms like exile, immigration, as well as displacement from one place to another with a focus also on the terms home and identity or its problems in the social milieu. In this context, Naipaul writes

I was homesick, had been homesick for months. But home was hardly a place I could return to. Home was something in my head. It was something I had lost. And in that I was like the ragged Africans who were so abject in the town we serviced. (*ABR*, p. 124)

The fact that Naipaul writes about what goes on in the house and his constant longing for it, is masterfully embodied in Salim's character through the novel; as the

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latter is convinced that the change and improvement he hopes to personify openly in his daily lifestyle, symbolizes the firm connection with his homeland and its rooted history. For him the past has passed away, however the trace of the above mentioned concepts is still embedded in his mind. They do create contradictions and imbalance in his psyche. Salim who aspires to change the present at the expense of the past narrates:

We have to learn to trample on the past, Salim [...] Everywhere the world is in movement [...] and the past can only cause pain [...] It is not easy to turn your back on the past [...] It is something you arm yourself for, or grief will ambush and destroy you. (*ABR*, p. 164)

The expressions of the characters of the novel varied about the past and its components; Indar believes in doctrines, which Ferdinand does not. On the other hand, the protagonist Salim has his own destination in dealing with these situations, and this is the fact that turns him to a person with no home or shelter. His life is a combination of displacement and loss in the midst of a world and a homeland other than his motherland. However, “[f]or Ferdinand, the colonial past had vanished” (*ABR*, p. 187) and the circumstances that Salim and Indar are going through are meaningless.

All of these events indicate what the oppressor colonizer left behind through his hideous practices in the colonial countries at the expense of their personal lives. What is of interest, however, is how Indar gained a strong sense about home and identity through the long term of suffering and pain that he went all the way through.

Talking about the past and the present, or conveying the feelings and emotions of the characters of the novel between the two chronological periods, in addition to the problems they endure in terms of identity, migration and displacement, is an interpretation and translation that Naipaul used in the novel in

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order to investigate African patriotism in the psyche of its inhabitants and immigrants. These dilemmas hypothesize a critique of the binary revealing a meeting place, an Arab settlement together with a European outpost within the context of the subject of matter. These expressions raise a kind of questioning hypothesis about the nature of the link between “colonial domination and indigenous self understanding” (Kanneh, 1998, p. 48) as the novel portrays.

The theories of African race and psychological diaspora in Naipaul's novel took a great deal as well, similar to the instability of self and the ideology of identity. He showed that they all have a relationship with the colonial existence, which in turn influences its correct use within African societies by imposing historical and political control on them. He, through the story, highlights the ideologies of modernity and hybridity in the dialogue between Indar and Salim, by saying “Europe in Africa, post-colonial Africa. But it isn't Europe or Africa” (ABR, p. 161). These words refer to the psychological hesitations of Salim and Indar about whether the African identity is truly linked to its history and origin, or it is influenced by the new European modernity instead.

Historically and politically, Europe has imposed its control on African countries through direct and indirect colonialism, and with this we say that it established the rules of its identity and culture through force. This is what ‘The Big Man’ wanted to realise in the African community with his desire to “produce the idea of the nation as a continuous narrative of national progress” (Bhabha, 1990, p. 01). However, on the other hand, Naipaul neglected this idea and this principle, and considered it obedience of the European ideologies at the expense of African values. Thus, he saw that he followed the approaches of European modernity as a substitute of the African past and identity.

As for going back to the Big Man, he aspired to form a new initiative about a "national pedagogy" whose elements and components were derived from inconsistent fundamentals with African customs and acculturation. It is his

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contention over the African regional character rooted in the past on the one hand, and European modernity on the other hand. And from A critical point of view, the Big Man sought to express African nationalism by laying on his shoulders “old clothes of empire” (Bhabha, 1994, p. 214).

In addition to the weakness that touched the character of African society, including its customs, cultures and beliefs, the negative impact has even reached the consciousness of the citizens. The flaw of personality in dealing with the ‘other’ confidently has been pictured and well embodied by Salim's mangled personality. He felt lost and fearful at the moment he started thinking about receiving the others’ unstable reactions because he believes that the psyche along with the personalities of the others did not settle in one state. It had variable constants on this via Zabeth, Ferdinand, Yvette and Raymond. He described them as owing a “dissolving quality” (ABR, p181) in their personalities.

European modernity has taken many forms and colours in the African milieu. Business and trade exchanges have contributed to the introduction of modernity and its use in the place of traditions, and the present instead of the past. Naipaul, the writer of the novel referred to this rapid movement between times and the various spaces when he spoke of an African-born character named Zabeth, which practiced trade of different kinds and contributed to the introduction of several types of needs in the form of modernity, as it moves from the depths of Africa to Europe. The writer considers him the best example for approximating the image of an African citizen who adheres to his customs and traditions, as he is an African figure rooted in the national and tribal heritage of his native region. Naipaul wrote about him saying that he is an “indolent forest warrior” (p. 53). He denounced the modern man's mentality.

There is also another name that had a role in the novel, albeit secondary, but it illustrated one of the examples of the figures who suffered from the issue of identity and belonging. He is an Arab and “wanderer” at the same time, he is a good

servant and his name is Metty. Metty entered the neighbourhood of immigrants and displaced persons by coming to an area near a bend in the river. Some of the samples that Salim tried to keep up with and to cope with the fluctuations of their characters due to the complications they faced because of their identity and their diaspora are all the aforementioned names from Ferdinand, Indar and Metty. They presented an idea about the ideology of modernity and identity in the novel, *A Bend in the River* for both the simple reader and the critics. From this point of view, Bhabha's perspective over these characters and behaviours is approached as they are “[a]s literary creatures and political animals we ought to concern ourselves with the understanding of human action and the social world as a moment when something is beyond control but it is not beyond accommodation. (1992, p.12)

3.3. Alienation

In addition to identity, alienation is also an important key concept in the postcolonial world. Due to many waves of migration and dislocation from different regions to others, the issue of alienation rose and spread all through the Third World communities. In this respect, the coming lines deal with the dilemma as a main component within the novels of Naipaul.

3.3.1. Alienation in *A House for Mr Biswas*

Many studies and researches conducted by researchers and critics have confirmed the issue of alienation from the most important points that must be addressed in the post-colonial literary world. And accordingly, this term has been taken from a social angle, meaning that all the focus placed on it by those with influence in the events of the changes was on the basis that it was closely related to suffering, poverty, and distance from family and extremist minorities. It is witnessed and clearly seen in some parts of our societies which represent the lazy and the unemployed people, and basing on this the kinship has been highlighted.

Due to the importance of this term in modern literature, it has been widely circulated in current publications and studies. The tendency has reached a lot to use

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it in other fields like sociology and philosophy to study psychological cases. From this standpoint, in his book entitled *On the Meaning of Alienation*, Melvin Seeman(1959) wrote: "It is a central theme in the classics of Marx, Weber, and Durkheim; and in contemporary work, the consequences that have been said to flow from the fact of alienation have been diverse, indeed"(p. 783).

As for the recurrent events in the novel, *A House for Mr Biswas*, the writer and the protagonist of his novel have formed a scholar and a special concept of the term and added to it a lot of explanation that would have clarified what was vague of it. Figuratively, the house of Mr Naipaul, or Mr Biswas, is considered a place and a reference to symbolize the bitter life of colonial practices. Critics also view the house of Tulsi, the wealthy and authoritarian family, as a mirror that reflects the colonialist himself through their cruel behaviours with Mr Biswas. Since the beginning of the novel, Mr. Biswas has not ceased to conflict with this family. In order to find comfort and freedom in this sense, Singh (1998) writes: "Mr. Biswas is the unaccommodated man representing the outcast's symbolic quest for a place in the hostile universe" (p. 126).

On the other hand, the matter which is completely contradicting these concepts is that the Tulsis do not consider themselves to be tyrants or oppressors. Rather, they believe that through their Hannuman house they have established a unified tribal and political system while preserving the Indian references and Hindu traditions in it. They provide services and assistance in terms of housing, they pretend help by offering food and clothing and consider the latter to be stubborn, obstinate, and denying good things. Because of this social order established by the family, Mrs. Tulsi always addresses Mr. Biswas "Coming to us with no more clothes you could hang up on a nail" (AHB, 1982, p. 557). However, through the various pressures that Biswas was subjected to in this house, he still considers it as a place where personal freedoms have been restricted.

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Just as colonialism practiced slavery in its various forms on the Indian people, the Hanuman house depicted segregation in an assortment of types and ways. They took benefit from at the expense of the immigrants by exploiting them with hard labour for a cheap price. They have been exposed to all kinds of insults, indeed. As for the protagonist, Mr. Biswas, his character was divided and he felt distracted, over being affected financially by these practices and morally in his continuing search for a home of his own in order to find freedom, comfort and tranquillity. He is now suffering from the domination of his Indian people instead of direct colonialism and this is what affected him eloquently. Naipaul portrayed us to this in a metaphorical and ironic way when he described the Indians and the natives as having nostalgia for the pressures of the Western colonialist and his heinous practices by accepting these hierarchical deeds done by the Tulsis.

Mr. Biswas, despite his presence in the Hindu community in Trinidad, is morally, intellectually and rationally isolated. And the main point that pushed him to this isolation is the lack of what fits his personality and provides him with comfort in light of the colonial creation of negative practices which are imposed on the poor, whose identity and status have been dishonoured. Once again, it is necessary to refer to the dilemma of displacement and dislocation. They have affected the psyche of Mr. Biswas due to his migration from the east to the west of the country. For the western part of India, Trinidad's inhabitants still consider it an English colony. Mr Biswas is physically in the western side, but consciously and morally in the opposite region of the country, in the east. The softness of his nails with the fact that he had six fingers caused him feelings of alienation and isolation since his childhood. This is what created in him a feeling of inferiority, difference and distraction and then a life term sensation of alienation.

These previous maintained incidents of the protagonist, Mr. Biswas, in the world of fiction and literature, embody the real life that Naipaul went through at a time. It also shapes a meaning and an understanding to Hegel's (2020) definition of "alienation as separation" through *For a Dialectics of Nature and Need: Unity*,

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Separation, and Alienation. As for the disappearance and lack of standards of the protagonist during the events of *A House of Mr. Biswas*, this constant sense of estrangement and depression he refers to, is one of the definitions provided by two files out of the other five as lack of standards.

The confrontation is not personal or against one individual, but rather familial and social at the same time. It prompted Naipaul to write and depict a large part of suffering through the protagonist of the novel Mr. Biswas. He tried to portray this in order to describe what he went through due to the annoyance of his society and his family along with alienation. Whoever cursed him in his psyche, this psychological state was made free for alienation, it cannot be denied. (Singh, 1998, p.25). He expressed the social aspect of the struggle Naipaul and the hero within the Hindu region of Trinidad and in line with the British rule and the Hanuman House. The critic Seaman (2010) in his *On the Meaning of Alienation* referred to this in his discussion of the lack of standards within societies as “a condition of instability resulting from a breakdown of standards and values or from a lack of purpose or ideals” (p.01)

In the same context, consistently with the previously mentioned ideas, Hegel continued to speak of the term alienation as being formed “through self analysis and contemplation, the human moves from an immature sense of universality to a powerful sense of his/her own individuality” (Williamson and Cullingford, 1997, p. 265). In this wave of thought, this explains the position of Mr. Biswas in the novel; because if he wants to give up this feeling of alienation in the Western world, Trinidad, he must completely abandon his nostalgia and thinking in the eastern world in order to build new doctrines and trends that are far from being isolated and alienated.

Let us formulate the prominent positions in the novel, which the problem of alienation has been adopted as a social and individual obstacle according to existentialists' point of view. For them, the existential attitude or the feeling of loss

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of orientation, confusion or dread in a meaningless world, depends mainly on having complete freedom from this standpoint. We know that the possessors of this dogma have clear contradictions and sensitivities about political positions in general and the colonial ones in specific. Because they believe not to be bound by any political or authoritarian power but rather to enrich the self-authority of the individual. In the same context of this idea, Shacht in *Alienation* commented that: "it involves a conscious relinquishment or surrender with the intention of securing a desired end: namely, unity with the social substance" (1970, p.36). Naipaul, in his novel *The House for Mr. Biswas*, was forced to employ creative charms and literary tools such as satire and irony to convey the suffering of immigrants and displaced people from the idea of alienation. The problem of alienation has dominated the most important character in the novel, Mr. Biswas, who refused to obey the laws of the Tulsi family imposed at the Hanuman home, in spite of his continuous fight for obtaining a private home that expresses his freedom and self-mastery. This fictional scene in the novel forms a picture of Naipaul's life and the extent of his torment with these ideas. In this regard, Kumar Parag (2008) in *Identity Crisis in V.S. Naipaul's A House for Mr. Biswas* wrote "a house is not just a matter getting a shelter from heat, cold or rain. In fact, it is both an imposition of order and a carving-out of authentic selfhood within the heterogeneous and fragmented society of Trinidad" (2008, p. 139). To be an expatriate or subject to separation in a society dominated by colonial control, you are in a closed circle dominated by lack of Standards and normalities.

In conclusion, Naipaul, through his novel *A House for Mr Biswas*, has portrayed the scene of expatriates and individuals who are exposed to the problem of alienation in a good and successful way. He linked these scenes from his real life within a literary and imaginative scope through the protagonist of the novel Mr. Biswas in order to get rid of alienation and the constant search for originality and the original identity.

3.3.2 The Wave of Alienation in *A Bend in the River*

The scourge of alienation appears in the novel *A Bend in the River*, through its hero, Salim. Salim has revealed the issue of alienation to us as an inevitable matter that may be imposed on a migrant from one region or country to another. During his journey, he knew many people and built relations with them. This component in his psyche has created in him a sort of self-admiration so he considered the indigenous Africans as inferior. In this wave of thought, Cocks in *A New Cosmopolitanism? V. S. Naipaul and Edward Said. Constellations* commented that Salim “places black Africans at the lowest rung of the human species” (2000, p. 50).

The real motive that led Salim to act likely is the feeling of distinguishing himself from others for giving a better opportunity to develop and improve his position in the society. This is what Schacht (1971) commented on saying that he “seeks to develop his particular nature and character and to assert his independence, as completely as possible” (p.42). In the so-called individual and personal alienation from others, there are other social and cultural reasons that motivated Salim's psychological and subjective side to isolate himself and search for privatization, such as the cultural contradictions experienced by African societies in the post-colonial era. In this respect, Shacht describes this as “one who conceives of himself solely in terms of his own particularity” (ibid).

Additionally, unlike most other personalities such as Mahesh, Salim is a person who loves to read and acquire knowledge. The secret of this principle is mainly to avoid intellectual loss and psychological diaspora. He looks for developing his individuality with high desires and long-term aspirations, though he was opposed by the character Mahesh's behaviours which the writer Naipaul portrays as a person “without deeper ambitions”, and only “suited the place; he would have found it hard to survive anywhere else” (AHB, p.105). Moreover, Schacht (1971) commented on this position, arguing that “dissatisfaction with one's

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particular group of associates is quite compatible with a feeling of solidarity with them by virtue of shared tastes and values” (p.159)

This indicates Salim's meaningful amount of solidarity and sympathy with the members of his family and friends by virtue of the relationship that links him with them with imposing a kind of distinction with a kind of psychological and personal alienation. This presents a very serious matter of contradiction. Despite Salim's decision to alienate himself, he found it difficult and it affected him emotionally and was a source of permanent depression over thinking about a place he could live in if he retired from them and how he could do so. Naipaul narrates what Salim says about this,

I didn't see myself spending the rest of my days at that bend in the river, like Mahesh and the others. In my own mind I separated myself from them. I still thought of myself as a man just passing through...I was waiting for some illumination to come to me, to guide me to the good place and the “life” I was still waiting for. (ABR, p. 110)

Nevertheless, notwithstanding the difficulty of the choice, it points towards the strong personality of Salim which enabled him to make a personal decision instead of acting with mimicry and be a slave to others. If we consider the negative remnants and the effects of colonial practices, on the colonies in general and the African society in particular, it may be a kind of fragility and loss in the middle of the family in Africa and this is what prompted Salim to abandon his family in the eastern side and start searching for his individual identity. In this regard, Kaplan in *Alienation and Identification* commented: “when the identifications of the individual appear to be subject to social or natural forces over which he has no control, he perceives himself as alienated from important aspects of his personality”(Kaplan, 1976, p.120). Salim was subject to what Fanon (2001) entitles “cultural estrangement”, which stipulates full conviction. The Western culture

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surpasses the local culture, that is, the African. Western society possesses, in Salim's view, all the ingredients for success and development, such as science and culture. In this context, Gupta in *V.S.Naipaul Plymouth: Northcote House Publishers*(1999) writes, saying “an occasionally dull and alienating but nevertheless active, self-possessed and affirmative cultural formation” (p.32).

The vitality that Salim experienced in the culture of the West was also among the motives that led him to implement a psychological alienation.

When Naipaul wrote about Salim commenting on the family's situation in that stressful stage they went through that they are “buried so deep in their lives that they were not able to stand back and consider the nature of their lives. They did what they had to be done. When things went wrong they had the consolations of religion” (ABR, p.18). He justifies the reason why Salim abandoned and left his family. At the end of the incidents of the novel, Naipaul indicates that a healthy disturbance of self and life in another place had had a very pessimistic and harsh effect on his psyche, as he had a feeling of alienation and depression. This is what prompted him to get involved in various fields such as smuggling. Naipaul in *Guerrillas* narrated about that feeling of saying: “the life being described is the life the speaker lives or a life he has already lived. The setting may change, but no one will make a fresh start or do anything new” (1975, p.148). All these factors were the result of his emigration, as he was certain that he had to work like the rest of the other displaced and the intruders. And in this context Salim shows his confession commenting that:

We who remained—outsider, but neither settlers nor visitors, just people with nowhere better to go—put our heads down and got on with our business [.....] we were expendable, that our labour might at any moment go to waste, that we ourselves might be smashed up; and that others would replace us” (ABR, pp.99-100).

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Consequently, alienation is a subject which would never leave Salim to conceive his particularity and acquire the recognition of otherness.

In comparing the two novels in terms of their conception of alienation, we might notice that in *A House for Mr Biswas* there is too much to deal with social alienation. However, *A Bend in the River* focuses on the individual alienation rather than the social one. All in all, the common aspect between the two novels is that their centre of attention is on Naipaul's arguments in drawing the chronic theme of alienation.

3.4. Expatriate and Subaltern

The novels in hands cover another topic which mainly concerns the daily life of the natives. In this part, we are about to get close to the traces left by the colonizer within the natives' personality. It focuses on the notions of expatriate and subaltern as being represented through the characters of the two novels.

3.4.1. *A House for Mr Biswas*: A Case Study

In literary history, 1957 is considered the first year that the writer Naipaul began writing the novel *A House for Mr. Biswas*. This novel tells the life of Naipaul's father, Mr. Seebersad. He is one of the most prominent motives that helped Naipaul start the journey of writing stories and novels because he never stopped encouraging and motivating him to put pen to paper. Naipaul wanted to diagnose and immortalize the life of his father, so he wrote a novel for us by Mr. Biswas; the character of Mohan Biswas representing the writer's father and Mr Biswas reflects the life of the writer Naipaul.

The main theme in the novel is the master's search for a private home. The writer looks interested in this topic due to the suffering that the father of Mr. Biswas went through when he lived with the Tulsi family in one dwelling. He was subjected to various types of insults and rudeness. This matter created in him a feeling of weakness in his character and led him to live a difficult life. When the

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son, Biswas, saw what his father had been subjected to, he decided to change his lifestyle and rummage around for his freedom away from the pressures. Mr. Biswas and his father Mohan represent the Trinidadian community.

The region of Trinidad is a mixture of cultures, languages and religions. After its independence from Spanish colonialism, its inhabitants mixed with indigenous Indians, black Africans and Europeans with white skin. The area under discussion of 'subaltern and expatriate' has taken a large place in the course of the novel. Naipaul sheds light on some personalities for reflecting the Trinidadian society, such as Mr. Mohan Biswas the father, Bepi and Mr. Biswas the son. Each of these names represents a different generation from the others, but the common link between them is that they migrated to the capital Port of Spain.

As we have previously reported, the events focus on the constant search for a stable shelter, which reflects the suffering of Biswas among his family and society. Naipaul dealt with this aspect in the second part of the novel, as the first part of the novel dealt with the childhood of the master along with the feelings and sufferings of migrants and displaced people. Based on this, critics stated that the novel is divided into two parts, the first part under the name of Prologue and a second part called the epilogue.

After the death of Mr. Biswas' father, his family lived in a position of subordinate and expatriate. The death of Mr. Mohan is considered one of the most important events in the novel that left a major impact on the lives of his family members after him. After this tragic incident, Mr. Biswas was exposed to all kinds of bullying. Everyone considered him a source of bad luck since his birth with different fingers in his hand. In addition to this, he is all the time accused of being the cause of his father's death. Mr Biswas' childhood has been approached in this very harsh and exceptional manner; it made him experience expatriate and loneliness since the dawn morning of his first days in life. On the contrary, his brothers did not experience this feeling until after the death of their father. The

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dispersal of the large family and its members lived expatriate and subaltern. The writer mentioned the sister of Biswas, who used to work in the house of Aunt Tara. The family did not settle in one place, rather they moved and migrated to other places.

As it is narrated by Naipaul in the novel, Mr Biswas claims saying: “why do you keep on sending me to stay with other people ?” (p. 65). This expression is considered a question and a denunciation at the same time, as it carries with it several meanings and tells us about the critical situation of Mr. Biswas, the financial condition of Mr. Biswas, which led him to steal Mr. Bhandas. The latter owns what is a commercial solution in the capital. He is the brother of Aunt Tara's husband. She is the one who paid Mr. Biswas to make some money for himself, so she sent him to work with her husband's brother, but the latter was dealing with fraud and fraud in his business. So, he wanted to take revenge on him on his own way. He ended up fired out. Mr. Biswas did not succeed in work nor did he succeed in studying. His religious culture, which is different from the Brahmin, led him to end his academic career early. Aunt Tara recommended him to a Hindu priest called Pandit Jayaram for the sake of learning. Mr. Biswas rejected this type of learning because it was inconsistent with his mentality and his personal culture; the priest teaches and focuses his teaching on one of the types of spiritual practices of Hindus, Mantras. This ideological difference in religion, as well as his dealings in the shop, made him in a state of alienation.

The events of the novel depicted another scene from the life of Mr. Biswas in the midst of the Tulsi family. The life of the hero of the story began to change after he met his future wife Shama. He thought that his life will change for the better with her. He was disappointed once more. Mr. Biswas did not live with his wife within an atmosphere of luxury and tranquillity, as he desired before. He did not know that he would experience alienation and extremism. Finally, after his desire to marry, Naipaul considered a conversation of Biswas with a member of the Tulsi family, Alec, on the issue of marriage as a wrong and unwise decision. The writer

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approached it as a hasty decision when he wrote: "I got my eyes open. Good family. You know. Money. Acres and acres of land. No more sign-painting for me" (AHB, p. 88).

Biswas' life conditions worsened after marriage even more, and consequently he lost his self-confidence. The Tulsi family took over Biswas with insults and contempt that he did not worth respect and no one appreciated his status. Despite his marriage to a well-off woman, he did not gain anything. He was forced to work for the Tulsi family in Hanuman's house. The reaction and constant frustration of Mr. Biswas was overwhelmed by everyone, including his wife Shama. He thought that his wife was his only support in this life. However, she disappointed him because her only concern was to take care of her mother at the expense of her husband. There are many reasons inside the Hanuman's home that could lead a person to feel expatriate and subaltern. Naipaul described the atmosphere he lived with as being like "on the same pattern as the British empire in West Indies" (AHB, p.137).

In the midst of this dark atmosphere, Mr. Biswas assured that he is in the wrong place and that his sense of expatriate has multiplied due to the weakness of his character and lack of self-confidence. He has made decisions that lead him to overcome himself. Freedom, self-confidence, living well and gaining a position in the family and society are the things that Mr. Biswas dreamed of. He lived the opposite of that, with both his family and his wife in the Hanuman house. This house was a prison for him. Inside this house there was expatriate, subaltern, physical and sensual despise and isolation. These are among the best scenes that the writer Naipaul photographed on the issue of expatriate and a subaltern through the hero of the novel, Mr Biswas.

3.4.2 .A Bend in the River: A Case Study

The events of the novel *A Bend in the River* revolve around the theme of the word "River," and it took its name from the content of its theme. It is one of the

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most important stories written by Naipaul to express the situation experienced by the people in Africa. Critics regard the novel as a mixture of reality and satire. The events of the novel take place in a completely secluded place in the East of the country. It is a village without a name. This approaches the best example of Expatriate. It is an isolated village without a name that bears Naipaul's subaltern. The dependency is ideally pictured through the events of the narration throughout two important elements; the village and the protagonist Salim as Indicators of 'Subaltern' and 'expatriate'. Both were struggling for survival in the post-independence period. This narrative is similar to the previous one in dealing with the suffering of a people looking for better life conditions and freedom in the post-colonial period; there is Mr Biswas eking in Trinidad and here is Salim by the river.

What increased the novel's elegance and interest is the combination of the hero and the narrator in one character; Salim. He tells us the events he went through with sincere feelings and pictures close to the truth. This citizen or Indian Muslim immigrant wanted to build his life and spread his ideas on the bend of the river. He was betrayed by the closest people to him, his servant. and then his harassment and pursuit by the village master, the Big Man, continued until he was imprisoned one day. This association with self-entrenched ideas and beliefs of Salim shows us his total rejection of dependency and expatriate. Salim stuck to what he believed in, but he lived the ravages of alienation and isolation far from his homeland. Salim embodied what Naipaul wrote. "It taken an African to rule Africa-the colonial powers never truly understood that. However much the rest of us study Africa, however deep our sympathy, we will remain outsiders" (ABR, p. 82)

He expressed his being a foreigner in this region, despite his business and trade in it, which prompted him to return to India again. He talked about his decision, saying that:

That was five years ago. I often wonder what would have happened to me if hadn't made that decision. I suppose I would have sunk. I

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suppose I would have found some kind of hole and tried to hide or pass. After all, we make ourselves according to the ideas we have of our possibilities. I would have hidden in my hole and been crippled by my sentimentality, doing what I was doing, and doing it well, but always looking for the wailing wall. And I would never have seen the world as the rich place that it is. You wouldn't have seen me here in Africa, doing what I do. (ABR, p. 92)

Salim did not want to give up his beliefs and doctrines, so he became an expatriate in a place that was among the most prominent merchants in it. This shows us that everyone who refuses dependency and subaltern is subject to neglect, isolation and alienation. In this sense, Naipaul writes:

In good times or bad we lived with the knowledge that we were expendable, that our labour might at any moment go to waste, that we ourselves might be smashed up ; and that others would replace us. To us that was the painful part, that others would come at the better time. But we were like the ants; we kept on. (ABR, p. 53)

Most of the horrific events in the novel centre on the problem of the place to live. As Salim's hero did not find his comfort, freedom, or self-affiliation in this village, this made him always nostalgic for the past and to his place of origin. Salim lost his sense of the place where he is, so he is mentally estranged. He covered the dark and black side on the white and the good side of the story. The talk of sensual alienation reached the white European as well, not to mention the brown Indian in the black land of Africa. These images shown in the novel show the common link between everyone. Critics see that there are changes in the places of Naipaul in the novel which is mainly related to the belonging of the people in it. In this wave of thought, Naipaul comments:

You arrive quickly and you leave quickly.[...] You stop grieving for the past. You see that the past is something in your mind alone, that

it doesn't exist in real life. You trample on the past. You crush it. In the beginning, it is like trampling on a garden. In the end you are just walking on ground. That is the way we have to learn to live now. The past is here. (ABR, p. 69)

In these sentences from the beginning of the sixth section of the novel, Salim indicates that he considers himself a foreigner and an expatriate who does not possess a physical place or a material shelter to seek refuge.

3.5. Ambivalence

The Ambivalent society within the colonies of the West is well depicted through the incidents of *A House for Mr Biswas* and *A Bend in the River*. Due to the fact that the natives' identity has been affected by the colonial's practices, their nature of mimicry and imitation has raised more. They started to believe that imitating the western conditions is a necessity towards both mental and physical development because they have witnessed all sorts of power and maturity in the characteristics of the imperial.

3.5.1. The Ambivalent Mr Biswas

In Naipaul's *A House for Mr Biswas* the shift and concentration is put on the protagonist Mr Biswas. He is considered the main piece in the turning points of the incidents within the novel. Critics like Dolly Z. Hassan in *V.S Naipaul and the West Indies* commented on this idea saying that he is "now studied in Guyanese, Trinidadian, and Jamaican schools" (1989, p.108). This proves the important position that the protagonist of the novel has taken in the process of the story's events. He has become an outstanding figure due to many factors among which his reflection and representation of the writer Naipaul's real life. The author through his protagonist has succeeded to a certain point in picturing the real life of the Trinidadian society and its social terms. They have given a great status to the novel and this is what critics have confirmed; John Thieme highlighted in *The Web of Tradition: Uses of Allusion in V.S Naipaul's Fiction* that : "Nothing in Naipaul's

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early fiction quite prepares one for *A House for Mr. Biswas* (1961), a novel which many critics regard as his masterpiece.” (John, 1984, p. 52). In the same wave of thought, another critic Bruce King in one of his books entitled *Macmillan Modern Novelists: V.S Naipaul*, mentioned that the novel of *A House for Mr Biswas* is “Naipaul’s first major novel” and that it “belongs with such classics of the new English literatures as Patrick White’s *Voss* and Chinua Achebe’s *Things Fall Apart...*” (Bruce, 2003, p. 36).

The whole novel is a combination of contradictions and dichotomies; it sometimes reflects the best things that the characters pass through along with their happy and love of life and meanwhile it deals with these characters’ sadness, suffering and how they are eking to survive within a strange world. In this sense, researchers in the field of post-colonial literature as FawziaMustafa and John Thieme have commented on this issue. The former stated in *V.S Naipaul* that “The resilience and resistance of East Indian familial custom emerges as the social web that both protects and inhibits the social mobility of its adherents.” (Mustafa, 1995, p. 60). Similarly, the latter, John Thieme wrote that: “... it is possible to read the novel as being primarily concerned with his love hate relationship with the Hindu world into which he has been born.” (John, 1984, p. 61). This drives us to focus on another important theme which has taken a big part in the psyche of characters throughout the whole novel’s incidents; ‘Ambevalence’ or let us call it in other terms the ‘Dual vision’. The process of changes in *A House for Mr Biswas* is widely remarked and highlighted.

This phenomenon is approached another time by the critic John Thieme who commented in the same above mentioned book that “*Mr. Biswas* is both an elegiac lament for the now irrevocably lost ‘pastoral’ Hindu world of the opening and a satirical critique of the older Hindu way of life.” (John, 1984, p. 91). The issue of Ambivalence does not only reflect the protagonist’s life, rather it approaches the other characters situation in line with their society as well. This contradiction or

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antagonism in the novel is also seen from the point of view of Peggy Nightingale in *Journey Through Darkness: The Writing of V.S Naipaul* as if it is:

Like the earlier fiction, this novel chronicles and exposes flaws in Trinidad society, but this time, in spite of humorous treatment of separate incidents and characters, the effect of the society as a whole on an individual's life is seen as deeply tragic. And yet, Mohun Biswas's struggle for self-respect and freedom provides one of the most optimistic notes in Naipaul's writing. (John qtd. in Blabber, 1986, p. 44)

She focuses on that fact that Mr Biswas in most of the time goes with the flow of changes within the events of the novel. He lives within a struggle between being optimist or covered by tragedy and sadness. Moreover, she commented that he "chronicles and exposes flaws in Trinidad society." She has mentioned the term Trinidad which refers to the area where the social terms of Mr Biswas and his father have been constructed. The whole novel shows that the focus of the narrating act shifts from the protagonist to his society as a means of showing the influence of each on the other. In the meantime, it pictures the frequently used proceed of double vision within the story.

Another clear scene of ambivalence in the story is death and hope. Naipaul has mentioned these two contrasting points in the first starting lines of the novel. At the beginning of the novel and through the course of its events, Naipaul focused on the commentary of the death of the protagonist. This might by all means refer to the enormous amount of grief, sadness and loss of hope. At the same time, he speaks of the great hope that Mr Biswas lives upon within the Trinidadian society. Mustafa (1995) thinks that "despite the novel's opening statement of Mohun Biswas' death, the first few paragraphs record the narrative's only sustained moments of satisfaction." (p. 59). The commentary of the critic Mustafa is based on the scene in which the writer Naipaul initiated his speech on Mr Mohun Biswas narrating that:

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“Ten weeks before he died, Mr Mohun Biswas, a journalist of Sikkim Street, St James, Port of Spain, was sacked.” (AHB, p.7). Any reader with the purpose of entertaining oneself or for analysing the incidents of the novel may form within his depth a kind of frustration and disgust for this sad and frustrating opening of the story. Naipaul continues spreading the atmosphere of misery in the reader's mind while narrating about the situation of Mr Biswas at an advanced age yet who:

had no money. His wife Shama had no money. On the house in Sikkim Street Mr Biswas owed, and had been owing for four years, three thousand dollars. The interest on this, at eight per cent, came to twenty dollars a month; the ground rent was ten dollars. Two children were at school. The two older children, on whom Mr Biswas might have depended, were both abroad on scholarships.(AHB, p. 46)

Let's shed light on the next written lines in the same page. Naipaul has started picturing an image of pessimism and hopelessness; however he drives his readers to leap into optimism again and wants them to quit the previous sense which they have got through talking about death. He is playing on the terms of the readers' sensations and feelings. This time Naipaul narrates:

It gave Mr Biswas some satisfaction that in the circumstances Shama did not run straight off to her mother to beg for help. Ten years before that would have been her first thought. Now she tried to comfort Mr Biswas, and devised plans of her own.(AHB,p. 46)

Once more, the writer shows the usage of double vision in the situation of his protagonist and his family, because of the same house they have acquired. The house, metaphorically, is a miniature place that signifies the contradicted feelings of Mr Biswas and his family. It covers the optimistic and the pessimistic sensations of the family members altogether. Now, the writer shifts the attention of the readers into an optimistic point wherein satisfaction over the location is derived again. In

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spite of the fact that it is a matter of time to see the house falling into ruins, its dwellers began to find hegemony and warmth within the family togetherness rather than being lost. Naipaul comments on this point:

How terrible it would have been, at this time, to be without it: to have died among the Tulsis, amid the squalor of that large, disintegrating and indifferent family; to have left Shama and the children among them, in one room; worse, to have lived without even attempting to lay claim to one's portion of the earth; to have lived and died as one had been born, unnecessary and unaccommodated. (AHB, p. 13-14)

The educational status of the protagonist Mr Biswas is another theme which has taken a bit of the writer's interest. It, furthermore, pictures another scene of 'Ambivalence'. Mr Biswas has been forced by Aunt Tara to quit school and join the teaching of the priest PanditJairam. She was first excited to send him acquire knowledge and principles of Brahmin from him, however she felt upset after the wrong and harsh deeds of the master. There is a conflict here between the coloniser's educational system and the spiritual local system of teaching. They both represent the coloniser and the colonised throughout this act. John Thieme (1984) in his book writes of Mr Biswas that "he is a 'little man' who is doubly disadvantaged, victim of both his lowly social status *and* his colonial situation" (p.70) and comments on "the curriculum" that it "is equally irrelevant to both pupil and master" (p. 79). In this wave of thought, Naipaul in the novel *A House for Mr Biswas* narrates:

And just when Mr Biswas was beginning to do stocks and shares, transactions as unreal to Lal as they were to him, and was learning 'Bingen on the Rhine' from *Bell's Standard Elocutionist* for the visit of the school inspector, he was taken out of school by Tara and told that he was going to be made a pundit. (p. 22)

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The aforementioned lines talk about the act of double vision in relation to the theme of education and the teaching-learning status of Mr Biswas within the novel. The writer represents the cruelty of the priest Pundit via different rude and unacceptable deeds towards Mr Biswas who was obliged to react reluctantly. In this case, Pundit Jairam shouted on Mr Biswas' reactions before everyone in the church. Naipaul writes the words of the Pundit when he said

You will never make a pundit. I was talking the other day to Sitaram, who read your horoscope. You killed your father. I am not going to let you destroy me. Sitaram particularly warned me to keep you away from trees. Go on, pack your bundle (p. 26).

He reminded him of one of the negative factors which led him to have an exiled and alienated life; he again accused him of the death of his father. This shows the big amount of grudge, hatred and disruptive behaviour of the priest Pundit over Mr Biswas. The act of double vision, indeed, is provided through Naipaul's expression of disapproval of the colonised instead of the coloniser.

Furthermore, another prospect in the course of Naipaul's picturing of Dual Vision took place in the Tulsi House. They apparently show sympathy and kindness towards the family of Mr Biswas and meanwhile, however, take benefit from his weakness and need. They have taken profit from his psychological traumas and marginalized him aside. He is aware of the impending danger that is coming towards him from the Tulsi's who keep leading his proper life without sensing or paying attention to his situation. They know that Mr Biswas cannot react over their deeds because he is all the time afraid of being made homeless. The physical and mental affection of the house on the psyche of Mr Biswas within this inhospitable place helped the Tulsis to up-rise the act of opportunism. Crucially, the Tulsi's double behaviours with Mr Biswas are widely clear for the readers as a good sample of 'Ambivalence'. In this respect Naipaul writes:

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After a brief ceremony at the registrar's, as make-believe as a child's game, with paper flowers in dissimilar vases on a straw-coloured, official-looking desk, Mr Biswas and Shama were given part of a long room on the top floor of the wooden house.(p. 45)

The aforementioned lines represent the real face of the Tulsis. Even if they host and arrange a place for Mr Biswas and his wife Shama; yet through this apparently good deed, they humiliate and show disrespect over their status. They have prepared a place for them where to enjoy the ceremony, as an assumption of solidarity and kindness, however, ironically the description of the local clarifies the situation of Mr Biswas an outsider and his settling in this house comfortably is hard or could never be realised.

Who to blame and what for, is another uprising hypothesis, which seized Mr Biswas in the corner. He became fool of not knowing himself if he is doing good or behaving wrongly. He tried to satisfy the Tulsis as well as his wife Shama, yet no way. The moment of Christmas is soon and it paves the way for another sample of Ambivalence in the process of the novel. Mr Biswas thought of a surprising action that would gain him more respect and prestige, so he bought a "doll's house" for Savi. Everybody in the house has known about the present before Mr Biswas arrives. Unfortunately, he is welcomed by a high voice coming from inside shouting on him: "What have you brought for the others?"(p.106) Mrs Tulsi reluctantly asks. He is extremely shocked as he waited for welcoming and praising phrases rather than accusations and shouting. He feels being victimised and accused for nothing but something he thought right for the kid. If someone is reading these lines, he barely knows who is right and who is wrong, he would be lost to decide who to point the finger at and accuse instead. Mr Biswas seems right because he paid all his money for the happiness of the kid, "And suddenly his rage had gone. His shouts rang in his head, leaving him startled, ashamed, and tired. He could think of nothing to say." (p. 220). Meanwhile, Mrs Tulsi regarded not mistaken when she says: "When I give, I give to all. [...] I am poor, but I give to all. [...]" (p. 217).

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Mr Biswas has no power or resistance to spend the rest of his life in the Tulsis house. He has decided to go to Aunt's Tara house and asks her for some help. He has witnessed some good news about that house wherein the situation differs from the Tulsis'. He does not want to live with her in the same residence, for he aims at building his own house; a dwelling that holds his name. Naipaul has offered the readers a brief evaluation between the two locations; the one of Mrs Tulsi and the other of the Aunt Tara. Naipaul writes:

The Tulsis, who did *puja* every day and celebrated every Hindu festival, regarded Ajodha as a man who pursued wealth and comfort and modernity and had alienated himself from the faith. Ajodha and Tara simply thought the Tulsis squalid, and had always made it clear that they considered Mr Biswas's marriage into that house a calamity. It was doubly embarrassing to Mr Biswas to discuss the Tulsis with Tara, since despite his concern for his children he found it hard not to agree with her view, particularly when he was in her clean, uncrowded, comfortable house, waiting for a meal he knew would be good. (p. 119)

Naipaul has risen up 'Ambivalence' again. After the Tulsis he shifts his gratitude and well presentation over Aunt's Tara House. The Tulsis' remains dirty, crowded and a source of disorder and indiscipline, however, the house of Tara, as described, refers to a tidy, comfortable and respectful dwelling. Furthermore, he mentions that in contrary to Aunt Tara's house, the Tulsis' symbolises a traditional and old era. The act of double vision is not yet reached; the reader would feel it throughout the coming lines. In the abovementioned ones, Naipaul gives a positive description of the house of Aunt Tara and Ajodha, however he starts approaching the veiled era over this character. In the coming lines, Naipaul narrates how awful this man is due to his bad deeds. The author writes:

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He employs one gardener one time. Old man, wearing rags, thin, sick, practically starving. Indian like you and me. Thirty cents a day. *Thirty* cents! Still, poor man can't do better, in all the hot sun the old man working. Doing his little weeding and hoeing. About three o'clock, sun hot like blazes, sweating, back aching as if it want to break, he ask for a cup of tea. Well, they give him a cup of tea. But at the end of the day they dock six pence off his pay. (p. 252)

In this position and in reference to the above lines, Naipaul expresses another view about the Aunt's family members. Firstly, he said they belong to a modern world with what it holds of good patterns. Yet, he changes his point of view to write that they are dreadfully shaped and covered with bad manners as the one of the wealthy Ajodha. Naipaul criticises "the way they treat poor people" and continues saying that "consolation is that they can't bribe God." (p. 252).

The main dream and desire for Mr Biswas is to have a house of his own. Naipaul at some point mentions that his protagonist has reached his longing and purchases a dwelling under his proper name Mr Biswas.

The rental of the rediffusion set was two dollars a month. Landrent was ten dollars a month, six dollars more than he paid for his room. Rates, which had seemed as remote as fog or snow, now had a meaning. Landrent, rediffision set, rates, interest, repairs, debt: he was discovering commitments almost as fast as he discovered the house. (p. 574)

Although, the narrator seems to please the reader by giving him such good news about Mr Biswas, however with an ambivalent point of view, he turns back shedding light on pessimistic facts in relation to his protagonist. He points at the gainful advantage that Mr Biswas lived through in the Tulsis' house.

3.5.2. Salim as an Asian-African Ambivalent

Within the same scope of studies and literary concerns, Naipaul gave birth to another novel called *A Bend in the River* eighteen years after publishing *A House for Mr Biswas*. In 1978, Naipaul comes to the world of literature with another masterpiece of his, asserting various themes and highlighting a range of important matters of issues in relation to the African continent. It is referring to a very small town in the black continent after independence. Thus, it deals with post-colonial dilemmas in the African poor world and within the scope of literature. Among the numerous topics that the novel covers, 'Ambivalence' takes its part in our analysis. As previously mentioned in the other novel of Naipaul, this literary problem has been pictured throughout the process of events of this story. It is well presented via its protagonist Salim along with the other characters and the settings of the incidents, indeed. Salim represents a migrant and Muslim citizen who moved to live within another society than his and with people whose traditional aspects and religious beliefs differ.

Apparently, Salim seems to be different from the others in many fields. Hence, he stands for himself religiously, traditionally and even ethnically. It is because he travelled from the coast to this small town after having a shop what makes the reader notice his uniqueness and distinction. Salim did not have financial problems yet he felt himself alienated due to many traditional and religious factors.

The novel is divided into four chapters: *The Second Rebellion*, *The New Domain*, *The Big Man* and *Battle*. In each part of these, Naipaul deals with a different era and a different matter of issue. In the first chapter, Naipaul shows us Salim eking to survive within a new society different from the one he migrated from. The second one, the narrator speaks of the best position the protagonist Salim gained in the African community because of his efforts though the economical challenge that hit the town. In the third chapter, *The Big Man*, the author pictures the town being shadowed by the colonial's practises through a native ruler. He took benefit of his position and caused economic and social instability again. In the last chapter,

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Battle, the town is about to fall into ruins due to the previous practices of the authoritarian people. In addition to this, Salim, the protagonist starts to lose much of his wealth and then he is facing a financial situation once more.

Naipaul paves the way of the novel's events by offering a direct criticism not for the coloniser rather the colonised. Any critic or lay reader would argue how come that the writer attacks the weak citizens instead of the powerful imperial. It merely shows an act of double Vision at the beginning of the novel. Naipaul in *A Bend in the River* writes:

The world is what it is; men who are nothing, who allow themselves to become nothing, have no place in it. Nazruddin, who had sold me the shop cheap, didn't think I would have it easy when I took over. The country, like others in Africa, had had its troubles after independence. The town in the interior, at the bend in the river, had almost ceased to exist; and Nazruddin said I would have to start from the beginning. (p. 9)

Later on, in the coming lines Naipaul explains his position and denigration over the coloniser; he writes that if they 'allow' the coloniser to conquer their land again and "cannot rule" themselves by themselves, then they do deserve being colonised rather than independent.

Furthermore, the independent countries should be regarded as paradise and a cradle of civilization. However, Salim narrates that after his journey to the African land over the town, he has found the contrary of what he was looking for to reach in the city. Ruins cover every corner on the ground and the gardens left by the coloniser turned into a poor land. He is totally surprised. In this sense, Salim comments:

The town at the bend in the river was more than half destroyed. What had been the European suburb near the rapids had been burnt

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down, and bush had grown over the ruins; it was hard to distinguish what had been gardens from what had been streets. (p. 10).

Ambivalence and double vision are clearly expressed through the contradiction of 'destroyed' rather than decorated, 'ruins' instead of green gardens and the hidden meaning uncivilised in the place of civilised.

On the other hand, along the way over the African town it comes to Salim's mind the poor enslaved African citizens who used to flee over other places. Although, the difficulties and hazardous situations he passed by throughout his journey, he finds a feeling of satisfaction and relaxation not to see the poor and weak enslaved people leaving the town. Within a scene full of satire, Salim narrates:

The further away they got from the centre and their tribal area, the less liable they were to cut loose from the caravans and run back home, the more nervous they became of the strange Africans they saw about them, until at the end, on the coast, they were no trouble at all, and were positively anxious to step into the boats and be taken to safe homes across the sea. Like the slave far from home, I became anxious to arrive. (p. 10)

This turning point in the life of the Africans leads Salim to change his mind about them after criticising and blaming them. Besides, while Salim is attacking the black Africans he is meanwhile showing opposition to his Muslim family. They live in the town and show sympathy with the other families with different religious aspects of Hinduism.

When we had come no one could tell me. We were not that kind of people. We simply lived; we did what was expected of us, what we had seen the previous generation do. We never asked why; we never recorded. We felt in our bones that we were a very old

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people; but we seemed to have no means of gauging the passing of time. [...] The past was simply the past (p. 17)

Salim's words are an extended snapshot that indicates his reluctant opposition over the natives. In contrast, through his way to illuminate his mind with knowledge of his origin's history, he prefers the coloniser's European rather than the natives'. He expresses his desire to go finish his studies abroad instead of spending the rest of his life within this damaged location. Naipaul writes on his behalf, "All that I know of our history and the history of the Indian Ocean I have got from books written by Europeans." (p. 18). He is eager to know about his history yet from a European not a native and African angle. Salim comments:

If I say that our Arabs in their time were great adventurers and writers; that our sailors gave the Mediterranean the lateen sail that made the discovery of the Americas possible; that an Indian pilot led Vasco da Gama from East Africa to Calicut; that the very word *cheque* was first used by our Persian merchants; if I say these things it is because I have got them from European books. They formed no part of our knowledge or pride. Without Europeans, I feel, all our past would have been washed away, like the scuff-marks of fishermen on the beach outside our town. (p. 18)

Salim represents a serious contradiction within his speech. He starts complaining the Arabs and their knowledge as "great adventurers and writers", however he sadly explains that the knowledge written by his ancestors is better presented by the Europeans in "Without Europeans, I feel, all our past would have been washed away" (ABR, p.9). Our protagonist demonstrates a 'double vision' point of view; he likes the knowledge that Europeans offer, yet refuses their cruel deeds within the colonised countries in both the Eastern and the African countries. Salim with a tone full of regret and grief expresses the harsh conditions that his

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ancestors went through because of the imperial practices. In the line of this, he narrates:

The slavery of the east coast was not like the slavery of the west coast. No one was shipped off to plantations. Most of the people who left our coast went to Arabian homes as domestic servants. Some became members of the family they had joined; a few became powerful in their own right. To an African, a child of the forest, who had marched down hundreds of miles from the interior and was far from his village and tribe, the protection of a foreign family was preferable to being alone among strange and unfriendly Africans (p. 19)

It is not only slavery that pushed Salim to stereotype and have an ambivalent vision towards the West Europeans, though he once argued the source of the knowledge and the educational wave of the Europeans. He firstly expresses his need to the European sources in history yet later he criticizes that saying "If it was the Europeans who gave us on the coast some idea about our history, it was Europe I feel, that also introduced us to the lie" (p. 22). He confirms a mixture of thoughts over the European's as a reference. More than this, Salim accuses them of having known the fake knowledge they brought with them to erase the original history of his ancestors. In this respect he continues narrating: "those of us who had been in that part of Africa before the Europeans had never lied about ourselves." (p. 22-23).

Hence, he believes they were partners in offering lies to the next generations. Salim comments that it is "not because we were moral. We didn't lie because we never assessed ourselves and didn't think there was anything for us to lie about; we were people who simply did what we did." (p. 23). Salim's perspective starts with the non-Western people or the natives' realisation of their inferiority to the superior European. Having sensed this dispossession, the latter imperial commences to visualize the future of their civilization on the terms of the dispossessed colonial.

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They are understandable in terms of interconnecting their civilization for a concrete impact on the fellow countries. In this respect, Salim tones down that:

... the Europeans could do one thing and say something quite different; and they could act in this way because they had an idea of what they owed to their civilisation. It was their great advantage over us. The Europeans wanted gold and slaves, like everybody else; but at the same time they wanted statues put up to themselves as people who had done good things for the slaves. Being an intelligent and energetic people, and at the peak of their powers, they could express both sides of their civilisation; and they got both the slaves and the statues. (p. 23)

Salim's use of words like "intelligent" and "energetic people" shows his dual vision over the Europeans. He is now giving them complements after being criticised and blamed for their bad deeds. The aspect of ambivalence is clearly presented in the previous statements. Even though, they came for gold and slaves, he mentions, yet at least they are aware of what to do. Later, Salim speaks of himself saying that:

And I saw, when I compared the Europeans with ourselves, that we had ceased to count in Africa, that really we no longer had anything to offer. The Europeans were preparing to get out, or to fight, or to meet the Africans half-way. We continued to live as we had always done, blindly (p. 23).

More or less, through these lines, he is confessing the superior status of the Europeans over the inferior one of the natives. He confirms that the colonials were ready and aware of their future; they were ready for the future times unlike the natives who preferred to obey and follow the rules of the imperial instead of creating something special and meaningful upon which they could construct their civilization again.

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Another statement mentioned in the coming lines of the novel approaches the ambivalent eminence over the native Africans. Salim narrates that they are considered as a personification of “rampant sexuality”. Through this, it is not only the men who are stereotyped and prejudiced, however women’s status is also portrayed as permissible. In details, Salim says:

About the women, the attitude was just as matter-of-fact. Shortly after I arrived my friend Mahesh told me that women slept with men whenever they were asked; a man could knock at any woman’s door and sleep with her. [...]To Mahesh the sexual casualness was part of the chaos and corruption of the place. (p. 44)

This issue is clearly noticed within the society of the Africans, yet Salim argues that it is because of the impact of the coloniser. The chaos and damage they left leads the African community to fall in such rude practices. The narrator mentions the name of Mahesh who is regarded as a reference to the prejudices within the colonial discourse. The words of Mahesh go in line with the accusations of the colonial over the natives. By all means, he shows a strong sample of ambivalent while addressing the Africans by these words; Salim says on his behalf:

Shortly after I arrived Mahesh had said to me of the local Africans, ‘You must never forget, Salim, that they are *malins*.’ He had used the French word, because the English words he might have used – ‘wicked’, ‘mischievous’, ‘bad-minded’ – were not right. The people here were *malins* the way a dog chasing a lizard was *malin*, or a cat chasing a bird. The people were *malins* because they lived with the knowledge of men as prey. (p. 60)

The words of Mahesh “you must never forget, Salim that they are *malins*” are said for advising Salim to pay attention and be careful of the black Africans. In other words, he wants to denote for Salim that he is living with dangerous people whose attitudes are known by *savagery*. He is stereotyping the natives of not being

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intimate. The other terms he uses like “the way a dog chasing a lizard” are of powerful significance, they metaphorically compare the local inhabitants with undomesticated animals and the town in general with a jungle. Once more, Salim represented the act of ambivalence through his negative description of the damaged landmarks. These outstanding marks stand for the heritage of the coloniser yet he opposes them to be destroyed; he believes this action comes only out of uncivilized, cruel and uneducated minds. This direct stereotype and accusation of the black Africans, shows Salim's double reaction over the natives. In this respect, he narrates:

Pedestals had been defaced, protective railings flattened, floodlights smashed and left to rust. Ruins had been left as ruins; no attempt had been made to tidy up. The names of all the main streets had been changed. (...) No one used the new names, because no one particularly cared about them. The wish had only been to get rid of the old, to wipe out the memory of the intruder. It was unnerving the depth of the African rage, the wish to destroy, regardless of the consequences. (p. 32)

As dissector of civilizations, cultures and histories, Salim refuses these deeds. He confirms each time that they refer to the civilisation of the area. He is reluctantly commenting on this; he keeps repeating ‘smashed...ruins’ to insist on the damage the natives have caused in their town. He also criticizes them for having no wandering for the future; they shattered the monuments only “to get rid of the old” with showing no desire for the coming days. In describing them, he asserts that they have no human or cultural respect over the African heritage. Salim does not deny the rudeness of the coloniser yet he hopes to see some signs of cultivation in the attitudes of the natives. In the coming passage, he expresses his empathy and solidarity with them by giving some argumentations on the causes, which forced and led them to act in this vulgar way. In order not to earn notoriety for being an unsympathetic narrator with an air of negativity, he followed up his critical words with the next clarifying statement:

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At independence the people of our region had gone mad with anger and fear – all the accumulated anger of the colonial period, and every kind of awakened tribal fear. The people of our region had been much abused, not only by Europeans and Arabs, but also by other Africans; and at independence they had refused to be ruled by the new government in the capital. [...] If the movement had been more reasoned, had been less a movement of simple reaction, the people of our region might have seen that the town at the bend in the river was theirs, the capital of any state they might set up. But they had hated the town for the intruders who had ruled in it and from it and they had preferred to destroy the town rather than take it over. (p. 72)

With a wave of dual vision, Salim now explains the madness and offensive behaviours of the Africans by using terms as “mad with anger and fear”. He sympathetically continues his narration expressing their anger, which comes out of the abuses they received not only from the Europeans and Arabs but from other Africans, as well. This view drives him to explore the contemporary human issues as the dissolution of values, societal institutions, family relationships and identical struggles of both the foreigner and the traditional within an outsider society. Furthermore, what is confusing in the analysis of ‘Ambivalent’ is that the natives themselves have various visions over their cruelty and anger. After behaving in such a rude way they showed grieve and sadness over their hometown. Naipaul writes:

Having destroyed their town, they had grieved for it. They had wished to see it a living place again. And seeing it come to a kind of life again, they had grown afraid again. [...] They looked so feeble and crazed when they came out of their villages and wandered about the town. They looked so much like people needing the food and the peace that the town offered. But it was

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people like them, going back to their villages, who wished to lay the town low again. Such rage! [...] (p. 72-73)

The natives picture an image of double vision in here; they were eager to destroy all what symbolises the European coloniser; however they are now regretting their acts for the new generations. They believe they have destroyed their future and a feeling of frustration and despair has grown in their psyche because they turn the source of their life into ruins. Is it a sign to their awakening? No, not really. The fact they acted each time passively and useless make them appear as “people needing the food and the peace that the town offered” before.

Finally, in both novels ‘ambivalence’ or ‘double vision’ has appeared in many cases and it has its effect on various incidents within them. It is an ambiguous way in which the coloniser and the colonised regard each other; mostly the former who is regarded as corrupt and considers the latter as inferior and exotic. In the context of ‘hybridity’ theory, this often produces a mixed sense of blessing and curse. Based on the concept of the ambivalence sign or ambivalence in culture itself, HomiBhabha, as a theorist of ambivalence and one of the biggest names of this field, through his concept of ‘hybridity’ suggests that it pleases with this ambivalent position not only of the sign itself but also of the social identity. ‘Hybridity’ is a mixture of two or more strengths of any cultural aspect, yet it also does not place itself in one position. All the time there is some in between which has traces of both of the streams of the binary. So, to be ambivalent then would mean that it is a productive thing without the necessity of having this dual positions about culture, literature and questions of identity, other than that you are in aggregation with a certain kind of mismatches between different identities. In addition to this, most of postcolonial scholars regard ambivalence as a productive thing and something that enables more knowledge in life. If an analyser looks at the politics around, he might notice that the politics which is more enabling and existing is the one that has the ambivalence tool. In our societies, we know who our enemies are but at a certain level, we keep willing to talk and negotiate with them.

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In literary studies, the same tool could be applied without taking this or that position yet with placing ourselves in between.

Thus, overall ambivalence can be seen as a more positive concept in postcolonial theory, which does not practice any hard binary structures of self or cultural identifications, yet it is open for accepting and adopting influences from either the side of the coloniser or the colonised. Hence, it does not mean to be essentialist and fixed.

3.6. Conclusion

All the way through this chapter, we have worked on comprehending how identity, alienation, ambivalence and double vision have been conceived in the works of Naipaul from a postcolonial perspective. The author himself has faced such problems through his real life, the thing that serves him better to shape a concrete picture for the reader. The protagonists of the two novels have merely epitomized two different societies of dissimilar locations; Asia and Africa.

This chapter was divided into three important parts. Firstly, we have attempted to give an image of the identical challenges within two different settings. Then, we moved to the theme of alienation as another crucial component within the two novels of Naipaul. It was found that the protagonists of the novels present a variety of examples in reference to this issue within their communities. Furthermore, in the last part of the whole work, there was a shift over what is called expatriate and subaltern, to affirm to how extent the colonies have assimilated the colonials social and cultural patterns. The last section of this chapter dealt with the ambivalent matter. The study approached the fact that identity, alienation, ambivalence and subaltern have been well introduced within VS Naipaul's novels *A House for Mr Biswas* and *A Bend in the River*.

General Conclusion

The current research includes analysis of two novels written by one of the outstanding figures in the postcolonial literature world; V.S Naipaul. He makes use of his pen to pronounce the most famous cultural and critical issues within the postcolonial communities. Any reading of the tales would give the reader a feeling of reality and authenticity in the narration of the events since they reflect to a large degree the real life of the tales' author, Naipaul. In fact, the protagonists in both novels have succeeded in picturing the suffering they went through either within their native societies or abroad while migrating; they have given the readers an image of a lost person who ekes and never stops looking for a concrete identity to stand tall by.

Identity does not only define and represent who we are, it also reflects the whole community we belong to. The dilemma of identity has proved the challenging situation within the postcolonial societies as a result of the connection and contact between two different ideologies, beliefs and cultures which have paved the way for creating an endless clash of civilizations and a cross-cultural debate. Hence, through both novels the protagonists have been enabled to characterize a postcolonial multicultural society.

Chapter one has focused on a certain critical overview of postcolonial critics of the notions of both postcolonial literature and theory. It highlighted different scholars' points of view towards the interconnection that occurred within the postcolonial frame as being a theory or a literary field in approaching the notions of postcolonialism through literary productions, though the wave of postcolonialism existed before postcolonial countries took their independence. Moreover, it has included various areas of examining postcolonial theory and the postcolonial discourse. These areas along with the definitions which have been given to different major aspects of postcolonial field and its famous theorists and writers, have guided the research over implementing the literary stylistics and the discourse analysis of Naipaul's depiction of the other and othering throughout both novels' incidents.

Chapter two has provided a response to the questions raised above and a way of designing cultural investigation of discourses within the two novels. In the

process, some specific reflections of meaning might be clarified as sign terms in the social cultural propositions, cultural principles, and semantic aspects throughout the shadow of multidisciplinary, interdisciplinary and intercultural dimensions. Hence, this chapter has shed light on an investigation and a study of exploration made upon the diasporic hypothesis in addition to the existence of mimicry throughout *A House for Mr Biswas* and *A Bend in the River*. In this scope the study attempted to describe the intercultural practices being explored and to interpret the meaningfulness of those elements to the characters of the tales and so the citizens living within postcolonial countries.

Under the roof of intercultural process, the study has indicated a set of vocabulary used in the discourse of the two novels, so that it provides an explanatory analysis of not only what is distinctive rather what is common and shared within the same communities being either African or Asian. The study in hands has shown that the dilemma of both diaspora and mimicry have come into existence due to many factors among which we have the impact of colonization on these postcolonial societies. Understanding of the characters' nature in their homelands or while abroad as migrated people has brought into function an immense interpretation of the way they have been affected by both native and strange social terms, language variations and the continuous dislocations.

In the last chapter of the work, the trauma of identity has taken the biggest part of discussion. It draws attention to the interpretation of identity as an outcome of the narrators' personal experiences in the novels; their emotional interpretation and reaction over the events around them, have paved the way for the readers of all identities to create their own understandings and analysis of this issue. Furthermore, the studies on identity have deepened to include other data on other terms closely related to this dilemma. It has taken another curve in the course of the two stories to talk about the suffering of the heroes along with the other secondary characters with what is termed alienation, expatriate and subaltern and ambivalence.

Regarding the findings, several changes in different fields shined in the sky of the Asian and African countries along with their communities during the

nineteenth century and till now, especially the social part. Colonialism is considered as the first major cause for those changes, which drove them to be the most threatened and damaged societies apart from the other communities in the globe. The process of the colonial practices during that period resulted in various social problems, like identity issues, dispossession, dislocation and bad living conditions. This situation attracted several writers who were interested in talking about the incidents of the era with all resources of imagination and feelings to express these social problems. Amongst those writers, V.S Naipaul is seen as one the leading literary figures of the period. He enriched his literary carrier by a clear criticism of the societal issues and suffering of his time especially the poor and children who endured many hardships relying on his own childhood experience.

Overall, Naipaul through his novels *A House for Mr Biswas* and *A Bend in the River*, has created characters with whom the reader gets interested to dive through the meanings of the common themes that occurred during and after the colonial period. For that reason, these two novels are important means for the author to help him convey his message about those social challenges. In addition to this, some critics consider that these novels are the best in voicing the society's challenges. They are novels that tell the story of different characters living under bad life conditions. They highlight the issue of migration, dislocation and identity as a reference to the practices of colonialism. They are headed by the protagonists who determine psychological challenges and issues, like in the case of Mr Biswas and Salim. The cases mentioned in the novels are not put out of the blue, rather, in order to reflect the suffering of the characters in the fictional society of the books, which at the same time refer to the people of their nations. The novels also represent the suffering of the diasporic people because of the social terms imposed on them by the governments' policies and the powerful citizens who were asserted by the government as an evil upon the helpless inhabitants.

This research has regarded to an extent the use of identity as a major theme in the story which shows that it was really a real challenge in the postcolonial world, because it does not only harm the weak families, but the whole order of the

society, as well. Moreover, the feelings throughout the story are solidified once Naipaul shifted to voicing the suffering of children. It is a representation of two different worlds and spheres; African and Asian, private and public. Right through the events of the novels, the connection between the two worlds becomes concrete and its value rose, because there is a reversible affection.

Hence, from the analysis of the novels, we have discovered that commonness exists between *A House for Mr Biswas* and *A Bend in the River* along with the most common social issues; the novels include some characters from Naipaul's real life. Moreover, we point out that Biswas and Salim's suffering during their childhood reflects the author's real difficulties in his infancy. In addition to this, a remarkable skill in the link between literature and society is realized. Hence, Naipaul produced a specific way of transmitting the message to the readers. Indeed, from the analysis of the suffering of the novel's characters, their agony in the society can be clearly realized, however, meanwhile, it could be considered as a motivational process for change and reform to the best.

In short, through a literary analysis of the corpus, *A House for Mr Biswas* and *A Bend in the River* are realistic novels wherein Naipaul successfully presented the social challenges and issues which echo the Postcolonial era during an age of decolonization and liberty movements.

This research illustrates identity and diasporic issues in postcolonial societies according to the views and ideas of different critics from different areas in the globe. It also raises the questions of how should this issue be solved without any sort of bias and prejudice. To better understand the implications of these facts, as a Muslim researcher and according to the cultural premises I have grown up with, I believe that in order to form a suitable interpretation of the abovementioned dilemma, a Muslim reader should not all the time be a slave to what is written in a novel; rather, the message communicated in any novel has to be well clarified. That is to say, if identity is perceived by the characters of the novel in a way of losing self-confidence, being lost, eking to survive with inferiority, using tricks to gain trust and personal value, then, the Islamic view towards identity and cultural

identity is totally different. It is in fact based on promoting the culture of peace, honesty and self honor. Based on these conclusions, researchers through future studies could address this idea and go deeply through its bits and pieces for exploring new insights vis-à-vis identity and diaspora.

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الملخص

تتمثل إحدى الاهتمامات الجوهرية لأدب ما بعد الاستعمار (أدب ما بعد الكولونيالية) في الاقتراب من العصر المحجوب للجوانب الثقافية في فترة ما بعد الاستعمار. لغرض فهم الأدب في أي فترة يجب أن تكون هناك إشارة إلى مجتمع هذه الحقبة، لذلك اتخذت الثقافة في الأدب الجزء الأكبر من الأهمية في معظم الروايات التي كتبها المؤلفون مؤخرًا و حتى خلال القرن الماضي. ولذلك، تتناول هذه الأطروحة التفكك الثقافي وفقدان الهوية للشعب الهندي بعد تحقيق استقلاله. كما أنها تفتح النقاش حول آثار موجات التعددية الثقافية على الشعب الهندي التي أحدثتها الشعوب الأوروبية والتهجين المتغير للثقافات الذي دفعه إلى الضياع من حيث أصوله. علاوة على ذلك، تحاول هذه الأطروحة إظهار موقف نايبول أثناء إدعائه لهذه الظواهر الاجتماعية من خلال روايته "بيت للسيد بيسواس" و "وصلة في النهر". بشكل عام، يتناول هذا العمل الجوانب الثقافية المذكورة أعلاه بمزيد من التركيز على الهوية والشتات من منظور نايبول لما بعد الاستعمار.

الكلمات المفتاحية: أدب ما بعد الاستعمار، الهوية، الشتات، التفكك الثقافي، الاستعمار، التعددية الثقافية

Résumé

L'un des intérêts véritables de la littérature postcoloniale est d'aborder l'ère voilée des aspects culturels dans la période après le colonialisme. Pour comprendre la littérature de n'importe quelle période, il devrait y avoir une référence à la société de cette époque. Ainsi, en littérature, la culture a pris la plus grande part d'importance dans la plupart des romans écrits par un grand nombre d'auteurs récemment et même au cours du siècle dernier. Par conséquent, le présent document traite la dislocation culturelle et la perte d'identité du peuple indien après l'obtention de son indépendance. Il ouvre aussi la discussion sur les effets des vagues de multiculturalisme, sur le peuple indien, provoquées par les nations européennes et l'hybridation changeante des cultures qui l'a fait perdre de vue ses origines. De plus, ce travail tente de montrer la position de Naipaul tout en revendiquant ces phénomènes sociaux à travers ses romans *A House for Mr Biswas* et *A Bend in the River*. Dans l'ensemble, ce travail aborde les aspects culturels ci-dessus en mettant davantage l'accent sur l'identité et la diaspora à partir d'une perception postcoloniale Naipaulienne.

Mots clés : littérature postcoloniale, identité, diaspora, dislocation culturelle, colonialisme, multiculturalisme.

Summary

One of the bonafide interests of Postcolonial Literature is to deal with the issue of the cultural aspects' disorder caused by colonialism. With the purpose of understanding the literature of any period, there should be a reference to the society of this era, for so, culture in literature has taken the biggest part of importance in most of the novels written by authors recently, and even during the last century. Therefore, the present research deals with the cultural dislocation along with the loss of identity of the Indian people after achieving their independence. It also opens the discussion over the effects of the waves of multiculturalism caused by the European nations, and the changeable hybridization of cultures which drove them lost. Moreover, the thesis attempts to show the position of Naipaul while claiming these social phenomena through his novels *A House for Mr Biswas* and *A Bend in the River*. All in all, this work tackles cultural aspects with more emphasis on identity and diaspora from a Naipaulian postcolonial perception.

Keywords : postcolonial literature, identity, diaspora, cultural dislocation, colonialism, multiculturalism.