# V. S. NAIPAUL'S AMBIVALENT ATTITUDE TOWARDS BRITISH IMPERIALISM IN HIS SELECTED NOVELS

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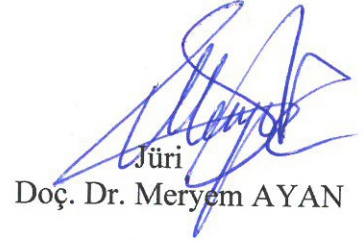**October 2015**
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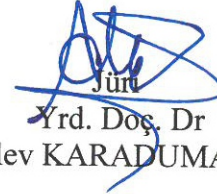Jüri-Danışman
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To my family,

# ACKNOWLEDGEMENTS

# ABSTRACT

## V. S. NAIPAUL'S AMBIVALENT ATTITUDE TOWARDS BRITISH IMPERIALISM IN HIS SELECTED NOVELS

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V. S. Naipaul's prominence as a writer lies not only in the fact that he represents the Indianness but also the British novelistic tropes in an equal objectivity. This characteristic of his writing enables him to create a unique writing style, and discourse in which ambivalence stands out as the prevalent theme. This uniqueness distinguishes Naipaul from the other colonial and postcolonial writers, which labels him as a controversial writer who is ambivalent in both style and character due to the cultural polarization which is historically created by British Imperialism. His ambivalent stance gives Naipaul a unique discourse, called as Naipaulian discourse, which belongs to either the colonial or the postcolonial discourse in style while it creates a great dispute over the identification of his character. In accordance with this dispute, his critics are divided into two contradictory groups; the critics who celebrate the colonial traces, and those who admire the brevity of criticism in his works. Yet, there is an ambivalent discourse that very few critics focus on. Therefore, within the scope of this thesis, the main purpose is to evaluate the construction of this unique discourse which is developed under the influence of British Imperialism. In order to follow such development, Naipaul's writing career will be divided into three main phases in each chapter, and his identity construction is followed with references from the novels which are chosen in the light of Bhabha's concept of ambivalence.

**Key Words:** Naipaul, ambivalence, identity, British Imperialism, Bhabha

# ÖZET

## V. S. NAIPAUL'UN SEÇİLMİŞ ROMANLARINDA İNGİLİZ EMPERYALİZMİNE YÖNELİK İKİLEMİ

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V. S. Naipaul'un yazar olarak önemi sadece Hint kökenli oluşunda değil aynı zamanda İngiliz romanına özgü özellikleri de eşit nesnellik içerisinde temsil etmesinde yatmaktadır. Yazınının bu özelliği, ikilemin hâkim bir tema olarak ön plana çıktığı kendine özgü bir yazış biçimi ve söylem oluşturmasını sağlamaktadır. İngiliz Emperyalizmi tarafından tarihsel olarak yaratılmış kültürel kutuplaşmadan dolayı hem biçim hem de karakter anlamında ikilemli olan Naipaul'u tartışmalı bir yazar olarak etiketleyen bu benzersizlik, onu diğer sömürgeci ve sömürge sonrası yazarlardan ayırmaktadır. İkilemli duruşu kendi karakterinin tanımlanması konusunda büyük bir tartışma yaratırken ona ne sömürgeci ne de sömürgecilik sonrası söyleme ait Naipaulcu söylem olarak adlandırılan benzersiz bir biçem vermektedir. Bu tartışma doğrultusunda eleştirmenler sömürgeci izleri öven ve eserlerindeki eleştirinin özgünlüğünü takdir edenler olmak üzere iki karşıt grupta toplanmaktadır. Fakat çok az eleştirmenin üzerinde odaklandığı ikilemli bir söylem vardır. Bu nedenle bu tezin esas amacı İngiliz Emperyalizmi altında gelişen bu benzersiz söylemin oluştuğu koşulları sorgulamaktır. Bu gelişimi takip etmek için Naipaul'un yazarlık kariyeri üç ana döneme bölünecek ve Bhabha'nın "ikilem" kavramının ışığında seçilen romanlarına başvurularak kimlik oluşumunun izi sürülecektir.

**Anahtar Kelimeler:** Naipaul, ikilem, kimlik, İngiliz Emperyalizmi, Bhabha

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**Novels**

| | |
|---|---|
| TMM | The Mystic Masseur |
| AHMB | A House For Mr Biswas |
| MSKC | Mr Stone and the Knights Companion |
| MM | The Mimic Men |
| EA | The Enigma of Arrival |

**Non-Fictions**

| | |
|---|---|
| OB | The Overcrowded Barracoon |
| MP | The Middle Passage |
| AOD | An Area of Darkness |

# CHAPTER I

# INTRODUCTION

Descended from an Indian family and born in Chaguanas, Trinidad, Vidiadhar Surajprasad Naipaul (b. 1932) is one of the prominent sub-colonial writers of English literature. With the scholarship from the British government, Naipaul begins to climb the ladder of English literature after he takes a degree in English Literature. As the author of many fictional and non-fictional works as well as travelogues, he is honoured with several prestigious awards and knighthood. From his first phase of novels, <u>The Mystic Masseur</u> (1957) is awarded with John Llewellyn Rhys Memorial Prize in 1958, and <u>Miguel Street</u> (1959), a collection of short stories, won the Somerset Maugham Award in 1961. His first novel which is set in England, <u>Mr Stone and the Knights Companion</u> (1963) won the Hawthornden Prize. These were followed by <u>The Mimic Men</u> (1967) which was the winner of WH Smith Literary Award, and <u>In a Free State</u> (1971) which won the Booker Prize for Fiction. Moreover, he is awarded the David Cohen British Literature Prize by the Arts Council of England in 1993 and the Nobel Prize for Literature in 2001 (Mustafa: 1995, King: 2003, Cudjoe, 1998, French, 2000: 1-25).

Naipaul's position and his awarded works have attracted attention of literary critics. As a result, Naipaul and his works have been constantly discussed over the classification within the postcolonial studies. However, he is always seen as "one of the finest living novelists writing in English" (Swinden, 1984: 210). Actually, for the readers and critics who are familiar with the postcolonial and Third-World issues, Naipaul's style induces both celebration and castigation. While on the one hand, his style is seen to be offering "home truths about the ideological confusions and practical deficiencies of Third World societies" (Coovadia, 2009: 4), on the other, he is criticized

for supporting the colonial mind and exporting cultural prejudice with the words "a smart restorer of the comforting myths of the white race" (Nixon, 1992: 4). Yet, the importance of Naipaul's discourse does not really lie within the views of those supporting universal approach and those who are on the side of authenticity; instead, his importance lies in the balance of views between these contradictions, and this quality of his exemplary writing constitutes the main argument of this study. Since he is from a multicultural society with an Indian heritage, his perspective on the issues of colonisation and postcolonisation and other themes of post-imperial literatures is more complicated than that of colonial and that of nationalist writers. His unique discourse is rather a representative of major cultural, political and social changes within the process of British Imperialism. Therefore, the scope of this study will be on the effects of British Imperialism on the colonised lands and colonised people within Naipaul's selected novels. In order to follow the effects of colonisation process of the empire, examples from his novels will be chosen for each chapter. Cultural and social changes of the colonised countries will be evaluated within the theories of postcolonialism. The aim of the thesis is to claim how British Imperialism has influenced the cultures that she dominated and how such an influence created ambivalent identities as a result of the policies with examples from Naipaul's texts studied here. In relation with this representation, this study will be also read and analyse Naipaul as an ambivalent writer who belongs the colonised lands of British Imperialism. His unique style called as Naipaulian discourse reflects the condition of the colonised people after the disintegration of the British Empire by employing a narrative style that proves itself to be both authentic and universal, enriched with the styles of English literary world.

In order to follow a chronological order in Naipaul's novels in relationship with the process of the imperialism, the theoreticians of postcolonialism will be consulted after background information about the British Empire and imperialism are presented. The key theoretical terms to be used are the identity, in-betweenness, mimicry and ambivalence. However, it is important to understand the ontological analysis of the British Empire before the analysis of how imperial doctrines have changed the minds of subordinates during colonisation period. Such a linear analysis, indeed, helps to observe the responses aroused against or for British Imperialism during the postcolonial period.

The English word "empire", which basically means "command or superior power" (Williams, 1976: 131), is derived from the Latin *imperium* meaning "command, authority, rulership or more loosely power" (Colas, 2007: 5) and "hierarchical rule over a periphery from a metropolitan centre or motherland" (Colas, 2007: 7). In fact, the understanding of empires and their practices are nothing new in the history of the world. As Dominic Lieven indicates, "to write the history of empire would be to write the history of the world" (2000: xvi). Over the time different approaches have been ascribed to empire, but all imply expansion of territory, a widening of geographical space and extending the boundaries of power and influence. However, it should be noted that the associations of the word differ within time. For instance, according to conservatives, it clings to the idea of national solidarity, for liberals it turns into the idea of colonial anatomy, and for Marxists this word is in connection with economic concepts (Barker, 1944: 9).

For Ernest Barker, the word empire is "originally meant a large territory composed of different parts or provinces attached to a metropolitan centre and therefore composite, which was united under the control of a single person" (1944: 2). To assert briefly, he divides the general associations of empire into two phases: the "classical-continental" and the "modern-maritime" (1944: 11). The first phase is associated with the 'classical', because the term empire originated and grew in the classical Greek and Roman period. It is 'continental' due to the fact that the area of the empire was limited to the continent Europe (Barker, 1944: 12). In the second phase of this division is 'modern' since it began to "appear with the beginnings of Modern Age about A.D. 1500", and it is 'maritime' because the area of empire was directed "overseas and concerned with other four continents" (Barker, 1944: 12). As understood from this classification, it is so obvious that British Imperialism emerged in modern-maritime. The British Empire with her lands on all continents has shaped the world's history through colonialism. In fact, as William Harrison Woodward (1856-1941) asserts "the growth of its external dominion" has been one of the two characteristics of British nation while the other is "the development of ordered liberty" which "has been precisely the same force which has produced" the previous – "the extension of the British into distant lands" (1902: 9).

In fact, the expansion was of the empire observed until the first half of the nineteenth century within "a long period of peace, prosperity, refined sensibilities and national self-confidence" in the rest (Wolffe, 1997: 129–30). The British Empire believed that "they were introducing modernisation by the abolition of slavery, they were sustained by a strong faith in missionary work (which was reflected in a revival of the churches at home), and they saw benefits in the Anglicisation of education and in the opening up of Indian, South-East Asian and Chinese trade" (Johnson, 2003: 36). However, the more the empire's economy grew, the more her commercial and cultural involvement grew in the world. Thereby, the empire came into contact with more countries and India was one of them through which "the importation of the body of the west without its soul" (Spear, 1965: 152) was observed. Thus, the outlook of India began to change within time. The impacts of the empire, especially with the residency of British people in the land widened the gulf between the nations. The outcomes of this situation, indeed, were what Edward Said introduced in *Orientalism* (1978) and future studies of imperialism. It is necessary to note that writers like Naipaul examined this subject and its reflections on the cultures as the first hybridisation of the cultures.

However, with the extension of the empire, there appeared various cultural differences. In close relationship with this fact, during the cultural interactions of the communities, there began the demands of "autonomous Communities within the British Empire, equal in status, in no way subordinate one to another" titled as the "British Commonwealth of Nations" (Brown, 1998: 69). Such a unity, indeed, represented the increased self-governance of territories. These are quite important because of the literature they produced. Those were evidences of a shared history in which British presence was traced, and those created the fundamentals of postcolonial literature. In general, through these literary works the British Empire's "ideologically constructed sense of superiority which sought to assimilate foreign nations and populations into an expanding polity" is defined as imperialism (Colas, 2007: 7). As Ania Loomba has remarked, imperialism is a project that originates in the metropolis and leads to domination and control over the peoples and lands of the periphery (2005: 12). In other words, within the project of imperialism, there is a move from centre to periphery.

It should be admitted that imperialism is a controversial term, since it changes in accordance with the time and the perception. Robert Johnson asserts that imperialism is "never clearly defined", and it is not a "monolithic idea", therefore; it "meant different things to different people", since it is a term that "offers more flexibility for an account of all the controversies and debates than a conventional history of the British Empire" (2003: 3). In fact, it is a phenomenon that changes in time and that gains different connotations in different circumstances: "Imperialism [...] is [...] a phenomenon not yet understood, as if a theatrical performance still in motion [...] (Pieterse, 1990: 22). Thus, within time, imperialism has gained new connotations and significations.

Taken broadly, the term 'imperialism' has the potential of describing political, economic and military domination as well as including "aggrandisement of a policy through the colonization of a territory by settlers" (Johnson, 2003: 2). Moreover, this term "might refer to the method by which an empire maintained itself and the influence it exercised" while it can "describe the process of how an empire grows" (Johnson, 2003: 2). However, for Johnson, imperialism "is a concept of power and influence, but it has often been used as a term of abuse" (Johnson, 2003: 2). Likewise, Winfried Baumgart suggests that it is a "hybrid term, many faceted covering a range of relationships of domination and dependence that can be characterized according to historical and theoretical or organizational differences" (1982: 3). As a term, it has "only become current in English in the latter part of the nineteenth century" (Hobsbawn, 1987: 60). This word, imperialism, has been used in English in "two predominant meanings": first, it is used for the "description of a political system of actual conquest and occupation", however, at the beginning of the twentieth century, it is used in "its Marxist sense of a general system of economic domination, with direct political domination being a possible but not a necessary adjunct" (Young, 2004: 26). Secondly, it has created critical connotations within itself such as economic exploitation and capitalism.

From the point of economy, in the early twentieth century, Vladimir Lenin proposes a new meaning for imperialism as the "highest stage of capitalism" by linking capitalism to a particular stage of the development which is the "economic exploitation of the oppressed" (Bush, 2006: 45). For Lenin, imperialism is "the monopoly stage of capitalism" (1965: 105). He argues that "the capital controlled by banks and employed

by industrialists" are exported at the "highest stage of capitalism when monopolies rule" (1965: 52, 72). It is obvious that by exporting the capital, monopolies tend to advance their countries or make them better in relation to the rest of the world. In Western countries, "the accumulation of capital has reached" such "gigantic proportions" that this "enormous superabundance of capital" (Lenin, 1965: 73), is hardly invested in countries where labour is limited. On the other hand, the rest of the "world lacked capital but were abundant in labour and human resources" (Loomba, 2005: 10) and therefore; Western countries "move out and subordinate non-industrialised countries to sustain [its] own growth" (Loomba, 2005: 10). This face of imperialism as the highest stage of capitalism is directly in strict connection with colonialism. The Western countries that have enormous amount of money, but they do not have labour and human resources. Thus, they began to expand to the rest of the world to fulfil their needs, and created colonies. Through such a demand, imperialism is "characterized by the exercise of power either through direct conquest or thorough political and economic influence that effectively amounts to a similar form of domination: both involve the practice of power through a facilitating institutions and ideologies" (Young, 2004: 27). In short, the concept of imperialism is interconnected with colonialism through the exercise of power of Western countries over the rest of the world. Either through direct conquest or through economic dominance, powerful countries have governed weaker countries, in fact, to be more precise, they colonised them. Yet, it is necessary to highlight a misconception. Imperialism cannot be limited as a practice that can only be defined by political or economic system. If imperialism could be defined within these terms, political or economic, it should have collapsed until now, or it should have been redefined in time:

If imperialism is defined as a political system in which an imperial centre governs colonised countries, then the granting of political independence signals the end of empire, the collapse of imperialism. However, if imperialism is primarily an economic system of penetration and control of markets, then political changes do not basically affect it, and may even redefine the term as in the case of 'American imperialism' which wields enormous military and economic power across the globe but without direct political control (Loomba, 2005: 11).

Loomba points out that imperialism is not only related with political and economic sides of domination, indeed, these interpretations of imperialism reflect the views that can only be labelled as the tip of the iceberg. Another interpretation of imperialism, in strict relationship with colonies, has been generated by those whose understandings of

imperialism and 'colonialism' focus on the members of colonies and their experiences. Since a colony is generally defined as a "particular type of socio-political organisation", and relatively, colonialism as "a system of domination" (Osterhammel, 1997: 4), imperialism can exist without colonialism, but colonialism cannot exist without imperialism (Bush, 2006: 46). Similarly, Loomba asserts that "imperialism can function without formal colonies but colonialism cannot" because colonialism is "what happens in the colonies as a consequence of imperial domination" (2005: 12). Thus, she suggests that "the imperial country is the 'metropole' from which power flows, and the colony [. . .] is the place which it penetrates and controls" (2005: 12). Imperial side or country operates 'periphery' "from the centre as a policy of state driven by the grandiose projects of power" (Young, 2004: 17).

Colonialism, thus, has been in close relation with the imperial outreach. This brings into mind the ideas put forth by Edward Said, who inaugurated the field of the study related with the imperial and colonial discourses, through which it is possible to provide a useful distinction between colonialism and imperialism. Said defines imperialism as "the practice, the theory and the attitudes of a dominating metropolitan centre ruling a distant territory" and colonialism, as "the implanting of settlements on distant territory" (1994: 9). Moreover, for Said, imperialism is "an act of geographical violence through which virtually every space in the world is explored, charted, and finally brought under control" (1994: 225). It is therefore, the scholars of imperialism should connect "the struggles of history and social meaning" with the "overpowering materiality" of the "struggle for control over territory" (Said, 2003: 331–332). This is a righteous request, because it is generally accepted that "Western academic writing on imperialism tended to seal off its views from criticism" (Foucault, 1980: 131-3). Although it is obvious that "both colonialism and imperialism involved forms of subjugation of one people by another" (Young, 2004: 15), the power is in the hands of imperial authority, and hence, it is generally reflected that "the 'uncivilized' sections of the globe should be annexed and occupied by the 'civilized' and advanced powers" (Said, 2003: 207). Western academic writing or Eurocentric discourse about the rest of the world, which is problematic, is generally demeaning. Moreover, non-Europeans are referred by the names invented by the Europeans. As Said asserts:

Neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported and perhaps even impelled by impressive ideological formations that include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with domination: the vocabulary of classic nineteenth century imperial culture is plentiful with words and concepts like "inferior" or "subject races", "subordinate peoples" "dependency" "expansion" and "authority" (1994: 9).

As the above quotation obviously suggests, imperialism and colonialism are impelled by the superior ideology in which the inferior communities or those weaker people are condemned by words and definitions that indicate the patronizing attitude of the imperial culture. Hence, dissatisfied with the discourse of imperialism, critics have begun to uncover the discourse of the texts. The analysed colonial discourse of European texts has revealed that there is a language of power that serves imperialism through which other races are categorized and subcategorized. It, also, shows that their past is written for them by Europeans. As a response, Said combines literary theory and Michel Foucault's arguments with the colonial discourse to work out the imperialist discourse of Europeans. Basically, by using Jacques Derrida's technique of the 'deconstruction' of texts, Said points out that the 'Orient' is only an invention of European discourse which serves the imperialist idea. In addition to this, Said also declares that he has "found it useful [here] to employ Michel Foucault's notion of a discourse, as described by him in <u>The Archaeology of Knowledge and in Discipline and Punish</u> to identify Orientalism" (2003: 3). He uses Foucault's notion of discourse to theorize his idea that the Orient is a term which serves the European discourse as an object of knowledge to support the conquest and subjugation of colonialism. By doing so, there appears a direct link between Western ideology of domination and textual discourse. It could not be denied that Foucault does not refer directly to colonialism in his texts, but, his thoughts about power which is constructed and disseminated are highly influential in understanding colonial discourse. He mentions the relationship between power and knowledge that shapes the production of discourse. For him:

power produces knowledge (and not simply by encouraging it because it serves power or by applying it because it is useful); that power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations (1977: 27).

Obviously, Foucault's thoughts influence Said's interpretations of colonialism. Said defines and criticizes the notion of Orientalist discourse which is directly an exercise of power. As he asserts, the term Orientalism "is a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'" (2003: 2). It means that Orientalism bears a direct reference to a binary opposition between East and West which is humiliating because Orient stands for the Other in the Western point of view. Thus, Orientalism is seen "as a Western style for dominating, restructuring, and having authority over the Orient (Said, 2003: 3). From this point of view, it is obvious that Orientalism is a discourse in Foucault's sense, not only because it covers a wide range of texts from history to literature that serve the construction of the Eastern Other as "a sort of surrogate and even underground self" (Said, 2003: 3), but also because it helps to reinforce the position of the West as the representative of power and of "hegemony which the dominant group exercises throughout society" (Gramsci, 1971: 145). Said, also, refers to Antonio Gramsci to discuss how certain ideas predominate over others and how these ideas turn into hegemonies, precisely cultural hegemony.

In any society […] certain cultural forms predominate over others, just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony, an indispensable concept for any understanding of cultural life in the industrial West. It is hegemony, or rather the result of cultural hegemony at work, that gives Orientalism the durability and the strength I have been speaking about so far (Said, 2003: 7).

Said points out Gramsci's idea that Orientalist readings acquire hegemonies which "[…] propagate itself throughout society – bringing about not only a unison of economic and political aims but also intellectual and moral unity" (Gramsci, 1971: 406) and they serve to promote myths about Western superiority in the countries in which they are propagated by "creating the hegemony of a fundamental social group over a series of subordinate group" (Gramsci, 1971: 406). According to Said, the relationship between Orientalist ideas and power structures is by no means direct; rather these ideas participate in an uneven exchange with various kinds of power – intellectual, cultural, moral or political – that are closely related to the colonial or imperial establishment (2003: 12). It is "the desire of states to dominate for reasons of national security, the exercise of direct power or the extension of influence, or economic and military hegemony" that bring along the excessive "spread of cultural values and ideas"

(Johnson, 2003: 12) that affect subordinate groups through dominating power of imperialist discourses.

Discourse, which functions as a tool for hegemony, colonising power and imperialist states focuses on the imperialist values and superiority of the dominant cultures in written texts and oral contexts. The superiority of the West, and relatively, at the heart of the colonial discourse, there lies the existence of lower state East. Indeed, this thought is exactly what James M. Blaut called "Eurocentric Diffusionism":

Europeans are seen as the 'makers of history.' Europe eternally advances, progresses and modernizes. The rest of the world advances more sluggishly, or stagnates: it is 'traditional society.' Therefore, the world has a permanent geographical center and a permanent periphery: an Inside and an Outside. Inside leads, Outside lags. Inside innovates; Outside imitates (1993: 1).

Europeans or West in short, dominate history as the makers of history. They create a division that locates the hierarchy of the nations and races. Eurocentric diffusionism is "quite simply the colonizer's model of the world" (Blaut, 1993: 10). This belief in superiority and inferiority is the ground on which Self and Other have been constructed. "Otherness" of subordinated groups is a continuous essential of empires and superior identities of the powerful. As Davies et al argue, "the two pillars of Western civilisation: Classicism and Christianity shared a triumphalist image. Each invented 'Otherness' to define itself and the process of maintaining boundaries [racial, class], required the perennial reinvention of real peoples" (1993: 38).  Western civilisation has generated similar stereotypes of outsiders and attributes new identities such as "laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality" (Loomba, 2005: 93). Contrarily, they favour the "exemplary standards of beauty, intelligence, physical strength, moral integrity and courage" (Johnson, 2003: 109). These juxtapositions are accompanied by racial discrimination as well, because usually "characteristics of inferiority were attributed to subject races and the mantle of superiority" (Johnson, 2003: 11). Thus, Western dominance creates race superiority as an indispensable outcome of imperial power. Essentially, this idea of superior race bears the idea of humiliation of other races which turns into a term as racism whose basis is on the eternal clash between humans. With the ideology that is gained by Eurocentric diffusionism, "Black skin was 'evidence' of being a 'human fossil' or 'infantile'" (Johnson, 2003: 109). In parallel with this, "the

savage was the antithesis of this civilisation, the result of stagnation in culture and development" (Johnson, 2003: 109).

The term racism, indeed, began to be used "in the 1930s and may not be an appropriate concept to apply to earlier epochs" (Bush, 2006:  29). The connection between racism and power, both economically and culturally, were sharpened in the later nineteenth century (Fyfe, 1992: 17) when the empire and imperialism began to flourish. As discussed before, with the "enormous superabundance of capital" (Lenin, 1965: 73), Western countries "move out and subordinate non-industrialised countries to sustain [its] own growth" (Loomba, 2005: 10). Thus, the feeling of superiority over another country also gives birth to the superiority of a race over another; "racism […] is a belief that some races are inherently superior, and that others are inferior and those races therefore require different treatment" (Johnson, 2003: 107). To put in a nutshell, racism is a "consubstantial part" and the "highest expression of the colonial system" as the basis of the "fundamental discrimination" between superior and inferior (Memmi, 2003: 118).

The idea that the Westerners "are the finest race in the world and the more of the world [they] inhabit the better it is for the human race" (Johnson, 2003: 109) impacts on identity inequalities stemming from the superiority of the white race, namely, Westerners. This superiority, within time, has "turn[ed] into a totem" for those who are inferior, Easterner, colonised, dominated and Other. Moreover, there appear the claims that these groups represent the values of Westerners "more enthusiastically than the ones still at home" (Johnson, 2003: 10). Thereby, as an outcome of "imperial domination", there arouses new notions including "sympathy and congruence" as well as "antagonism, resentment or resistance" (Said, 1994:47). Due to the mutual interactions, these new tendencies affect both East and West.  It varies from the East with "slaves [but also as] indentured labourers, domestic servants, travellers and traders," to the West with "colonial masters, administrators, soldiers, merchants, settlers, travellers, writers, domestic staff, missionaries, teachers and scientists" (Loomba, 2005: 9). Moreover, it can be said that imperial and colonial tendencies or projects of power are "construed, misconstrued, adapted and enacted by actors whose subjectivities are fractured, half here, half there, sometimes disloyal, sometimes almost 'on the side' of the people they patronize and dominate, and against the interests of some metropolitan

office" (Thomas, 1994:60).

These interactions change the authenticity of both sides especially that of Eastern. As Homi Bhabha points out, because of colonisation of "peripheries", West faces its ambivalent doubleness as both "civilizing mission" and "a violent subjugating force" (1990:71). Such doubleness and, oppositions constructed through Western discourse are crucially important, since through these not only East but also West is defined and a Western identity has been constructed. Therefore, as a new way of criticism, Postcolonial theory emerges, that has "enriched controversies over imperialism since the 1980s and stimulated a renaissance in imperial history" (Bush, 2006: 50).

## 1.2. Postcolonial Era and its Discourse

Contemporary critics begin to use a new way to seek out the methods of imperialist powers through colonial discourse by analysing the references of Western thought which are defined with the inferiority of East, since they are aware of the requirement for a special reading to alter the colonialist discourse which is loaded with imperialist connotations; Westerners tend to be characterized as "rational, peaceful, liberal, logical [...] without natural suspicion" (Said, 2003: 49) while Easterners as "irrational, depraved (fallen), childlike, "different" (Said, 2003: 40), degenerate, mystical and so on (Said, 2003: 52, 253). In this sense, Orientalism becomes the "enormously systematic discipline by which European culture [has been] able to manage — and even produce — the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said, 2003: 3). The systematic discipline of Edward Said (as will be discussed in the following parts of this study) and the inferior connotations of non- Western countries lead to emerge a new field of study. The new study of non-Western power and domination that began as colonial discourse analysis is subsequently reshaped as postcolonial studies which address minority discourses, nationalisms, and cultural identities following the end of Empire. However, the main problem is the question of "when, exactly, then does the post-colonial begin?" (Shohat, 1992: 103), and how it is emerged. The word postcolonial, indeed, includes many debates in itself with its derivations such as postcoloniality and postcolonialism. Basically:

The semantic basis of the term 'postcolonial' might seem to suggest a concern only with the national culture after the departure of the imperial power. It has occasionally been employed in some earlier work in the area to distinguish between the periods before and after independence ('colonial period' and 'post-colonial period') […] (Ashcroft et al, 2002: 1).

The term postcolonial, however, has been the subject of a long term discussion. The primary opposition of the term concerns with the different interpretations of the "post-" part of it. The term is used both with a hyphen and an unhyphenated version: "the spelling of the term 'post-colonial' has become more of an issue for those who use the hyphenated form, because the hyphen is a statement about the particularity, the historically and culturally grounded nature of the experience it represents" (Ashcroft et al, 2002: 198). Inherently, historians after World War II first used 'post-'. For them, 'post-colonial' had a clearly chronological meaning that refers to the post-independence period (Ashcroft et al, 2002: 186). Relatively, the concept of Post-colonialism has dealt with the effects of imperialist hegemony of colonial powers on societies and their cultures. Then, the hyphened version has been "used by political scientists and economists to denote the period after colonialism, but from about the late seventies it was turned into a more wide-ranging culturalist analysis in the hands of literary critics" (Quayson, 2000:1). For instance, McLeod distinguishes the hyphened version, 'Post-colonial', by denoting a particular historical period (after empire) to it, whereas he refers to the unhyphened to "disparate forms of representations, reading practices and values that can circulate across the barrier between colonial rule and national independence" (McLeod, 2000: 3).

Postcolonialism, then, "is not contained by tidy categories of historical periods or dates, although it remains firmly bound up with historical experiences" (McLeod, 2000: 5). On the other hand, Robert Young suggests that "many of the problems raised can be resolved if the postcolonial is defined as coming after colonialism and imperialism in their original meaning of direct rule of domination but still positioned within imperialism in its later sense of the global system of hegemonic power" (Young, 2004: 57), because postcolonial is a "dialectical concept" that includes "historical facts of decolonization" as well as "the realities of nations and peoples" (Young, 2004: 57). Additionally, the postcolonial specifies a "transformed historical situation and the

cultural formations that have arisen in response to changed political circumstances in the former colonial power" (Young, 2004: 57). Therefore, the unhyphenated postcolonial is better for a descriptive generalisation to the extent that

it refers to a process of disengagement from the whole colonial syndrome, which takes many forms and is probably inescapable for all those whose worlds have been marked by that set of phenomena: 'postcolonial' is (or should be) a descriptive not an evaluative term (Hulme, 1995: 120).

Since the term refers to all those "specific groups of (oppressed or dissenting) people (or individuals within them)" (Loomba, 2005: 20), in this study, the unhyphenated version of the term will be used mainly to mark it in the study of postcolonial literatures. Within the scope of this study, post-colonialism merely refers to a period after the empire while postcolonialism deals with a wide-ranging cultural analysis of physically or psychologically colonised nations. Moreover, the use of the unhyphenated version will be more appropriate for this study when the panorama of the post-colonial countries are viewed, because there is no post-colonial nation which is now completely free and authentic.

In one of the first and the most comprehensive works on postcolonial studies, <u>The Empire Writes Back</u> (1989) by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin teaching at universities in Australia and New Zealand, the term postcolonial is used "to cover all the culture affected by the imperial process from the moment of colonization to the present day," (2002: 2), because, as they put forward, "there is a continuity of preoccupations throughout the historical process initiated by European imperial aggression" (Ashcroft et al, 2002: 2). They also suggest that postcolonial is the most appropriate term "for the new cross-cultural criticism which has emerged in recent years and for the discourse through which this is constituted" (Ashcroft et al, 2002: 2). In other words, they are concerned with the discourses during and after the imperial domination that have a great effect on literatures.

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 colonization 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 post-colonial (Ashcroft et al, 2002: 2).

In this sense, the postcolonial is perceived as a response to the harsh facts of colonisation. Moreover, it represents "an analysis of its own relation to colonialism, a reckoning or coming-to-terms with what has happened (and is happening) under the banner of the colonial" (Lopez, 2001: 3). Here, it is necessary to note that it was the late 1970s that the study of the controlling power of representation in colonised societies began with the texts such as Said's <u>Orientalism</u>. These directly led to the development of what came to be called colonialist discourse theory in the work of critics such as Gayatri Spivak and Homi Bhabha. However, the actual term post-colonial was not employed to shape and form opinion and policy in the colonies and metropolis (Ashcroft et al, 2007: 197). Yet, postcolonial studies show that both the 'metropolis' and the 'colony' are deeply altered by the colonial process, and also both are reformed by decolonisation. This, of course, "does not mean that both are postcolonial in the same way. Postcoloniality, like patriarchy, is articulated alongside with other economic, social, cultural and historical factors, and therefore, in practice, it works quite differently in various parts of the world" (Loomba, 2005: 22) and obviously varies according to individual, national and colonial histories, as well as the variations of class, gender, and so on.

However, there are oppositions and criticising ideas for broadening the frame of the term as can be seen in the work of Indian critic Aijaz Ahmad. He starts his counter argument with reference to the articles in the "special issue of Social text on postcoloniality" which "cover all kinds of national oppressions [...] so that everyone gets the privilege, sooner or later, at one time or another, of being coloniser, colonised and post-colonial – sometimes all at once, in the case of Australia[1], for example" (1995: 9). He is clearly against the generalising the concept of postcolonialism. He defends the differences which are caused by geography and the politics. In fact, Ahmad is not the only one. There are controversies over the meaning of postcolonial, and its implications. It has engaged both supporters and critics of postcolonial studies. As Stuart Hall points out, the questions of "When was 'the post-colonial'?" and "What should be included and excluded from its frame?" operate in "a contested space," and have "become the bearer of such powerful unconscious investments – a sign of desire for some, and

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[1] Here the implication is obviously made to Bill Ashcroft et al. There is no reference to the writers of *Empire Writes Back* in Ahmad's original text. It is the construal of the writer.

equally for others, a signifier of danger" (1996: 242). While the argument on the term postcolonial is going on whether it is the demise of colonialism, or its continuing presence, Ella Shohat points out that the term 'postcolonial' occupies an ambivalent position in relation to an array of other 'posts':

The prefix "-post," then, aligns "post-colonialism" with a series of other "posts"—"post-structuralism," "post-modernism," "post-marxism," "postfeminism," "post-deconstructionism"—all sharing the notion of a movement beyond. Yet while these "posts" refer largely to the supercession of outmoded philosophical, aesthetic and political theories, the "post-colonial" implies both going beyond anti-colonial nationalist theory as well as a movement beyond a specific point in history, that of colonialism and Third World nationalist struggles. In that sense the prefix "post" aligns the "post-colonial" with another genre of "posts"—"post-war," "post-cold war," "post-independence," "post-revolution"—all of which underline a passage into a new period and a closure of a certain event or age, officially stamped with dates (1992: 101).

According to Shohat, postcolonialism has the implication that colonialism is now a matter the past. It undermines colonialisms' economic, political, and cultural deformative traces in the present. The 'post-colonial' inadvertently glosses over the fact that global hegemony, even in the post-cold war era, persists in forms other than overt colonial rule (Shohat, 1992: 105). For Peter Childs and Patrick Williams, "there is a form of perverseness in taking the label of 'post' for a state which is not yet fully present, and linking it to something which has not fully disappeared, but in many ways paradoxical in-betweenness precisely characterizes the post-colonial world" (1997: 9), because the West "has a deplorable record of simultaneously denying the existence of any worthwhile history in areas it colonized [...] and destroying the cultures which embodied that history, an important dimension of post-colonial work has been the recovery or revaluing of indigenous histories (Childs&Williams, 1997: 8). Therefore:

It is worth remarking, though, that in periodising our history in the triadic terms of pre-colonial, colonial, and post-colonial, the conceptual apparatus of 'postcolonial criticism' privileges as primary the role of colonialism as the principle of structuration in that history, so that all the came before colonialism becomes its own prehistory and whatever comes after can only be lived as infinite aftermath (Ahmad, 1995: 6-7).

Drawing attention to some of the debates and some of the criticisms which have been labelled as against the term, it is necessary to mention the related words such as postcoloniality and postcolonialism. Although there is an interchangeable use of these two words, there is difference between them because of the fact that "the globalizing

gesture postcolonial condition or postcoloniality downplays multiplicities of location and temporality as well as the possible discursive and political linkages between postcolonial theories and contemporary anti-colonial [...]discourses" (Shohat, 1992: 104). Likewise, Ahmad criticizes postcolonialism as "a kind of historical amnesia" while Arif Dirlik identifies a rather different form of amnesia by applying postcolonial "only to that period after colonialism when [...] a forgetting of its effects has begun to set in" (1994: 339). Thus, postcolonialism for him is "almost as a pathology, a diseased of the times" (Childs&Williams, 1997: 17). Since "postcoloniality is designed to avoid making sense of the current crisis" (1994: 348, 353), Dirlik asks the question: "what then may be the value of a term that includes so much beyond and excludes so much of its own postulated premise, the colonial?" (1994: 339). Arguing this is ignoring the works which are produced under the title of postcolonialism that addresses the colonial period and the history of postcolonial theory which is emerged from 'colonial discourse analysis' of literary texts that pioneered by Edward Said. Aforementioned, colonial discourse analysis is "influential in the postcolonial turn" (Bush, 2006: 52), and thus, it seems impossible to ignore the colonial discourse analysis.

Colonial discourse analysis and Commonwealth literature are quite useful in historical understanding of how postcolonialism has developed in recent years, since it indicates its particular scope. However, in order to grasp the range and variety of the term postcolonialism, it is indispensible to place it into another second context, that is decolonisation. Decolonisation is a term that "came into general use in the 1950s, but it has been challenged since it implies the initiative for the relinquishing of the empire emanated from the metropolis" (Johnson, 2003: 185). It is dated as the 1950s, because of the common sense. As widely known, whenever there is an issue of decolonisation, there is a direct reference to India, Africa and the various countries in the Caribbean that gained independence in the twentieth century. It is said that the "twentieth century has been the century of colonial demise and of decolonisation for millions of people who were once subject to the authority of the British crown" (McLeod, 2000: 6). As Loomba points out "formal decolonisation has spanned three centuries, ranging from the eighteenth and nineteenth centuries in the Americas, Australia, New Zealand and South Africa, to the 1970s in the case of Angola and Mozambique" (2005: 11). Moreover, if the earlier examples of decolonisation are dug up, it is very easy to come across with a number of independence stories from the late sixteenth and early seventeenth centuries

as a result of the weakened links between Spain and its colonies, therefore; it can be assumed that 'formal decolonization' from Europe occurred at the beginning of the nineteenth century (Quayson, 2000: 12-3). Yet, rather than giving a detailed decolonisation process of human history, the main concern will be on the British Empire and her colonies briefly since the primary aim is to analyse the other context – colonialist discourse and commonwealth literature – to understand postcolonial literature.

During the reign of the British Empire, there begins the resistance of colonised nations against the supreme power of the empire. The colonised nations no longer want to be ordered, to be restricted, to be humiliated or to be seen as Other. What is more, the coloniser who settled overseas no longer wants to "defer power and authority to the imperial motherland" (McLeod, 2000: 8), and thus begins the secession of colonised nations, namely decolonisation. Decolonisation process of the colonised nations, indeed, can be divided into three distinct periods. The first period covers the loss of the American colonies and the declaration of American independence in the late eighteenth century (1776). The second period spans the end of the nineteenth century and deals with the creation of 'the dominions' – Canada, Australia, New Zealand and South Africa – which are known as settler nations. They were settled overseas through displacing or destroying the indigenous peoples of these lands such as Native Indians in Canada, Aboriginal communities in Australia and New Zealand, black African peoples in South Africa. In this period, these mentioned dominions and Ireland partly gain their autonomies.

Canada was the first to achieve a form of political autonomy in 1867; Australia followed suit in 1900, New Zealand similarly in 1907, and Souh Africa in 1909. Slightly after this period, Ireland won self- rule in 1922, although the country was partitioned and six countries in the North East remained under British control. In 1931 the Statute of Westminster removed the obligation for the dominions to defer ultimate authority to the British crown and gave them governmental control (McLeod, 2000: 9).

The third period of decolonisation dates back to the end of the Second World War. Unlike the settler dominions, the colonised lands in South Asia, Africa and the Caribbean are settled by small British colonial elites who are ruling over there. As a result of anti-colonial nationalism and military struggle, the independence of these countries took place mainly after the Second World War. Relatively, "India and Pakistan

gained independence in 1947; Ceylon in 1948, in 1957 Ghana became the first majority rule independent African country. They were followed by Nigeria in 1960. In 1962, Jamaica and Trinidad and Tobago in the Caribbean followed the suit" (McLeod, 2000: 9).

It can be deduced that the 1960s and 1970s are the footsteps of the declining of the empire. The population of overseas, living under the British rule, decreased "below one million for the first time in centuries" from "subjected millions around the globe" with the transfer of Hong Kong from Britain to China on 1 July 1997 (McLeod, 2000:10). Thus, within decolonisation process, Britain's status as the economic power of the world began to decline rapidly, while other new emerging powers such as America and Soviet Union began to play the role of "superpowers of the post war area" (McLeod, 2000:10). In addition, due to the economic reasons, the British Empire handed over the administrations of colonial affairs that need high budget to the native people. Besides these, the fundamental reason for decolonisation is the growth of various nationalist movements in colonies against British colonial authority. Such a contra movement of colonies through nationalist tendencies led the Commonwealth literature to intermingle the theories of colonial discourse through postcolonial which has been developed in recent years.

Postcolonialism as it is now used in its various fields, describes a remarkably heterogeneous set of subject positions, professional fields, and critical enterprises. It has been used as a way of ordering a critique of totalising forms of Western historicism; as a portmanteau term for a retooled notion of 'class', as a subset of both postmodernism and post-structuralism (and conversely, as the condition from which those two structures of cultural logic and cultural critique themselves are seen to emerge); as the name for a condition of nativist longing in post-independence national groupings; as a cultural marker of non-residency for a third-world intellectual cadre; as the inevitable underside of a fractured and ambivalent discourse of colonialist power; as an oppositional form of 'reading practice'; and—and this was my first encounter with the term—as the name for a category of 'literary' activity which sprang from a new and welcome political energy going on within what used to be called 'Commonwealth' literary studies (Slemon, 1994: 16–7).

As discussed by Slemon above, growing studies on Commonwealth literature plays a great role for postcolonialism. McLeod confirms that "as a term literary critics began to use from the 1950s to describe literatures in English emerging from a selection of countries with a history of colonialism" (2000: 10). In this sense, the study of Commonwealth literature is reinforced by the writers and academics from

predominantly settler communities and the former colonies "who came in the 1950s and 1960s to study in British universities; [...] to seek (sought) work and wider opportunities for publication" (Innes, 2007: 4).

Commonwealth literature attempts to identify and locate literary voices of the marginalised through the language of colonisers. The Commonwealth literature is quite important due to its concerns and attributes to the historical roots. At the beginning, it is used to refer "collectively to the special status of the dominions within the Empire and their continuing allegiance to Britain" (McLeod, 2000: 11), but with the change of the relationship between Britain and her dominions throughout the decolonisation period, a new meaning has emerged and the name of the British is used only in symbolic terms. With this shift in its name, the status of the colonised countries begins to change as well. The Commonwealth literature has been created in an attempt to bring together written texts from all around the world and these texts are addressed primarily to a Western English speaking readership (McLeod, 2000: 12). Hence, it can be uttered that Commonwealth literature deals with national and cultural issues within the universal frame.

Through commonwealth literature, universal issues are treated within cultural and national comments and this played a great role for the development of postcolonial criticism. Writers of colonised countries have begun to use their own discourse which can be regarded as a powerful weapon against colonial discourse, and that has been so influential for the development of postcolonialism. Thus, the second quite important factor of postcolonialism is the colonial discourse that has been used to keep the colonised countries subservient to colonial rule. At the base of the colonial discourse, there is the role of language shaped by power.

Language carries culture and culture carries particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and the social production of wealth at their entire relationship to nature and to other human beings. Language is thus inseparable from ourselves as a community of human beings with a specific form and character a specific history a specific relationship to the world (Ngugi, 2004: 16).

As Ngugi stresses, language is the main determinant in developing understanding of the world and the values by which people live their lives. Under colonialism, the language

of colonial fiction both reflects and supports the colonial culture, and therefore; both the colonised and the colonising countries regard those values as the general truths by internalising the colonialist mindset. Internalisation of the language and colonial values and ideas is used both for empowering and disempowering nations because it influences both sides at the end. Through the language of colonial fiction and its discourse, colonisers feel superior to others since they think that they are the representatives of civilisation (in Western terms) who enlighten the primitive cultures. Therefore, reading Commonwealth literature within the concept of colonial discourse analysis serves varied purposes. First of all, through such a reading, a literary text may expose unknown historical facts and their effects that have influenced the production of literary texts. Relatively, criticism of this discourse points out how the mediums of Western culture, such as literature and art, are shaped within the history of colonisation. Thus, especially after 1950s, there appears significant theoretical works to analyze the influence of colonialism. One of these is Frantz Fanon's (1925-1961) <u>Black Skin White Masks</u> (1952) and <u>The Wretched of the Earth</u> (1961) which play a great role in attempt to reflect "the psychological damage suffered by colonised peoples who internalised [these] colonial discourses" (McLeod, 2000: 19). Like Fanon, Said's <u>Orientalism</u> deals with the issue of coloniser and colonised but from a different angle. Said explores the extents of colonialism which are created by paying more attention to colonisers through the theories of power, and as mentioned before, through the theories of Gramsci and Michel Foucault. Said's work draws on the theories of Foucault and Gramsci with different implications for postcolonial theory. He utilizes Foucault's notion of discourse to "identify Orientalism […] the enormously systematic discipline by which European culture was able to manage – and even produce – the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period" (Said, 2003: 3). Said has also based his work on Gramsci by drawing attention to the imbrications of colonial ideology with capital, resistance and opposition to these structures of domination (Said, 1994: 249, 267).

In developing his arguments about Orientalism as a system of European/Western knowledge about the Orient that facilitated domination, Said drew on the apparently conflicting theories of Antonio Gramsci and Michel Foucault. Gramsci provided a dynamic model of hegemonic power and 'subaltern' resistance, and Foucault a post-structuralist analysis of power directed to suppressing resistance (Bush, 2006: 52).

Just as Gramsci and Foucault have influenced many other theoreticians, Fanon and Said also influence new generations of critics who work on the colonialism which is the beginning of postcolonialism. Fanon's work, because of its great effect, has paved the way for postcolonial theorists and writers. Before Said, Fanon points out the fact that it is Europe that is "literally" responsible for "the creation of the Third World" since they have obtained material wealth and labour from the colonies; "the sweat and the dead bodies of Negroes, Arabs, Indians and the yellow races" that have fuelled the "opulence" of Europe (1967: 76–96). In fact, these inferences have been made especially by the critics whom Robert Young calls as "the Holy Trinity of Postcolonial Theorists: Said, Bhabha, Spivak" (2001: 163).

Although Said's <u>Orientalism</u> is, in a way, the starting point of the colonial discourse analysis, it is necessary, here, to note that the colonial discourse comprises Orientalism and goes beyond Said's Orientalism. Orientalism refers, in short, to the West's representations of the Orient. Said's Orientalism relies on the argument that the ideas about the Orient are constructed by Orientalists: "the Orient as reconstructed, reassembled, crafted, in short, born out of the Orientalists' efforts" (Said, 2003:87). With these adjectives, Said stresses that Orientalism refers to an idea that summarizes Western style which is based on domination, restructuration, and authority over the Orient. He digs out how the 'Orient' is systematically created by the discourses of colonial authorities, writers and scholars. Built around polarizations, Orientalism has constructed the Orient as a basis for European justification of its imperial and colonial attitudes. Dichotomizing the world into East/West and Us/Them, Orientalism has produced an essential Other allows Orientalist scholars to speak superiorly. Said suggests that:

without examining Orientalism as a discourse, one cannot possibly understand the enormously systematic discipline by which European culture was able to manage—and even produce—the Orient politically, sociologically, militarily, ideologically, scientifically, and imaginatively during the post-Enlightenment period. Moreover, so authoritative a position did Orientalism have that I believe no one writing, thinking, or acting on the Orient could do so without taking into account the limitations on thought and action imposed by Orientalism… This is not to say that Orientalism unilaterally determines what can be said about the Orient, but that it is the whole network of interests inevitably brought to bear on (and therefore always involved in) any occasion when that particular entity 'the Orient' is in question (Said, 2003:3).

Said stresses that the Orient is fundamental in defining the West "as its constructing image, idea, personality, experience" (Said, 2003:2). Said's critique of European imperialism, through literary texts, sets out how knowledge and power are related to the imperial enterprise in the Orient. According to Said, Orientalism is based on the "ontological and epistemological distinction made between the 'Orient' and (most of the time) 'the Occident'" (Said, 2003: 2). This promotes a "relationship of power and domination" which "puts the Westerner in a whole series of possible relationships with the Orient without ever losing him the relative upper hand" (Said, 2003: 7). Thus, the idea of Western superiority over Oriental Eastern, which has been promoted through Western academic, philosophical, and other cultural expressions, is seen as the main central reason for the promotion of European imperialism. Said's work has been quite important and has given rise both to a variety of studies on how colonial discourse constructs the Other and to continuity of the colonial discourses: "The representations of Orientalism in European culture amount to what we can call a discursive consistency, one that has not only history but material (and institutional) presence to show for itself (Said, 2003: 273). Orientalism is a fabricated construct which is "an inert fact of nature" (Said, 2003: 4) but "man made" (Said, 2003: 5) fashioned by Westerners. The assumptions of Orientalism are taken as facts and thus the orient turns into an object:

suitable for study in the academy, for display in the museum, for reconstruction in the colonial office, for theoretical illustration in anthropological, biological, linguistic, racial and historical theses about mankind and the universe, for instance of economic and sociological theories of development, revolution, cultural personality, national religious character (Said, 2003: 7-8).

Such a categorization underlines how wide Orientalism's area is and how it plays a crucial role in Western formulation of world and their superiority in various disciplines such as "philology (the study of the history of languages), lexicography (dictionary-making), history, biology, political and economic theory, novel-writing and lyric poetry" (Said, 2003: 15). The strange thing here is that, if a writer represents the Oriental, he or she illustrates similar assumptions regardless of time because "Orientalism assumed an unchanging Orient" (Said, 2003: 96). Orient is thought as far behind the modern developments of West and, thus, it is considered as "primitive" or "backwards". Indeed, this thought can be explained with the Western thought of Orient which is different, unusual, fantastic and bizarre while the Occident is normal and familiar. These

discriminations are followed by racially bad assumptions like lazy Indians and gendered stereotypes such as effeminate Oriental male or exotic female which is the result of Orientalism's "exclusively male province" (Said, 2003: 207). These stereotypical definitions towards Orients give birth to the notion that Orientals need to be civilised, and this is also the reason of justifying their colonial attitudes.

Nevertheless, there are a number of problems that are discussed about Said's work. A central problem, that has been raised by a number of writers such as Bhabha and Young, concerns Said's ambivalence about whether he is discussing Orientalism as a misrepresentation of reality or whether he is dealing only with Orientalism as system of representation. In other words, for the former, Orientalism fails to describe the reality of the Orient while for the latter the Orient is a construct of the discourse of Orientalism. Thus, there cannot be a question of misrepresentation. While Said often claims to deal with the latter, he is often tempted into talking in terms of the former. For example, although he says that his whole point about Orientalism is "not that it is a misrepresentation of some Oriental essence" (Said, 2003: 273), he says at the same time that "Islam has been fundamentally misrepresented in the West" (Said, 2003: 272).

In one view, there is a reality that is misrepresented and, therefore; there arouses a possibility that proper representation could then reveal the truth. In the other view, there is no reality outside the discourses that construct realities, and then, this time there appears to be a possibility of critical analysis of the truth affecting those discourses. As Clifford puts it, Said's concept of discourse "vacillates between, on the one hand, the status of an ideological distortion of lives and cultures that are never concretized and, on the other, the condition of a persistent structure of signifiers that […] refers solely and endlessly to itself" (2002: 260). There remains an underlying ambiguity in Orientalism concerning the notion of the 'Orient' at its heart.

The methodological failures of Orientalism cannot be accounted for either by saying that the real Orient is different from Orientalist portraits of it, or by saying that since Orientalists are Westerners for the most part, they cannot be expected to have an inner sense of what the Orient is all about. Both of these propositions are false. It is not the thesis of this book to suggest that there is such a thing as a real or true Orient […] On the contrary, I have been arguing that "the Orient" is itself a constituted entity, and that the notion that there are geographical spaces with indigenous, radically "different" inhabitants who can be defined on the basis of some religion, culture, or racial essence proper to that geographical space is equally a highly debatable idea (Said, 2003: 322).

Yet, Said does not want to be drawn into an argument on the grounds that Orientalism "can create not only knowledge but also the very reality they appear to describe" (Said, 2003: 94). Therefore, the book <u>Orientalism</u> involves two halves; the first part deals with the invention of the Orient and its construction as a representation while the second concerns with this representation and knowledge which is fabricated around colonial power as the essentialist system of knowledge with history. Thus, if the criticisms against Said are examined in a detailed way, it is seen that the first problem of Orientalism is with history.

Said posits the "unified character of Western discourse on the Orient over some two millennia, a unity derived from a common and continuing experience of fascination with and threat from the East, of its irreducible otherness" (Porter, 1998: 152). His totalising assumptions about a varied amount of representations over a long period of history are criticised on the grounds that it is impossible to stay unchanged and homogenized within years. Said's history of Orientalism is "in itself essentially ahistorical" because it covers all variable factors of historical moments unique like "contrasting economic and social circumstances of different territory" (MacKenzie, 1995: 11).

Another major criticism is against the ignorance of colonised's resistance: "Said neglects evidence of native agency in general and indigenous resistance in particular, in a manner which parallels Western or Orientalist attitudes" (Childs& Williams, 1997: 107). Orientalism is told from one perspective, from West to East. As disputed by Childs&Williams, although Said says that the main aim is "saturating hegemonic systems", he pays little attention to "presenting these as unassailable or omnipotent" (1997: 107). According to Childs and Williams, Said refrains from mentioning the colonised Orient's resistance to the impositions of the West, thus, he is accused of ignoring how Western representations "might have been received, accepted, modified, challenged, overthrown or reproduced by the intelligentsia of the colonised countries" (Ahmad, 1992: 172). However, it is necessary to note that Said generalises all the West as natural born opponent to the East that is also a misleading generalisation: "Every European, in what he could say about the Orient was consequently a racist, an imperialist, and almost totally ethnocentric" (Said, 2003: 204).

Under the light of these criticisms, it is seen that, unlike the totalising concept of Orientalism, colonial discourses are multiple, and more ambivalent than Said presumes but it does not mean that Orientalism can be underestimated. This situation, in turn, problematizes the question of whether or not there could be an alternative to the forms of representation that Said denounces. If Orientalism misconceives a real Orient, then some reference to an alternative, corrected version might have been helpful. Of the many critiques of Orientalism, Bhabha, especially with his work Difference, Discrimination, and the Discourse of Colonialism (1983), directly deals with this problem of ambivalence and recasts it "in a more positive, enabling form" (Young, 2004: 181).

Like Said, Bhabha is one of the leading theoreticians of postcolonialism. His compact and complex writing style makes him "a master of political mystification and theoretical obfuscation" (Dirlik, 1994: 333). Whereas Said uses more materialist theoretical work in his works, Bhabha borrows much from psychoanalysis and is influenced by Fanon, Sigmund Freud and Jacques Lacan. As a follower of Freud, Bhabha makes an analogy with Freud and Said in arguing the fact that at the centre of Orientalism there is a polarity that is "on the one hand, a topic of learning, discovery, pr actice; on the other, it is the site of dreams, images, fantasies, myths, obsessions and req uirements" (1994: 102). Orientalism, like stated in Said's Orientalism, is a conscious bo dy of knowledge and at the same time an "unconscious positivity" of fantasy and desire as defined as 'latent Orientalism' (Said, 2003: 201 – 225). Thus for Bhabha, the proble m of Said's Orientalism stems from:

Said's reluctance to engage with the alterity and ambivalence in the articulation of these two economies which threaten to split the very object of Orientalist discourse as knowledge and the subject positioned therein. He contains this threat by introducing a binarism within the argument which, in initially setting up an opposition these two discursive scenes, finally allows them to be correlated as a congruent system of representation that is unified through a political-ideological *intention* which, in his words, enables Europe to advance securely and *unmetaphorically* upon the Orient. (199 4: 102).

Thus Bhabha puts forward that such a discourse is constituted ambivalently and Said resolves this ambivalence by referring to a single originating intention which is the Westerner's imperialist tendencies. Hence, Bhabha claims that the discourse of Orientalism is monolithic:

There is always, in Said, the suggestion that colonial power is possessed entirely by the colonizer which is a historical and theoretical simplification. The terms in which Said's Orientalism is unified - the intentionality and un-directionality of colonial power - also unify the subject of colonial enunciation (Bhabha, 2004: 103).

Therefore, Said mentions the binary oppositions based on controlling nature of colonial powers. Yet, the representations of the Orient in Western discourse give hints about ambivalence towards other "which is at once an object of desire and derision, an articulation of difference" (Bhabha, 2004: 96), and Bhabha examines the "repertoire of conflictual positions [that] constitute the subject in colonial discourse" (2004: 110). He argues that

the [colonial] stereotype is a complex, ambivalent, contradictory mode of representation, as anxious as it is assertive, and demands not only that we extend our critical and political objectives but that we change the object of analysis itself (Bhabha, 2004: 22).

Bhabha's concepts of ambivalence, mimicry and hybridity in the literature of colonial discourse hold an important place. Like Said, Bhabha argues that colonialism is defined to legitimate its policy for other places and peoples: "the objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify consequent and to establish systems of administration and instruction" (Bhabha, 2004: 101). Yet, different from Said's Orientalism, Bhabha thinks that this "aim is *never fully met*" (McLeod, 2000: 52), because the discourse of colonialism does not function as thought since it is diverging in two contrary directions at once. On the one hand, the Oriental, in Bhabha's discourse the colonised subject, is quite strange because of whose eccentric nature causes curiosity. The colonised is thought as the Other for the Westerner, colonising subject, since it is from outside of Western culture and civilisation. However, on the other hand, the discourse of colonialism tries to domesticate colonised subjects by abolishing otherness and brings them inside the Western understanding via the Orientalist tendency that aims to construct knowledge about them. Thus, the construction of otherness is split by positioning colonised both inside and outside of Western knowledge: "colonial discourse produces the colonized as a social reality which is at once an 'other' and yet entirely knowable and visible" (Bhabha, 2004: 101). By doing so, the distance between the coloniser and the colonised is lessened because the colonised is included in the

boundaries of Western knowledge. However, the colonial stereotypes are contrarily illustrated to maintain this sense of distance. For instance, the discourse of colonialism is filled with "terrifying stereotypes of savagery, cannibalism, lust and anarchy" (Bhabha, 2004: 104).

Colonised subjects are domesticated, harmless and knowable; but also at the same time wild, harmful and mysterious. This shows how colonised subjects are split between by contradictory adjectives. Thus, the colonised subject in colonialist discourse is always in-between and changes roles ambivalently between the polarities of being the similar and different. Because of this ambivalence of the colonised subject, the stereotypes of the Orient are continuously repeated in the discourse of colonialism; therefore, for Bhabha ambivalence and repetition are the characteristics of discourse of colonialism: "The same old stories of the Negro's animality, the Cooli's inscrutability or the stupidity of the Irish must be told (compulsively) again and afresh, and are differently gratifying and terrifying each time" (Bhabha, 2004: 111).

This repetition of discourse addressing the colonial recalls Bhabha's theories from the psychoanalytical approach for the analysis of colonialism. Bhabha uses psychoanalysis as a medium in reading colonial discourse and this method differentiates Bhabha's style from Said's analysis of colonialism which is derived from Foucault. Bhabha claims that the colonial subject is at the same time an object of fantasy and paranoia for the coloniser, and then, he puts forward a scheme of colonial discourse consisting four parts:

The construction of colonial discourse is then a complex articulation of the tropes of fetishism – metaphor and metonymy – and the forms of narcissistic and aggressive identification available to the Imaginary. Stereotypical racial discourse is then a four-term strategy. [...] One has then a repertoire of conflictual positions that constitute the subject in colonial discourse. The taking up of any one position, within a specific discursive form, in a particular historical conjuncture, is then always problematic – the site of both fixity and fantasy. It provides a colonial 'identity' that is played out... in the face and space of the disruption and threat from the heterogeneity of other positions (Bhabha, 2004: 110).

Through ambivalence and repetition as the characteristics of colonial discourse, the colonised constructs both a similar and different character that ends up with a result achieving neither of them properly. Relatively, Bhabha, in his essay "Of mimicry and

man," handles this deferred conclusion of colonial discourse and he explores how ambivalence of the colonised subject turns into a threat to the authority of colonisers through the indispensible effects of mimicry as "one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, 2004: 122). Bhabha states that through this mimicry, a new term for the construction of the colonial Other, will be stereotypically recognized as the same but still different: "not quite/not white" (2004: 131). In relation with this term, Bhabha focuses on the practices of British authorities through which they use native people on their behalf. For this, they teach English to natives, here Indians with the project of Macaulay, and create a class that is very close to English morals and opinions. As his example, Bhabha mentions the Indians who are educated in English and act as a mediator between the imperial power and the colonised people. This group is like those who are depicted in Black Skin White Mask as French educated colonials, and in Bhabha's version, they are described as mimic men who learn to act like English. However, they do not look like English and also are not accepted as English, in other words "to be Anglicized is *emphatically* not to be English" (Bhabha, 2004: 125). This situation begins to create problems. Even at least, hearing their own language from the colonised makes the colonisers to face with the threat of resemblance. In certain respects, they turn into English, a production of mimic Englishmen and thus become disturbing since "mimicry is at once resemblance and menace" (Bhabha, 2004: 123). The mimic man "only as a partial representation" acts "grotesquely a displaced image" of coloniser to whom this mimic man "uncannily transformed" (Young, 2004: 186).

[It is] a process by which the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed and the 'partial' representation rearticulates the whole notion of identity and alienates it from essence (Bhabha, 2004: 127).

For Bhabha, mimicry becomes sameness shaped in otherness, therefore; when compared to ambivalence, it means a loss of control for the coloniser, and at the end the identity of coloniser and the colonised becomes intermingled. As a result of this condition, Orientalist oppositional distinctions are threatened. Thus, this ambivalent position of the colonised mimic men who are "almost the same but not quite" (Bhabha, 2004: 127) turns into a medium for challenging the discourse of colonialism. The ability of speaking English gives the colonised the chance of defining themselves and changing the representations of colonial discourse, in short, like ability to use coloniser's

language lead way for resistance.

This resistance starts with the works of Commonwealth Literature in which authoritative discourse of power is displaced by the native knowledge. Mimicry is displaced by the concept of hybrid. As Bhabha discusses in his text "Signs Taken for Wonders": "Hybridity is the name of this displacement of value from symbol to sign that causes the dominant discourse to split along the axis of its power to be representative, authoritative" (Bhabha, 2004: 162). Such a displacement for an "authority based on a system of recognition" (Bhabha, 2004: 162) creates problem that results with "the split screen of the self and its doubling, the hybrid" (Bhabha, 2004: 162) because the colonialist discursive conditions are transformed.

Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other denied knowledges enter upon the dominant discourse and estrange the basis of its authority-its rules of recognition (Bhabha, 2004: 162).

Undermining the aim of colonial power in creating a hybrid nation repressed knowledge comes up within this hybridity process, and it affects the transformation process of colonised. That is why hybridity is "a strategic reversal of the process of domination through disavowal" (Bhabha, 2004: 159) and "the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects" within the "strategies of subversion that turn the gaze of the discriminated back upon the eye of power" (Bhabha, 2004: 160). As an outcome of this subversion, colonial power no longer creates silent and ambivalent colonised:

If the effect of colonial power is seen to be the production of hybridization rather than the noisy command of colonialist authority or the silent repression of native traditions, then an important change of perspective occurs. It reveals the ambivalence at the source of traditional discourses on authority and enables a form of subversion, founded on that uncertainty that turns the discursive conditions of dominance into the grounds of intervention (Bhabha, 2004: 160).

Intervening in the exercise of authority, hybridity implies both "the impossibility of its identity" and the "unpredictability of its presence" (Bhabha, 2004: 163). Thus, Bhabha advances his concept of mimicry from disquieting to intervention:

mimicry marks those moments of civil disobedience within the discipline of civility: signs of spectacular resistance. Then the words of the master become the site of hybridity- the warlike, subaltern sign of the native - then we may not only read between the lines but even seek to change the often coercive reality that they so lucidly contain (Bhabha, 2004: 172).

Mimicry seems more active power in relation with hybridity. Within the discipline of civility, colonisers rely on the cultural things that can be disrupted by other culture's interpretations. In other words, coloniser needs differences to differentiate the position of them and colonised. Through hybridization, the delineation of this differential based authority of coloniser causes resistance in Bhabha's approach.

Resistance is not necessarily an oppositional act of political intention, nor is it the simple negation or exclusion of the 'content' of another culture, as a difference once perceived. It is the effect of an ambivalence produced within the rules of recognition of dominating discourses as they articulate the signs of cultural difference and re-implicate them within the deferential relations of colonial power – hierarchy, normalization, marginalization, and so forth (Bhabha, 2004: 157 – 8).

Obviously, Bhabha maintains that the values which are disavowed are repeated in the hybridity. Each concept brought by coloniser is reinterpreted in the light of the colonised culture. Thus, hybridity, in a way, questions the discursive authority. As Young suggests:

If Bhabha's description shifts from an ambivalence in colonial enunciation to a native resistance discernible when colonial texts and discourses are hybridized in the context of other cultures and sites, a later article, 'Sly Civility' (1985), usefully articulates these two poles with each other and, above all, retrieves the lost major theoretical insight (Young, 2004: 190 ).

Bhabha asserts that there is an ambivalent interpretation between coloniser and colonised due to the loss of control. This means that there is always ambivalence within the discourse of colonialism, and at the same time, that ambivalence is the effect of its hybridization in the colonial context.

Hybridity brings back the question that colonial discourse disavows and, like mimicry, stands as a by-product of colonial authority which must negotiate the resistances and challenges it inevitably produces: "the event of theory becomes the *negotiation* of contradictory and antagonistic instances that open up hybrid sites and

objectives of struggle and destroy those negative polarities between knowledge and its objects and between theory and practical political reason" (Bhabha, 2004: 37).

In a sense, trying to negotiate the theory and the power in practice, Bhabha confirms the place of Other as "the good object of knowledge the docile body of difference" (2004: 46) which is located by Western theorists like Derrida. Yet, Bhabha argues that there should be a distinction, and therefore, he thinks that post-structuralism must be re-historicized and relocated within the cultural difference. He places cultural difference in contradiction to cultural diversity which is "a containing term that for Bhabha denies contestation and hybridity through its assertion of simple plurality and the existence of pre-given cultural forms" (Childs&Williams, 1997: 141). However, cultural difference deals with the ambivalence of cultural authority which is divided between the demand of traditions and necessity of a negotiation of new demands. Therefore, Bhabha illustrates cultural difference as "the process of the enunciation of culture as 'knowledgeable,' authoritative, adequate to the construction of systems of cultural identification" (2004: 50). Bhabha defines the articulation of cultural difference as the Third space of enunciation (2004: 56). Cultural difference deals with the perspective of the minority with the aim of relocating knowledge. Therefore, The Third Space ensures the cultural signs that can be reread and it shows that there is no original meaning and cultural purity, rather there is cultural difference. For Bhabha, Third Space has a postcolonial importance since it:

may open the way to conceptualizing an international culture based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity. To that end we should remember that it is the 'inter'—the cutting edge of translation and negotiation, the in-between space —that carries the burden of the meaning of culture. It makes it possible to begin envisaging national, antinationalist, histories of the 'people'. And by exploring this hybridity, this "Third Space," we may elude the politics of polarity and emerge as the others of our selves (2004: 56).

Such a term recalls that of Spivak's The Third World. However, Spivak's goal to work against the imperialist discourse and narration of history is not by representing these within the frame of disorienting ambivalence, but rather by producing "a narrative, in literary history, of the 'worlding' of what is now called "the Third World":

If these facts were remembered not only in the study of British literature but in the study of the literatures of the European colonising cultures of the great age of Imperialism we

would produce a narrative in literary history of the worlding of what is now called the third world (Spivak,1986: 262).

She seeks to produce a new narrative in which the Third World is itself created as a representation both for the West and for the culture whose representation is constructed. As pointed out by Young, for Spivak, this concept of Third World is "retrieved from its role as a convenient but hegemonic signifier that homogenizes the Third World into questions of nationalism and ethnicity" (2004: 210). Therefore, Spivak underlines the dangers of homogenization that attend the third world criticism and she asserts the term's strategic use:

If the third world is used as a mobilizing slogan for the developing nations, that's fine, but that is rather different from essentialism. That is in response to specific policies of exploitation. In the areas where this language is seriously used each country comes asserting its difference. They really do know it's strategic. That is a strategy that changes moment to moment and they in fact come asserting their differences as they use the mobilized unity to do some specific thing (Spivak, 2009: 14).

In this new 'worlding,' colonies are bound to play a role ex-centric to Western history. Like Said and Bhabha, Spivak is interested in portraying how "meaning and knowledge intersects power" (Spivak, 1999: 215) and in terms of imperialism, she does this analysis through 'worlding'. She deals with the fabrication of representations of historical realities. However, it is necessary to mention that her point is not on history or narration of the past, rather on historiography and narrations on constructed past, in a way, on the ways of creating the third world.

The importance of Spivak's debate, in fact, lies on the responsibility of the academic and intellectual hybrid characters and on the position of migrant people in the West. First, she addresses postcolonial academics and writers, margins of the West or First World. She is against the tendency of First World academic institutions that show interest in Third World writers who have the awareness of being a minority: "Isn't it 'Eurocentric' to choose only such writers who write in the consciousness of marginality and christen them 'Third World'?" (2009: 64). Secondly, she is concerned with migrants and she makes a distinction "between ethnic minorities in the first world and the majority populations of the third" (2009, 217).

We can locate the migrant in the First World in a transnational frame shared by the obscure and oppressed rural subaltern. Otherwise, in our enthusiasm for migrant hybridity, The Third World urban radicalism, First World marginality, and varieties of

ethnographically retrieved ventriloquism, the subaltern is once again silent for us (1993: 255).

Spivak's crucial question "Can the Subaltern Speak?" has been the topic of research areas in recent years. This rhetorical question is increasingly being used to describe power structures that have extended a range of different disciplines. With its own theoretical problems, colonial discourse is still a debatable topic. In addition to these debates on discourse, there arouses the debate on the discourse of V. S. Naipaul. Moreover, he can be seen a great example for the answer of Spivak's question.

Naipaul is known for his wide range of works spanning from fictional texts to non-fictional writing. However, the most debatable issue about him is his position in the literary world. He is called as a postcolonial writer inclined towards English culture and society that has nurtured his literary works. At the same time, he criticises the cultures and political aspirations of some postcolonial societies, notably the Indian, Caribbean and African. Thus, it can be said that "while Naipaul is a rationalist, secular, a strong believer in Western individualism and scepticism, he is emotionally attracted towards Indian fatalism, passivity and philosophical notions of the world as illusion. Both world views vie with each other in his writings" (King, 2003: 7). His position bridges the colonial and postcolonial experience. This helps Naipaul to see the problems and benefits of colonial rule as well as the positive and negative aspects of postcolonial condition. He deals with the nation's problems of identity, hybridization, cultural dislocation, mimicry and polarizations. These problems are experienced as imitation, alienation, otherness, cultural ambivalence and ambiguity. His diverse fictional discourse is mingled with a discontent with Empire, and at the same time, a criticism of his homeland.

Instead of examining his one side – a quite familiar way of discussing Naipaul – in this study, the main focus will be on a new claim about the writer. According to this thesis, V. S. Naipaul is an ambivalent writer who does not only favour colonial mind or colonised part like those of his contemporaries. His ambivalent attitude towards nations is, in fact, a direct result of the British Empire. The empire with her policies at expansion and domination distinguish the cultures she landed, and as an outcome, there has appeared people who are hybrid, in-between or ambivalent like Naipaul. Therefore, within the example of Naipaul, in this study, the crucial question of the effects of the

empire will be asked and responded. Naipaul's in-between situation, which is claimed here as ambivalent situation, will be traced in parallel with the historical and social development of both Naipaul and the British Empire.

However, within the scope of this study selected works of Naipaul will be examined among his fictional and non-fiction works to draw a frame. His non–fictional works will also be used as reference texts within the study. Likewise, his excluded works will be cited when reference is needed for the analysis of his novels. In order to support the claim of this thesis, only five of Naipaul will be used as the primary source.

The thesis will be comprised of an introduction, three chapters and a conclusion. Each chapter will indicate a new phase of Naipaul's writing career. Untill the conclusion part, Naipaul's and his character's ambivalence will be examined. Chapter I will focus on the novels of Naipaul's first phase in his writing career. In this chapter, <u>The Mystic Masseur</u> (1957) and <u>A House for Mr Biswas</u> (1961) will be analysed in a detailed way by referring to their tragicomic sense and Naipaul's Trinidad experiences as the representatives of his developing writing style. His first phase, as a writer, is an apprenticeship period during which Naipaul handles the colonised lands of Trinidad under the great admiration of the British Empire.

The second phase in Naipaul's writing career in which his manner is more serious and professional will be the focus of Chapter II. Changing his previous attitude in this phase into a more mimic way, Naipaul tries to belong somewhere to identify himself. For this chapter, <u>Mr Stone and the Knights Companion</u> (1963) and <u>The Mimic Men</u> (1967) will be discussed to illustrate his ambivalence. Within the attitude of mimicry, he tries to be an Englishman and writes and acts in accordance with his greatest wish. For the last chapter, Chapter III, <u>The Enigma of Arrival</u> (1987) will be the main novel since it is the compilation of his all works. It bears the characteristics of both novel and autobiography. As the work of his mature writing career, this novel is the explicit declaration of his ambivalent stance. In this novel, he explains his earlier novels throughout the book and it can be easily deduced that, he portrays his identity development as an ambivalent colonised. With the concluding part, this study will claim how the British Imperialism has affected the colonised people within the example of Naipaul and his works. It will be claimed that as the result of the colonial policies of the

empire, colonised people are doomed to live in ambivalence without belonging somewhere. Lastly, as the concluding remark, it will be said that Naipaul's writing style creates a unique discourse as a result of the ambivalence he experiences, which is called as Naipaulian discourse.

# CHAPTER II

## 2.1. The first phase of Naipaul's Works: The Trinidad Diaries

Since the main purpose of this thesis is to demonstrate and to discuss both Naipaul and his characters that are shaped by the colonial experience, and relatively their ambivalent identities, it is necessary to check the colonial experience from the historical and cultural perspectives that construct their identities.

The recorded history of the West Indies begins when, in 1492, Christopher Columbus arrives in the region with a desire to discover a "terrestrial paradise" (Sale, 1990: 30–1). It continues with the three exploration voyages, and then, exploitation of the new discovered lands. In fact, the epochal moment was the conquest of the Americas with the explorations of Columbus, because "discovery of the Americas, assumed a 'new world' of 'virgin' territory for Europeans," turned the places into lands "to freely colonize" (Bush, 2006: 14). The indigenous people of the lands were exposed to changes in which "slavery and serfdom were constituent elements" (Williams, 1970: 30).

During the reign of Elizabeth I (1533-1603), the British Empire, included extensive territories in the Caribbean which are called the West Indies (Woodward, 1902: 85 – 6). The first imperial territory in the West Indies was Barbados in 1605 (Woodward, 1902: 113) and it was the most important colony throughout the seventeenth century. It was important, because it belonged historically to three groups from the beginning of the seventeenth century. First, islands such as Barbados originally were settled and retained by the English. Secondly, islands such as Jamaica and Trinidad originally settled by Spaniards were acquired by English conquest. Thirdly, islands such as St Lucia, Grenada and most of the smaller Antilles were colonised by the English, French or other Europeans and they were passed from one power to the

other as a result of international negotiations (Woodward, 1902: 112-3). The second importance of the West Indies lies in its geographical position. Its position links the West Indies closely to Western Africa, and such a link gave rise to slavery which was the most important economic factor in the development of the West Indies.

As a powerful coloniser in the area, Britain created a triangular trade link among herself, the West Indies and Africa. Relatively, the slave trade started and became "indispensible handmaid [...]" (Parry&Sherlock, 1968: 41) of this trade link. This passage across the Atlantic, also known as "the middle passage", recalls the travelogue of V. S. Naipaul, The Middle Passage (1962) which includes the topics of the slavery and colonialism, race relations, the roles of South Asian immigrants in the countries they are moved to with their language and culture.

In the history of the West Indies, this middle passage was the main source of slavery. By the mid eighteenth century, the principal islands – Barbados and Jamaica – became typical slave-holding communities (Woodward, 1902: 174-5). The slave trade became the key of the economic structure. However, with the abolition of Slave Trade Act in 1833, slaves were able to gain their freedom after a period of apprenticeship which would last four to six years (Hinks, 2007: 120-129). These people who had no inherited unity and model for themselves began to imitate Europeans. The West Indies turned into "the most colonial" country "of all colonial societies" (Lowenthal, 1972: ix). The ones who got European oriented education system had a prestige and importance in the colonial society as exemplified in The Mystic Masseur (1957) and A House for Mr Biswas (1961).

Degenerated and dispersed cultural and social heritage paved the way for the colonised people into a search for an existence and a sense of belonging. This is the distinguishing attitude of V. S. Naipaul in his early works: The Mystic Masseur, Miguel Street (1959) and A House for Mr Biswas. These novels are generally concerned with the influences of the colonial process in history over years. He underlines the devastating effect of colonial period in these works through the effects of language, education and cultural characteristics. The criticism he expresses against colonialism is decorated with the sense of humour. His objective criticism in these novels is double edged. First of all, he reveals the devastating effects of colonialism satirically while he

illustrates those who willingly embrace colonialism and its effects. Thus, he reflects the ambivalence of both his characters and himself by following the historical process of colonialism that shaped the lives of people. Each fictional work from the beginning of Naipaul's writing career reflects not only the ambivalence in itself but also his own process in being an ambivalent writer. In his first works, the very first impacts of the British Empire are seen through the formation of an identity. Generally in his satire of Trinidad in a comic way, these works are Naipaul's first steps towards his own style and his first writing phase. Thus, within the following parts of this chapter, an in-depth analysis of The Mystic Masseur and A House for Mr Biswas will be presented.


## 2.2. The Mystic Masseur

This novel, The Mystic Masseur (1957), focuses on the influences of British imperialism both from the individual and communal perspective of a colonised society. These effects are explored in the novel with the example of Ganesh Ramsumair within the frame of his identity process of a colonised man in Trinidad.  The character of the story is depicted in a realistic way and harmonised with the comic elements. Thus, The Mystic Masseur can also be classified as a picaresque novel with its marginal character who tries to survive with his own efforts in a corrupted society. In fact, such a picaresque storytelling helps Naipaul to "represent a light comic version of the hard facts the godforsaken provincialities of island life" (Miller, 1967: 687) of Trinidad. He represents the identity process of a man in a colonised country from different aspects. First of all, Naipaul underlines the sense of displacement, in fact a double displacement, of the Indian originated Trinidadian people who cannot belong either to Hindu or to Creole Trinidad. These in-between characters attempt to come up with a method to express themselves in a foreign culture by writing as can be exemplified with Ganesh. Their all struggle to have an identity intersect with the rejection of their own culture and adaptation of the new imposed foreign one. Such a process ends indispensably with the mimicry and relatively with the ambivalence. Therefore, in this part of the chapter, the identity gaining struggle of the colonised people will be analysed within the example of Ganesh by referring the influences of the British Empire. Moreover, it is claimed that with the effects of the empire, not only the colonised people but also the writer himself turns into ambivalent characters of the in-between society.

The Mystic Masseur "spans the period from 1929 to 1954, of the first generation of the East Indians after the termination of indentureship" (Cudjoe, 1988: 37). The story, constructed around the character Ganesh, is written with the enriched comic and grotesque figures. Since the history of the East Indians is the history of Ganesh, throughout the book, personal development or identity search of Ganesh symbolises the experiences of the East Indians in Trinidad. His search dates back to his early childhood and continues till his maturity and his membership to MBE (Member of the British Empire). This process is recounted with both comic and tragic events in the corrupted colonised society of Trinidad. Thereby, as stated earlier, the novel can be underlined under the category of picaresque. With its comic and grotesque figures from a society in which a low class hero gets free of. It explicitly reminds the general panorama of the picaresque novels.

Moreover, with its form, this novel shows the characteristics of picaresque novel[2]. In general, its "chronological sequence" (Mancing, 1979: 182) of the main character is satirically presented with the society in which he lives. It is highly necessary to note that similarities between the picaresque and this novel, in fact, it dates back to early ages of Naipaul's career. Especially the first phase of his writing career is affected with picaresque style. In an interview, he declares that he is greatly influenced by the anonymous Spanish picaresque novel El Lazarillo de Tormes (1554) especially with the tone of that voice in it: "…a very short book. But the tone of that voice was something that I loved […] I found that it fitted my personality" (Tejpal, 1998: 7). This tone of the voice that he admires, in fact, was first practiced in Miguel Street and then in this novel. Besides, by displaying the picaresque and grotesque characters through this voice, he satirises and even mocks the colonised and corrupted sides of people and his culture with "the first person narration, strict realism, social satire, protagonist of low station and a struggle for existence in a hostile and chaotic world" (Mancing, 1979: 182). The story of the novel starts with the first person narration of a man who once met Ganesh. He tells the life story of Ganesh who is relatively from the lower class by interrupting the narrative sequence. Through the novel, he is illustrated as a displaced and alienated man searching for an identity in a chaotic colonised world of Trinidad.

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[2] For further information, please see: Mancing, Howard, "The Picaresque Novel: A Protean Form," College Literature, Vol.6, No. 3, The Picaresque tradition, Fall, 1979, pp. 182 – 204
http://www.jstor.org /stable/25111277

The Mystic Masseur (hereafter abbreviated as TMM in citations) is the story of Ganesh in general, starting with his student days and ends with his rich politician career. Before the story between his college and politician days that he has trouble fitting in, the novel gives an introduction to the story with a small boy – probably Naipaul himself – who is cured by Ganesh. The story starts "just at the beginning of war times" (TMM, 1957: 11) with an introduction of a masseur who has many books and follows the mystic Indian deities. This quality is underlined in the novel to represent the clash between the East and the West with the signifiers of books and the mystic deities. The narrator of the introduction part stresses the duality and the ambivalence of the East Trinidadians at the very beginning of the novel with the description of Ganesh.

Presently a young man came out on the small verandah. He was dressed in the ordinary way, trousers and vest, and I didn't think he looked particularly holy. He wasn't wearing the dhoti and koortah and turban I had expected. I was a little reassured when I saw that he was holding a big book. [...]There were books, books, here, there, and everywhere; books piled crazily on the table, books rising in mounds in the corners, books covering the floor. I had never before seen so many books in one place (TMM, 1957: 13 – 15).

The young man dressed in the ordinary way is Ganesh. The narrator expects him to wear turban and local clothes because, first of all, he is an East Indian and secondly he is a masseur. The expected appearance is in fact a prototype of an Indian masseur. However, when the narrator sees a book in his hand, he dazzles and could not associate the book with a masseur. The book, as an icon of the Western world, logic and mind, is not a tool for masseur who is the representative of the East, soul and heart. Moreover, with the original Hindu motives and English quotes on masseur's wall, the polarity of the cultures and in-between situation of the people are tried to be given: "They were covered with religious quotations, in Hindi and English, and with Hindu religious pictures. My gaze settled on a beautiful four-armed god standing in an open lotus" (TMM, 1957: 16). Books and Hindu religious figures are given side by side. This combined description of the East and the West clearly indicates the first ambivalence of the novel. At the beginning of the story, a deconstructed prototype of an Indian masseur is already presented, and the readers are prepared for a marginal masseur and an Easterner. The duality of the East Indian character in Trinidad represented with the western characteristics, indeed, indicates Naipaul's ambivalence. He hints his duality with the books of Ganesh as an indicator of his adopted western characteristic and with

the Hindu god image that represents the traditions and culture of his Eastern side. The god image 'standing in an open lotus', which is Vishnu in Hindu religion, reflects his Hindu beliefs and his origins.

In fact, with an early description of Ganesh's house, the story foreshadows the dualistic nature of the entire story and the in-betweenness of Ganesh and the author himself that will result with ambivalence. The room full of books is the representative of the Western world and colonial influences while the decorations of Hindu quotes and Vishnu posters are the colonised Eastern country. Ganesh, in this context, is the ambivalent figure who is trying to find his identity as the representative of the East Indians in colonised Trinidad. As stated by Mustafa, Ganesh

[he] is also immediately emblematic of part of the island's hybridity. His status as emblem, however, is not limited to a crude version of a Naipaulian colonial, to be developed later into the more troubled "mimic man." Instead, Ganesh also serves as an important social and cultural marker for Hinduism, not as a system of belief, but as the resident Hindu institution which offers recourse to an *idea* of amelioration in the heart of Trinidad's Hindu Indian community (1995: 45).

Naipaul's character, as well as himself, turns into an emblematic figure of the hybridised island and society. The hybridised and gradually developing mimic characteristics of the whole colonised society of Trinidad are given with the in-between illustrations of Ganesh. Moreover, Naipaul expresses in the novel that "the wider world has not learnt of Ganesh's early struggles, and Trinidad resents this. I myself believe that the history of Ganesh is, in a way, the history of our times" (TMM, 1957: 18). The Indian history is the history of Ganesh, the in-between situation of the main character is the in-between situation of the East Indians in Trinidad. The hybrid but gradual mimicry of the colonised culture of Trinidad is marked each time when Ganesh moves to a different career: "In the course of presenting the life story of a man who keeps changing roles in the Caribbean community and meets with sufficient success of imperial distinction, the narrator touches upon […] public success and private fulfilment" (Ramadevi, 1966: 26).

Ganesh's displacement that brings him an ambivalent situation starts in his early years. His first encounter with the imperialist world takes place when he leaves his town for his education at "Queen's Royal College" (TMM, 1957: 19) in Port of Spain. Ganesh leaves his country with many good hopes embedded on him by his villagers

"The women cried a little and begged Ganesh to remember his dead mother and be good to his father. The men begged him to study hard and to help other people with his learning" (TMM, 1957: 19). Ganesh and his father travel to new hopes with their best suits that bring them respect and privilege in their country but mockery and alienation in the town.

When they got to St Joseph, Ganesh began to feel shy. Their dress and manner were no longer drawing looks of respect. People were smiling, and when they got off at the railway terminus in Port of Spain, a woman laughed (TMM, 1957: 20).

The derision that they both feel in the town because of their outfits increases when they come across with more people. At school, other students laugh at him: "the old boys laughed" and he feels embarrassed and wants to forget that day (TMM, 1957: 20). The more he sees people, the more his embarrassment grows and he begins to be ashamed of his origins and country. His new life has greeted him with mockery and during his five years in town, mockery has never stopped. He has never been accepted in that society, and at school, he is considered as "a real crammer". Moreover, for his school friends, "he never stopped being a country boy" (TMM, 1957: 21). The identity in his hometown gives him mocked and alienated identity. Hence, Ganesh's first denial of his own identity takes place in this very early stage of his life. After such humiliation and mockery, he first protests his outside appearance to express his feelings: "I did tell you not to dress me up like this" (TMM, 1957: 20). Moreover, such alienation due to his outfit and appearance reaches its climax after the traditional initiation ceremony which is an important Hindu ceremony that initiates one into brahminhood. At this ceremony, Ganesh's head is shaven, and he is laughed at for his baldness at the college. The college principal explains how different he is and warns him about the disturbance he created: "Ramsumair, you are creating a disturbance in the school. Wear something on your head" (TMM, 1957: 21). In fact Ganesh's feeling of shame directly comes from Naipaul. He feels the shame because of his origins, and in this phase of his writing career as a writer, he illustrates such feeling through his characters. For his situation, George Lamming foregrounds Naipaul's own desire to suppress his inferiority because of his cultural background. He evaluates Naipaul's early novels as the "books can't move beyond a castrated satire" (1992: 225) and asserts that,

when such a writer is a colonial, ashamed of his cultural background and striving like mad to prove himself through promotion to the peaks of a 'superior' culture whose values are gravely in doubt, then satire, like the charge of philistinism, is for me nothing more than a refuge (1992: 225).

Naipaul mocks with the Hindu characteristics to prove that he is closer to superior culture of the empire than to colonised culture he is ashamed of. Hence, there appears a dualistic general illustration of the colonised culture and the colonisers' mimicked behaviours.

Likewise, mockery of Hindu characteristics and the dominance of British imperialism are interwoven within the scenes of education. The college, named as Queen's Royal college, and "the picture of King George V" (TMM, 1957: 25) on the wall of headmaster's room indicates the British hegemony over the country where the authentic religious and cultural characteristics are humiliated and assumed as odd. Thus, Ganesh feels alienation towards his own culture during his five years in the college because of the Westernised education system he is imposed to. Such alienation brings in-betweenness together, and he feels a great emptiness in his life. He belongs to neither Hindu society nor Creole Trinidad, and he feels an in-betweenness accompanied by the feeling of belonging to no one and nowhere. He "considers himself an orphan" (TMM, 1957: 23). He looks for a reason to define himself, and he begins to teach at a primary school whose purpose is to "form not to inform" (TMM, 1957: 25). Yet, nothing changes, humiliation continues even there since the other teachers rebuke him because of his origin: "This teaching is a art, but it have all sort of people who think they could come up from the cane-field and start teaching in Port of Spain [*sic*]" (TMM, 1957: 26). He is not accepted to that community as well. In the hostile and alienated aura of the city within five years, he turns into a marginal character. In fact, this is the result of "an anticipatory strategy adopted by dominant groups which are threatened with marginalization or exclusion from an emerging nationally – imagined community" (Anderson, 2006: 101). That is why Ganesh is marginalised and excluded in a society where a unified imagined country begins to arouse as a result of dispersed authenticity in the town.

At the beginning of his departure from his home, Ganesh had a more authentic identity, but within time, the town and the college made him alienated and hybridised. At the same time, apart from external reasons, he is alienating himself from his own

Hindu Trinidad and his origins. His college education has affected him and with his education, he no longer submits to the traditions of his Hindu society and begins to reject them.

Ganesh was happy to get away from Port of Spain. He had spent five years there but he had never become used to it or felt part of it. It was too big, too noisy, too alien. It was better to be back in Fourways, where he was known and respected and had the double glamour of a college education and a father recently dead (TMM, 1957: 31).

He is quite satisfied with his return to his home since he has difficulties in adopting with the town he is educated in. However, Naipaul here explains the Otherness of his character as a result of the imperial education with the death of his father. As can be remembered, the recognition of a father image is quite important in defining the self within Lacan's theory. The infant, who comes across with its reflection in the mirror, comes to the awareness of itself as other being, which is a crucial moment in identity formation. Yet, in postcolonial discourse, this other in the mirror, "can refer to the colonized others who are marginalized by imperial discourse, identified by their difference from the centre" (Aschroft *et all*, 2007: 155). What is more striking is Lacan's 'The Other' which "can refer to the father whose Otherness locates the subject in the Symbolic order; it can refer to the unconscious itself because the unconscious is structured like a language that is separate from the language of the subject" (Aschroft et all, 2007: 155). Thus, in general, the father image is associated with the recognition of the Symbolic Order, but Naipaul, by killing his father fictionally, abolishes his symbolic order, namely the language of his origin unconsciously. With his words 'a father recently dead', after his return to his village, he rejects the Hindu language of his family and his father. Instead of his father, Ganesh puts his imperial education as his Symbolic Other. As put forward by Ashcroft and *et al:*

This Other can be compared to the imperial centre, imperial discourse, or the empire itself, in two ways: first, it provides the terms in which the colonized subject gains a sense of his or her identity as somehow 'other', dependent; second, it becomes the 'absolute pole of address', the ideological framework in which the colonized subject may come to understand the world. In colonial discourse, the subjectivity of the colonized is continually located in the gaze of the imperial Other, the *'grand-autre'*. […] On the other hand, the Symbolic Other may be represented in the Father. The significance and enforced dominance of the imperial language into which colonial subjects are inducted may give them a clear sense of power being located in the

colonizer, a situation corresponding metaphorically to the subject's entrance into the Symbolic order and the discovery of the Law of the Father (2007: 155-6).

Thereby, the college and education system, as the representatives of the imperial centre and discourse, turns into the Other concept for Ganesh to define his identity as a dependent one. Ganesh, also, begins to understand the world within the ideological framework of the empire through the harsh humiliation at the town. The reality of the empire that is imposed on the colonised becomes the 'absolute pole of address' in defining his identity. Hence, with the new symbolic order in his life instead of his father, Ganesh locates the power of father into the coloniser. This leads him to discover new 'the Law of Father'. Moreover, "The Law of the father, here, is strangely and cleverly reduced to the register of a colonial social order where the 'natural' process of socialization into a symbolic order appears distorted and robbed of its functional value" (Mustafa, 1995: 66). It is distorted because Ganesh has just completed his imperial education and he returns to the village with the death of his father. The processes of changing other concept thus occur nearly at the same time, and this creates the ambivalence in discourse. Ambivalence "lies in the fact that […] the colonial subject being both a 'child' of empire and a primitive and degraded subject of imperial discourse" (Ashcroft et al, 2007: 156).

Although he is quite content that he leaves Port of Spain and prefers to be back in the village, he experiences the ambivalence. The town, the college and the teachers at school make him displaced in the society as the representatives of the British Empire. He is not accepted by them, and they always exclude him, but on the contrary, he does not accept his own origins and cultural behaviours in his homeland. Hybridised with the effect of modernised Creole Trinidad, he cannot tolerate the customs of the Hindu Trinidad although Hindu society welcomes him. This is exactly the subliminal influence of imperialism that determines the ambivalent stance of the colonised.  He feels the emptiness and alienation: "For more than two months he loafed. He didn't know what he wanted to do or what he could do, and he was beginning to doubt the value of doing anything at all. [...] merely wandered around. [...] and went for long rides in the hilly lanes near Fourways" (TMM, 1957: 32). Thus, his confusion makes him an odd person in the village and

people said, 'He doing a lot of thinking, that boy Ganesh. He full with worries, but still he thinking thinking all the time.' Ganesh would have liked his thoughts to be deep and it disturbed him that they were simple things, concerned with passing trifles. He began to feel a little strange and feared he was going mad. He knew the Fourways people, and they knew him and liked him, but now he sometimes felt cut off from them [*sic*] (TMM, 1957: 32).

During this period of ambivalence, Ganesh's "thoughts [are] maundering between himself, his future, and life itself" (TMM, 1957: 36) until he meets "the man who was to have a decisive influence on his life" (TMM, 1957: 36). This meeting is indeed, another important step in his identity development. The man he meets is "covered here and there in a yellow cotton robe like a Buddhist monk and had a staff and a bundle" (ibid) and claims that he is "an Indian, Kashmiri, Hindu too" (TMM, 1957: 37). Yet, neither his appearance nor his manners look like an Indian. He has "an accent Ganesh had never heard before" (TMM, 1957: 37) and speaks in English. Moreover, "his long thin face fairer than any Indians" (TMM, 1957: 37) and he has no clear idea about being an Indian:

You only lying,' Ganesh said. 'Go away and let me go.'
The man tightened his face into a smile. 'I am Indian. Kashmiri. Hindu too'.
So why for you wearing this yellow thing, then?'
The man fidgeted with his staff and looked down at his robe. 'It isn't the right thing, you mean?'
'Perhaps in Kashmir. Not here.'
'But the pictures – they look like this. I would very much like to talk with you,' he added, with sudden warmth [*sic*] (TMM, 1957: 37).

This man in the mimicked role of Indian people is an Englishman called as Mr Stewart. It is so explicit in the above mentioned dialogue that Easterners, here Indians, have a standard image in the eyes of the Western people. Differences of the cultures and countries are nonsense and, as Said puts forward, there is a predestined image and prototype for the Easterners: "the Orient is an idea that has a history and a tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West" (2003: 5). With the example of this man who "had recently appeared in South Trinidad dressed as a Hindu mendicant" with the "claim that he was Kashmiri" is in fact an "English, a millionaire" and generally assumed as "a little mad" (TMM, 1957: 37), Naipaul criticises the general understanding of Western people for the Easterners.

Besides, he mocks the Easterners with the same example by satirising the inspiration that Ganesh finds through this character as an indicator of his ambivalent stance.

Mr Stewart divined Ganesh's interest. 'It doesn't matter what you wear. No spiritual significance, I've decided.'
Mr Stewart showed Ganesh some day statuettes he had made of Hindu gods and goddesses and Ganesh was astonished, not by the artistry, but by the fact that Mr Stewart had made them at all.
Mr Stewart pointed to a water-colour on the wall. 'The water-colour, done in blues and yellows and browns, depicted a number of brown hands reaching out for a yellow light in the top left-hand corner.
'This, I think, is rather interesting.' Ganesh followed Mr Stewart's finger and saw a blue shrunk hand curling backwards from the yellow light. 'Some see Illumination,' Mr Stewart explained. 'But they do sometimes get burnt and withdraw.'
'Why all the hands brown?'
'Hindu hands. Only people really striving after the indefinite today. You look worried.' [*sic*]  (TMM, 1957: 39).

Talking about Ganesh's doubts for his life, Mr Stewart leads a new way to Ganesh that changes his life as well. Mr Stewart suggests alternative exists to Ganesh from his psychological emptiness and confusion. In fact, it can be inferred that Mr Stewart plays the role of the British rationalism unlike the Eastern sentimentality. Rather than spending time on ifs and buts in life, Ganesh is advised to define himself and create an identity. Moreover, Mr Stewart is metaphorically like the British existence in colonial society.  Once they have been in the lands of the colonised, they have influenced and have changed the minds of the societies that they colonise. Like those colonisers in the past, Mr Stewart withdraws from the life of Trinidad and Ganesh, and he has never seen again physically. He is said to leave and "returned to England" (TMM, 1957: 42) but his effects last for a long time.

Don't think you are wasting your time meditating,' he said. 'I know the things that are worrying you, and I think one day you may find the answer. One day you may even bring it all out in a book. If I weren't so terribly afraid of getting involved I might have written a book myself. But you must find your own spiritual rhythm before you start doing anything. You must stop being worried about life (TMM, 1957: 40).

Following the advice of symbolic imperial power, Ganesh chooses two different things for a living: being a masseur and a writer. His choice even represents his ambivalence and his in-between situation. He chooses a job, being masseur, as an

indicator of the Hindu culture, in other words a representation of East, while his second choice is being a writer as the symbol of the Western culture.  For the latter, he tries to speak good English and reads books. Ganesh is preoccupied with writing and what writing means to him. It is an important issue, because through writing, he plans to reach some sort of personal fulfilment. In fact, writing is "the first gesture of the novel […]in playing with the idea of 'literacy,' and the conflations and subterfuges that characterize the multilingual aspect of Trinidadian cultural polygenesis" (Mustafa, 1995: 46). Moreover, writing for Ganesh is "the desire to emerge as 'authentic' through mimicry – through a process of writing and repetition – is the final irony of partial representation" (Bhabha, 1984: 129). Ganesh, by deciding to write in order to create his identity, is just mimicking the coloniser, and this is the beginning of his mimicry stage. As stated by Bhabha, "What emerges between mimesis and mimicry is a writing, a mode of representation, that marginalizes the monumentality of history, quite simply mocks its power to be a model, that power which supposedly makes it imitable" (1984: 128)**.** Hence, for Ganesh, writing is the key element in a colonised society to fulfil the identity gaining process since it is the imitable side of coloniser. He turns into a mimic character who can only imitate the coloniser, and he begins to fail in his other job, being a masseur as a symbolic failure of the loss of authenticity of the mimicking colonised man.

He had failed as a masseur. Leela couldn't have children. These disappointments, which might have permanently broken another man, turned Ganesh seriously, dedicatedly, to books. He had always intended to read and write, of course, but one wonders whether he would have done so with the same assiduity if he had been a successful masseur or the father of a large family (TMM, 1957: 75).

After understanding that it seems impossible to succeed in being Pundit, a masseur, he attempts to concentrate fully on his book. Writing becomes the only means Ganesh is striving for in his life. Thus, in order to develop his English and writing abilities, he begins to practice hard, in other words, he begins to mimic. However, this process is described with a great mockery by Naipaul. The reason behind this is the obligation of using English properly. Although this language is not their own language, they feel it is a must to speak perfect English.

Like many Trinidadians, Ganesh could write correct English but it embarrassed him to talk anything but dialect except on very formal occasions. So while, with the

encouragement of Street and Smith, he perfected his prose to a Victorian weightiness he continued to talk Trinidadian, much against his will. One day he said, 'Leela, is high time we realize that we living in a British country and I think we shouldn't be shame to talk the people language good' [*sic*] (<u>TMM</u>, 1957: 76).

The sentence 'we living in a British country' indicates the British Empire's hegemony on the colonial lands. They are living on their own lands and have their own languages, but they feel the necessity to speak English correctly since the country belongs to the British Empire. This implies the duality that colonised people have to experience. Naipaul not only criticises this situation but also mocks with the practices on correct English to criticise this condition.

'Good. Let me see now. Ah, yes. Leela, have you lighted the fire? No, just gimme a chance. Is "lighted" or "lit", girl?'
'Look, ease me up, man. The smoke going in my eye.'
'You ain't paying attention, girl. You mean the smoke is going in your eye.'
Leela coughed in the smoke. 'Look, man. I have a lot more to do than sit scratching, you hear. Go talk to Beharry.'
Beharry was enthusiastic. 'Man, is a master idea, man! Is one of the troubles with Fuente Grove that it have nobody to talk good to. When we starting?'
'Now.'
Beharry nibbled and smiled nervously. 'Nah, man, you got to give me time to think.'
Ganesh insisted.
'All right then,' Beharry said resignedly. 'Let we go.'
'It is hot today.'
'I see what you mean. It is very hot today.'
'Look, Beharry. This go do, but it won't pay, you hear. You got to give a man some help, man. All right now, we going off again. You ready? The sky is very blue and I cannot see any clouds in it. Eh, why you laughing now?'
'Ganesh, you know you look damn funny.'
'Well, you look damn funny yourself, come to that [*sic*] (<u>TMM</u>, 1957: 77).

The criticism of practicing English is followed by the criticism of education system and educated men through the example Governor. He accuses those men for being uneducated; "If they was really educated they wouldn't want to leave England where they printing books night and day and come to a place like Trinidad'" [*sic*] (<u>TMM</u>, 1957: 80) and he associates being educated with the residency in England. This is the exact result of the colonised societies' inferiority and the desire to live in the colonising society. Such inferiority shows itself in the critical discussion on policies of the countries. Through the political comments of Ganesh, Naipaul criticises both the value of Trinidad in the world and the policies of powerful countries that subjugate the

weaker. His stance indicates his ambivalent discourse in which he degrades his own country while criticising the imperial forces.

> But you forgetting that we is just a tiny little dot on some maps. If you ask me, I think Hitler ain't even know it have a place called Trinidad and that it have people like you and me and Suruj Mooma living on it.'
> Nah,' Ganesh insisted. 'It have oil here and the Germans thirsty for oil. If you don't look out, Hitler come here first' [*sic*] (<u>TMM</u>, 1957: 112 – 3).

Naipaul repeats a similar stance in <u>The Middle Passage</u>: "Trinidad was too unimportant and we could never be convinced of the value of reading the history of a place which was, as everyone said, only a dot on the map of the world" (1962: 42). This expression can be so degrading. On the contrary, it should be seen as the beginnings of Naipaul's historical quest, a search for self and identity that can only be developed by the historical consciousness and "[it] gave a new direction to his reading" (<u>TMM</u>, 1957: 113). Failures and anger that affect his psychology lead him to focus on his own roots, Hinduism. He begins to focus on Hindu psychology and philosophy and he rejoins the Hindu society. This is the turning point of Ganesh and his identity process.

> he became a great Indologist and bought all the books on Hindu philosophy he could get in San Fernando. He read them, marked them, and on Sunday afternoons made notes. At the same time he developed a taste for practical psychology and read many books on The Art of Getting On. But India was his great love. It became his habit, on examining a new book, to look first at the index to see whether there were any references to India or Hinduism (<u>TMM</u>, 1957: 113).

His new focus of readings present a new perspective to Ganesh and it increases his understanding of his own culture and his past. Through the books on the Hindu philosophy, he creates a basis for his future and he combines his Hindu knowledge with that of his college studies: "the Eastern and the Western, the spoken and the written word – in a united cognition" (Cudjoe, 1988: 40). Ganesh promotes from a failed writer to a masseur who can cure souls by following the Hindu origins.

Ganesh combines the knowledge of spiritualism in the old doctrines of Hinduism and transmits them to the people through the way that he has learned at Western education system with his title "the only true mystic in the island" (<u>TMM</u>, 1957: 139). This reaches its climax when Ganesh cures a boy, Hector, who believes that

a cloud follows him. With the Hindu words that sound magical and the scientific knowledge of the West, Ganesh both makes the child believe in him and believe he is cured.

He came back radiant later in the afternoon and immediately began clearing out the bedroom. [...] He placed the bed in the drawing-room, the study; and took the table from the study into the bedroom. He turned the table over on its top and arranged a three-sided screen round the legs. He made Leela hang a heavy curtain over the window, and he went over the wooden walls systematically, blocking up every chink and cranny that let in light. He rearranged the pictures and quotations, giving the goddess Lakshmi pride of place just above the screened and upturned table. Below the goddess he placed a candle-bracket. [...] All that night camphor and incense burned in the bedroom [...] Ganesh seated his clients before the screened table, then he himself sat down out of view behind the screen. Ganesh began to chant in Hindi. [...] The boy screamed in the darkness. The candle burned steadily. 'I believe in him, I believe in him.' [...] The mother see one devil, the father forty little devil, the boy see one cloud, and you see one cloud. Girl, whatever Suruj Mooma say about education, it have it uses sometimes [*sic*] (TMM, 1957: 132 -136).

After this event, a guest invasion is seen in Ganesh's house. Many people with spiritual problems visit Ganesh. Through this way, not only Ganesh but also the whole town earns a great deal of money. This is so satirical since the religious spiritualism of Hinduism turns into a capitalist business. His spiritual treatment turns into materialist prosperous.

Ganesh prospered. He pulled down his old house, carried on business in the restaurant, and put up a mansion. ... built a temple for Ganesh in proper Hindu style. To make up for the cost of all this building Ganesh was forced to charge an entrance fee to the temple. A professional sign-writer was summoned from San Fernando to rewrite the GANESH, Mystic sign. At the top he wrote, in Hindi, *Peace to you all; and below, Spiritual solace and comfort may be had here at any time on every day except Saturday and Sunday. It is regretted, however, that requests for monetary assistance cannot be entertained.* In English (TMM, 1957: 154-5).

This prosperity is strategically criticised by Naipaul. With the example of Ganesh, he understands that mimicking the superior culture with the act of writing brings nothing but failures to the colonised people. However, by stressing a return to the authenticity in configuration of an identity, he illustrates his ambivalent mind that is fluctuating between his Eastern and Western side, especially with his critical nuance to transfer it into a capitalist practice.

The satiric point is intensified when the ironic changes overcome Ganesh through the end of his story. The colonisation and the influences of the imperial Britain are interwoven with the identity process of Ganesh whose identical stance also fluctuating. Naipaul both criticises Ganesh's condition overcame by the materiality of the Western world and also reflects the indispensable outcomes of British imperialism that makes the societies alienated in their own lands which results with the mockery. The dinner scene at the Governor's house is a good example to this situation:

[...] dinner at Government House [...] the invitation as an imperialist trick all the members turned up. [...] 'I have to go. But none of this nonsense about knife and fork for me, you hear. Going to eat with my fingers, as always, and I don't care what the Governor or anybody else say.'
But the morning before the dinner he consulted Swami. [...]
And he outlined the technique.
Ganesh said, 'Nah, nah. Fish knife, soup spoon, fruit spoon, tea spoon – who sit down and make up all that? [...]
Ganesh came in dhoti and koortah and turban; the member for one of the Port of Spain wards wore a khaki suit and a sun helmet; a third came in jodhpurs; a fourth, adhering for the moment to his pre-election principles, came in short trousers and an open shirt; the blackest M.L.C. wore a three-piece blue suit, yellow woollen gloves, and a monocle. Everybody else, among the men, looked like penguins, sometimes even down to the black faces. [...] the meal was torture to Ganesh. He felt alien and uncomfortable. He grew sulkier and sulkier and refused all the courses. He felt as if he were a boy again, going to the Queen's Royal College for the first time. He was in a temper when he returned late that night to Fuente Grove. 'Just wanted to make a fool of me,' he muttered, 'fool of me." [*sic*] (TMM, 1957: 206-9).

Ganesh feels an obligation to attend the invitation although he knows that it is 'an imperialist trick'. At first, he is opposed to using knife and fork which he is not accustomed to. Yet, then, he learns how to use them. He could not say no to the imperial forces like all other people of colonised lands. The colonised people turn into puppets of the colonisers. In close relation with the puppet example, the description of clothes at the dinner is full of mockery especially in such expressions as 'looked like penguins'. Naipaul, here, mocks the clothes of the members. Yet, it is necessary to keep in mind that Naipaul, through Ganesh, reflects his own ambivalence on the manners. He criticises Ganesh for trying to adopt Western manners while mocking with the tuxedoes of Westerners by resembling them to penguins. Ganesh cannot come to decision whether he should be loyal to his own manners as the characteristics of his culture or not, like Naipaul who cannot come to a decision which group he really wants to mock due to his own in-between role.

Ganesh turns into an image symbolizing the ambivalent Trinidadian Indian with his inability to stay in an authentic mystic character and his desire to be a politician despite his inadequacy in politics. This case becomes more apparent when he meets the colonisers. Yet his inability to be either an Easterner or Westerner condemns him to be ambivalent but through the closure of the novel, Ganesh totally abandons his mystic practices and becomes a politician:

He still dispelled one or two spirits; but he had already given up his practice when he sold the house in Fuente Grove to a jeweller from Bombay and bought a new one in the fashionable Port of Spain district of St. Clair. By that time he had stopped wearing dhoti and turban altogether (TMM, 1957: 211).

Ganesh is elected to parliament, and then he decides to move the coloniser's land. His determination in being a mimicked Western figure is followed with his outfit. It is the symbolic rejection of his Indian spirituality. After promoting to M.B.E, he leaves his country for London where the process of his mimicry gets completed. He becomes a new born man with a new name and an identity rather than an ambivalent man using both. He rearranges the letters of his Indian name to his acquired British identity; G. Ramsay Muir:

It was arranged that I should be host for a day to G. R. Muir, Esq., M. B. E. The day of the visit came and I was at the railway station to meet the 12.57 from London. As the passengers got off I looked among them for someone with an ignescent face. It was easy to spot him, impeccably dressed, coming out of a first class carriage. I gave a shout of joy. "Pundit Ganesh!" I cried, running towards him. "Pundit Ganesh Ramsumair!" "G. Ramsay Muir," he said coldly (TMM, 1957: 220).

This transformation of identity represents the process of the colonised man from Easterner to Westerner and still alienated in both situations because they are neither Easterner nor Westerner. The Mystic Masseur functions as a whole to discuss being in-between means nothing but confusion. As can be traced with the example of Ganesh, neither the Indian nor the British identities are wholly suitable for the East Indians in Trinidad. This ambiguity leads the East Indians into ambivalence in their identity gaining process. Moreover, there is also the effect of Naipaulian discourse which is full of ambiguity and ambivalence as well as a reflection of both mockery and amused admiration. With the events, language and manners that are portrayed through Ganesh, though laughed at, Naipaul offers sympathetic interest and admiration because of the

success the colonised people have gained. Yet, at the same time, these portrayed characteristics of Ganesh imply the state of colonial people who are trying to survive just by giving up their own characteristics and manners like in the example of adopting new names. Naipaul's ambivalence, reflected on his fictional character, in fact, creates the basis of his unique discourse. The Mystic Masseur is both an example of his first phase in his writing career and an example of Naipaulian discourse full of witty comic reliefs and documented historical facts of the colonised societies. He follows a historical chronology in his work starting from his own society in Trinidad to the imperial country of England. He stresses the cultures of colonised and coloniser in comparison. The social and political concerns of this story that examines the colonial subject and his relationship with the world are followed with another personal quest story for meaning and identity in the new world of once colonised places. In the following part of this chapter, A House for Mr Biswas will be analysed as the other indicator of Naipaul's ambivalence in his first phase.

## 2.3. A House for Mr Biswas

With the abolishment of slavery in the British Empire, there was still a demand for the exotic goods like sugar and cocoa which required the cheap labour to plant and harvest. In order to cope with this demand, Indians in poverty "were shipped over Calcutta and Madras" (French, 2008: 5) to the West Indies which gave India a new mission as the main source of cheap labour. According to the documents presented by Patrick French (1966), among the many transported Indians, there was someone called Kopil who was a Brahmin[3]. It should be noted, here, being a Brahmin was an important status after the Mutiny of 1857. They were seen as clever but pernicious and better than any other groups in India especially with the classifying perception of the British Empire[4]. As a higher caste Indian, Kopil did not want to be included in the field labourers. He succeeded to be a Pundit and a wealthy man who adjusted his name to Capildeo Maharaj. It needs to be remembered that adjusting names, as an outcome of British imperialism, was seen as a meaningless act, because each immigrant had already

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[3] The principal categories of Indian caste system: Brahmins or Brahamans (priests, scholars), Ksatriya (warriors, rulers) Vaisya (traders) Sudras (labourers) and Untouchables (outcastes). See Keay, John. (2010). India A History: From the Earliest Civilisations to the Boom of the Twenty-First Century. Grove Press, New York. For detailed information see pages for Brahamans; 31-32, Ksatriya; 52, Vaisya; 52-53, Sudras; 53, 182.

[4] For further information; Bayly, Susan. (1999). "Caste, Society and Politics in India from the Eighteenth century to the Modern Age", The New Cambridge History of India, Cambridge, pp 25 – 64.

been renamed and recorded with the "anglicised and bizarre" names like "Capildeo which was Kapil Dev and Seepersad which was Shiv Parshad or Shiv Prasad" (French, 2008: 10 -11). Like Capildeo, there was another Brahmin from a poor family who paint signs for Capildeo's famous estate. This painter, Seepersad Naipaul, married Capildeo's daughter of Dropatie and thus began the story of V. S. Naipaul who was born into a world which was quite rough, poor, ethnically mixed and illiterate within the Trinidadian geography. The historical story of his father and grandfather briefly mentioned above composes the basis of Naipaul's novel <u>A House for Mr Biswas</u> (1961).

In <u>A House for Mr Biswas</u> (hereafter abbreviated as <u>AHMB</u>), Naipaul defines the beginnings of his career and describes his family exposed to colonialism, especially his father in detail. The novel, at first glance, may be interpreted as a biography of Naipaul's father and his struggles to provide his family a good life. Yet, it is also a personalized narrative indicating the way Naipaul followed in his pursuit to be a writer and explaining how he became outcast in his society like many other Indian immigrants in Trinidad. This novel, seen as a direct representation of colonialism and imperialism, bears the negative impacts of the British Empire as well as the complexity of Naipaul's writing style. Therefore, <u>AHMB</u> with its enriched and different characteristics is a quite suitable example for Naipaul's development as an ambivalent writer.

<u>A House for Mr Biswas</u> is Naipaul's first major novel, published after <u>The Mystic Masseur</u> (1957), <u>The Suffrage of Elvira</u> (1958), and <u>Miguel Street</u> (1959) that take their settings from Trinidad. Since <u>A House for Mr Biswas</u> covers forty six years of Mohun Biswas's life within the first decades of the twentieth century, it can be classified as a Bildungsroman. Yet, it depicts a colonised man who is in search of an identity as a result of colonialism that played a great role in the countries where imperialists ruled. Naipaul, as a product of post-imperialist society as well, projects the chaotic situation of man in a cross-cultural community and presents the problems of being colonised in a realist way. In conjunction with this, various cultural details especially the economic conditions of poor peasants in villages are documented with a vivid portrait of landscapes:

Day after day he visited the eastern sections of the city where the narrow houses pressed their scabbed and blistered facades together and hid the horrors that lay behind them: the constricted, undrained back-yards, coated with green slime in the perpetual shadow

of adjacent houses and the tall rubble-stone fences against which additional sheds had been built: yards choked with flimsy cooking sheds, crowded fowl-coop of wire netting, bleaching stones spread with sour washing: smell upon smell, but none overcoming the stench of cesspits and overloaded septic tanks: horror increased by the litters of children, most of them illegitimate, with  navels projecting inches out of their bellies, as though they had been delivered with haste and disgust […] (AHMB, 1961: 441).

Naipaul attempts to document cultural realities with a sense of realism. As can be understood from the passage above, the portrait of the poverty and the condition of the desperate people are given with a bitter and dark description of the society in a realist and detailed way like "mastered the craft of traditional narrative" (Brown, 1983: 223), therefore; it can be said that A House for Mr Biswas is like a Bildungsroman with its span of approximately forty six years in Mohun Biswas's life. Yet, within this time, the novel depicts a character who is in search of an identity because of the colonialism that introduces alienation, disorder and in-betweenness to the colonised nations. Naipaul, as a product of post-imperialist society, projects the complex condition of individuals in a multicultural society of Trinidad and the problems of being colonised in a realist way.

Like the influence of picaresque novel in his earlier novels, especially in The Mystic Masseur, Naipaul seems to be influenced by Charles Dickens, with his style and depth of details. It can be said that his sense of realism "is closer to Dickens" (Brown, 1983: 227). Moreover, "the only model mentioned which seems appropriate to Biswas's society is Dickens, the Dickens of grotesques and the Dickens of those who struggle to survive and to find a place in their world while needing emotional satisfaction" (King, 2003: 44). The model of Dickensian world resembles that of Biswas' family who are struggling to create a space in the society to survive and who has grotesque family members like those in Dickens novels.

They also revealed one region after another of misery and injustice and left him feeling more helpless and more isolated than ever. Then it was that he discovered the solace of Dickens. Without difficulty he transferred characters and settings to people and places he knew. In the grotesques of Dickens everything he feared and suffered from was ridiculed and diminished, so that his own anger, his own contempt became unnecessary, and he was given strength to bear with the most difficult part of his day: dressing in the morning, that daily affirmation of faith in oneself, which at times was for him almost like an act of sacrifice. He shared his discovery with Anand; and though he abstracted some of the pleasure of Dickens by making Anand write out and learn the meanings of

difficult words, he did this not out of his strictness or as part of Anand's training (<u>AHMB</u>, 1961: 374).

Like Dickens, Naipaul portraits his protagonist with an ironic and realistic way, especially the protagonists who are in a struggle of self-improvement and a search for an identity which is related with the sense of belonging. Yet, it is necessary to remind that the way Naipaul treats identity crisis of the protagonist, who is a fictionalised figure of his father, is quite subjective. Both Naipaul's father and Mr Biswas were born in a village, lived together with rich relatives, worked as a sign painter, married into a conservative Hindu family, held a series of jobs, and wandered from house to house. Like Mohun Biswas, Seepersad Naipaul worked at a newspaper after moving to Port of Spain. The events in the life of Mr Biswas's son Anand reflect those of Naipaul as well. In the foreword the 1983 edition, Naipaul states: "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" (<u>AHMB</u>: 1961:22).

As stated before, this book is based on his own father's story and his childhood. As well as being a historical record of his family, this is also a record of an immigrant in Trinidad, thus <u>A House for Mr Biswas</u> is at the same time an objective record of the colonised history of Trinidadians and the social changes of the period. Landeg White puts forward that

by the end of the novel history has passed before our eyes.... [Naipaul] chronicles the stages in the loss of India, the shift from country to town, from Hindi to English, from a preoccupation with Fate to a preoccupation with ambition, so that we move from the world of Raghu to the world of Anand, we are dealing not only with the life of a man but also with the history of a culture (1975: 88).

In fact, with its documentary qualities, <u>A House for Mr Biswas</u> pictures the troubled traumatic past and the endeavours to form an identity by analysing both the sense of alienation and the emptiness of belonging nowhere that are experienced by the characters. In the novel, this condition is given with the migrations of grandfathers, the fathers and the sons. The transportation of the Indians to Trinidad that traumatised the first generation is followed with the moves of the second generation from one city to another within a desperate search for a better life and an identity. Lastly, as the last chain of this transportation, there is the brain drain of the third generation to which Naipaul belongs. All these migrations are categorised under the displacement of the

colonised people which results in unhomely lives. As stated by Carol Boyce-Davies, this is the characteristics of migratory writers like Naipaul:

Migration creates desire for home, which in turn produces the rewriting of home. Homesickness or homelessness, the rejection of home or longing for home becomes motivating factors in this rewriting. Home can only have meaning once on experience a level of displacement from it (Davies, 2002: 113).

As stated above, for the writers like Naipaul, displacement creates an instinct for writing about home either with the sense of rejection or longing. As put forward by Bhabha, "unhomely" colonised people cannot feel the "fixity [...] of identities [...] that is the condition of extra-territorial and cross-cultural initiations" (1994: 13). Therefore, the colonised people with no fixed identity search for a home to define their identity that creates an on-going displacement in which "the borders between home and the world become confused; and uncannily, the private and the public become part of each other" (Bhabha, 1994: 13). That is the exact situation in the novel; Mr Biswas who has no fixed identity because of the displacement and relatively no home for himself. Hence, he devotes his life to construct a home to fix his identity, and home turns into a crucial motivating theme of the novel. The house is the central image of Mr Biswas' life as the prototype of all immigrant people in Trinidad.

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 house at Shorthills, in the clumsy concrete house in Port of Spain. And now at the end he found himself in his own house, on his own half-lot of land, his own portion of the earth (<u>AHMB</u>, 1961: 8).

Delineated within the metaphor of identity, the house stands for a search for liberation from dependence, a belonging and a solution to the spiritual emptiness in which colonised people are drowned. On the one hand, the novel illustrates a picture of a colonised man through Mr Biswas while he attempts to formulate his own identity in a stranger environment and to come up with an authentic selfhood. On the other hand, the novel presents a general picture of social and ethnic history of the marginalized East Indian community in Trinidad. The novel attempts to keep balance between Mr Biswas' private and the colonising process of the public world confused. This confusion of the borders is reflected in the narration of novel that has an ambivalent tone.

Mr Biswas was forty-six, and had four children. [...] The two older children, on whom Mr Biswas might have depended, were both abroad on scholarships. [...] 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 in his own house, the audacity of it: to walk in through his own front gate, to bar entry to 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 [...] (AHMB, 1961: 7 – 8).

From the outset of the story, the result of Mr Biswas' struggle is given without stressing whether it is a nice ending or not. In fact, this is related with the mimicry that "represents an ironic compromise" (Bhabha, 1984: 126). Without giving a judgemental discourse, Naipaul tells the story of a displaced man by exemplifying the historical development of immigrants in Trinidad, of Hindu culture abroad, of identity process and of the effects of imperialism. Due to the influences of colonial domination on the colonised people, there is an indispensable conflict between a search for an identity and the changing world. As stated by Bhabha,

Within that conflictual economy of colonial discourse which Edward Said describes as the tension between the synchronic panoptical visions of domination – the demand for identity, stasis – and the counter-pressure of the diachrony of history – change, difference – mimicry represents an ironic compromise (Bhabha, 1984: 126).

'The demand for identity' and 'diachrony of historical changes' creates an 'ironic compromise' that is constructed around ambivalence. Thereby, in the novel, the historical change of a nation has been traced with a single man with its negative and positive sides without being judgmental. Mr Biswas is portrayed as an alienated individual who is in a constant search to spot his position and status in the colonised world of Trinidad. Although Naipaul refrains from a judgemental discourse for the identity process of Mr Biswas, he uses an ironic tone emerged from "the ambivalence of mimicry […] which fixes the colonial subject as a 'partial' presence" (Bhabha, 1984: 126).

In fact, Naipaul uses such an ambivalence of mimicry at the first section of the novel while he is describing the birth and early childhood of Mr Biswas. He creates an ironic tone while he is defining Mr Biswas' partial presence with his description as a

baby "six-fingered, and born in the wrong way" (AHMB, 1961: 15) in the midnight[5]. He stresses that Mr Biswas is condemned to be a partial and an odd figure. Such a description hints the mimicry of Naipaul through which he mocks with the traditional Hindu customs, traditions, rituals, and philosophy because they are not similar to those rituals of the superior culture. For instance, Mr Biswas' grandmother "brought back leaves of cactus, cut them into strips and hung a strip over every door, every window, every aperture through which an evil spirit might enter the hut" (AHMB, 1961: 15-6).

Mr Biswas is declared as an odd figure in his own family and in his Indian society. When he was a child, he was an outcast because of his unlucky sneezes[6]: "[...] he was an unlucky child and that his sneeze was particularly unlucky. Mr Biswas caught cold easily and in the rainy season threatened his family with destitution. If, before Raghu left for the sugar-estate, Mr Biswas sneezed, Raghu remained at home" (AHMB, 1961). Whenever he sneezes, it means a bad omen, and therefore on those days his father stays at home instead of work. In fact, until the last days of his death, Biswas remains an odd character and an alienated figure.

Intermingled with comic elements, Naipaul humiliates the cultural rituals of people living in the colonial society of Trinidad. This satirical tone of Naipaul which is mixed with comic elements is also seen in his father's funeral. There is a mixed race Chinese photographer at the funeral of his father who drowned since Biswas disobeyed the curse. As a representative of multicultural society, the Chinese photographer uses English as a communication tool:

'Leave them," the photographer said in English" [...] "Wait!" Tara cried, running out from the hut with a fresh garland of marigolds. She hung it around Raghu's neck and said to the photographer in English, "All right. Draw your photo now" [*sic*] (AHMB, 1961: 33-4).

The photographing scene enriched with the comic situations is important both with its stress on the language choice and its hint about the common language of a multicultural community. English is used as a common medium for communication, and it is exactly what education system of Macaulay imposed: "a mimic man raised 'through our

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[5] These midnight births and their magical and odd connotations have influenced other postcolonial writers such as Salman Rushdie. He uses the same image of midnight- born children with different physical and psychic characteristics in his novel Midnights' Children (1981).

[6] This also influences Salman Rushdie in his novel *Midnights Children* as an example of Magic Realism.

English School,'[…] to form a corps of translators and be employed" (Bhabha, 1984: 128). Moreover, this scene indicates the recognition of English language as a Symbolic order with the death of his father. As can be remembered, this is the Law of Father in the colonial discourse. The father's language, Hindi is set aside, and English becomes the language of formal stage.

From that scene and onwards, there is always a duality in language and choice of language is in close relation with the culture. The cultural differences are also reflected with language. The Hindu language spoken at the beginning of the text with the stories of Mr Biswas' grandparents is relatively lessened and the choice of language - English or Hindu – becomes the reflector of the cultural hierarchy throughout the book.

Hindi is seen as the language of the society Mr Biswas was born while the English is the language of the public places. Moreover, Hindi is used when there is an intimacy while English is used when people are discussing, insincere or serious. Mr Biswas used English sometimes as a rebellious act against Tulsi family at Hanuman House, especially when others speak Hindi. Yet, by the end of the novel, it is English ruling. With the effects of colonial doctrines that are wealth and power of colonial culture, familiar world of Mr Biswas begins to change.

In the store of Tulsi name had been replaced by the Scottish name of a Port of Spain firm, and this name had been spoken for so long that it now fully belonged and no one was aware of any incongruity. A large red advertisement for Bata shows hung below the statue of Hanuman and the store was bright and busy (AHMB, 1961: 530).

Besides, with the duplicity of the language, Naipaul delineates the chaotic nature of the connection of a man to his origins and his alienation from his roots. Mr Biswas in his new stage feels completely lost. Aware of his situation, Mr Biswas defines himself as "just somebody. Nobody at all" (AHMB, 1961: 279). Thus, he turns into an isolated individual who tries hard to attain a new social status to define himself but cannot succeed.

For the next thirty-five years he was to be a wanderer with no place he could call his own, with no family except that which he was to attempt to create out of the engulfing world of the Tulsis. For with his mother's parents dead, his father dead, his brothers on the estate at Felicity, Dehuti as a servant in Tara's house, and himself rapidly growing away from Bipti who, broken, became increasingly useless and impenetrable, it seemed to him that he was really quite alone (AHMB, 1961: 40).

Mr Biswas has no classified identity or position either in his family or in the society. He is always quite alone and humiliated. In order to fill the gap in his character, he adopts various roles such as being pundit and waiter. In each role he tries to adopt, he fails and he is left in void.  Finally, he starts to work as sign-painter where he meets Shama, a daughter of the Tulsis, whom he later marries. In fact, his job related with writing is quite important since his "desire to emerge as 'authentic' through mimicry-through a process of writing and repetition-is the final irony of partial representation" (Bhabha, 1984: 129). Here, the greatest irony of Mr Biswas is implied with the act of writing in his ultimate attempt to define his identity through mimicry. While he is searching for an independent identity, with his marriage, Mr Biswas bounds himself to a strictly dependent family of Tulsis who are the representative of the Hindu society.

The Tulsis in Hanuman house are conservative and rich family. In the novel, the house with families in it is the symbolic representative of the Indians and their culture. There is a direct link between the life style of this family and the Indian society as a whole.  At first glance, from outside it is "impregnable [...] among the tumbledown timber– and-corrugated-iron buildings in the High Street at Arwacas, Hanuman House stood like an alien white fortress" (AHMB, 1961: 80) and powerful, but, in fact, "disappointing, [...] awkward, empty" (AHMB, 1961: 82). In other words, like the Indian society, it is a whole, united, rigid place but dispersed inside with the effect of colonialism. In fact, the house as a simulacrum of Indian society consists of hierarchical order. Mrs Tulsi is at the top of this order and the arrangement was such that

the daughters and their children swept and washed and cooked and served in the store. The husbands, under Seth's, worked on the Tulsi land, looked after the Tulsi animals, and served in the store. In return they were given food, shelter and a little money; their children were looked after; and they were treated with respect by people outside because they were connected with the Tulsi family. Their names were forgotten; they became Tulsis. There were daughters who had, in the Tulsi marriage lottery, drawn husbands with money and position; these daughters followed the Hindu custom of living with their husband's families, and formed no part of the Tulsi organization (AHMB, 1961: 97).

Such an organization of Tulsi family in Hanuman House is exactly the opposite of what Mr Biswas idealizes for his house since it promotes dependency with the roles in the house, and it prevents individual personality. The house is "a symbol of

traditionalism, rigidity, cultural infallibility (to its inmates), ritual, duty, hierarchy, and communal life" (Warner-Lewis, 1977: 95). Therefore, when Mr Biswas comes to the house, he feels "trapped" (AHMB, 1961: 91). As he cannot get any money or dowry from the Tulsis, Mr Biswas is left with no choice but to move in Hanuman House which becomes his prison. He is expected to act like other sons-in-law who became Tulsis by forgetting their names but gaining a place in this hierarchical structure: "Though Hanuman House had at first seemed chaotic, it was not long before Mr Biswas had seen that in reality it was ordered, with degrees of precedence all the way down, with Chinta below Padma, Shama below Chinta, Savi below Shama, and himself far below Savi" (AHMB, 1961: 188). When Mr Biswas understands that men are only used as husbands and labourers, and that they do not have an existence in the family, he "rebels" (AHMB, 1961: 97) against the organization of the Tulsi family. As stated by Mustafa, "their subsequent despair only surfaces when a self-knowledge reveals itself after they find themselves still entrapped, or entrapped again. This layering of despair and entrapment has been read as an example of a postcolonial generation's existentialist crisis, and indeed it is" (1995: 115). He experiences another entrapment and existential crisis, when the Tulsi organization asks him to give up sign painting which is the first act of his writing career. He gets furious and unbound the fragile ties with the Tulsi family: "Give up sign painting? And my independence? No, boy. My motto is: paddle your own canoe" (AHMB, 1961: 107). It seems that Mr Biswas sees sign-painting as a part of his constructing identity. Moreover, as the third step of his desired mimicked identity, following the rejection of language and family ties, this time Mr Biswas rejects the sect of religion he is in. He joins the Aryans, a group of "the protestant Hindu missionaries who came from India and were preaching that caste was unimportant, that Hinduism should accept converts, that idols should be abolished, that women should be educated, preaching against all the doctrines the orthodox Tulsis" (AHMB, 1961: 115) This is the last straw, and Mr Biswas with his wife move to Chase where he dreams to begin his independent life for the first time.

However, Mr Biswas realizes that in Chase, he is not accepted, and for him "real life was to begin for them soon and elsewhere" (AHMB, 1961: 147), and "Chase was a pause, a preparation" (AHMB, 1961: 147). Naipaul, here, stresses the ambivalence of Mr Biswas in defining a house of his own and his hesitations of alienation among

displaced people. He feels himself as a stranger in Chase: "Mr Biswas found himself a stranger in his own yard. But was it his own? Mrs Tulsi and Sushila didn't appear to think so. The villagers didn't think so" (AHMB, 1961: 151). The main reason behind this alienation is that this house is not the desired home that Mr Biswas is looking for. This place, the house and the yard belong to Tulsis, and again he feels just as a visitor and a stranger. Therefore, he consoles himself by saying that that place is a pause for his new life and his home. Yet, for Shama, his wife, everything is quite different. Unlike Mr Biswas, she has no intention to leave Hanuman House and she generally lives in Hanuman house by deserting Mr Biswas. She sees The Chase as a pause like Mr Biswas, however that is a pause to continue her life in Hanuman house where she calls as home "she had always called Hanuman House home. And it was her home and Savi's and Anand's as it could never be his" (AHMB, 1961: 191). Although Hanuman House is the place that cannot be Mr Biswas's home, "his attitude towards Hanuman House changed" (AHMB, 1961: 188) at the Chase. As can be deduced from Mustafa, "postcolonial generation's existentialist crisis" that is exemplified by the rejection of all doctrines in Hanuman House "can be the result of misplaced and sometimes misled desire" and "colonial identity-formations still cannot wrest itself from an historical determinism" (1995: 115). It is defined as

the House was a world, more real than The Chase, and less exposed; everything beyond its gates was foreign and unimportant and could be ignored. He needed such a sanctuary. And in time the House became to him what Tara's had been when he was a boy. He could go to Hanuman House whenever he wished and become lost in the crowd, since he was treated with indifference rather than hostility. And he went there more often, held his tongue and tried to win favour. It was an effort, and even at times of great festivity, when everyone worked with energy and joy, enthusiasm reacting upon enthusiasm, in himself he remained aloof (AHMB, 1961: 181).

Indifference turns to acceptance, and he is pleased with the current situation in Hanuman House. Mr Biswas believes that living in Chase might give him the chance to discover his own identity, but what he experiences is isolation since he cannot attain his authentic selfhood. He also discovers that he gains favour when he holds his tongue and he acts like the mass in Hanuman House. With the help of Tulsi family, he is "determined to […] build his house" (AHMB, 1961: 210) in his next stop Green Vale that turns into a complete failure. Mr Biswas, again, turns to Hanuman House that sees as a shelter. Thus:

He decided to cycle to Hanuman House. Every man and woman he saw, even at a distance, gave him a twist of panic. But he had already grown used to that; it had become part of the pain of living. Then, as he cycled, he discovered a new depth to this pain. Every object he had not seen for twenty-four hours was part of his whole and happy past. Everything he now saw became sullied by his fear, every field, every house, every tree, every turn in the road, every bump and subsidence. So that, by merely looking at the world, he was progressively destroying his present and his past (AHMB, 1961: 269 -270).

On his way to his shelter, Hanuman House, Mr Biswas feels the extreme panic at the level of madness. Psychologically, he is in despair, and once more, there is a collision of his present day and his past. Striking the bottom in Green Vale with a traumatic condition becomes the turning point for both Mr Biswas and the novel. With such a failure, he completely leaves his past and his memories behind, and he attempts to face the realities of the colonial condition of his society rather than living in the illusion of a lost homeland:

Despite the solidity of their establishment the Tulsis had never considered themselves settled in Arwacas or even Trinidad. It was no more than a stage in the journey that had begun when Pundit Tulsi left India. Only the death of Pundit Tulsi had prevented them from going back" (AHMB, 1961: 390).

Thus begins the second part of the novel that focuses on Port of Spain, a place that is expected to create new opportunities for Mr Biswas: "he was going out into the world to test its power to frighten. The past was counterfeit, a series of cheating accidents. Real life, and its especial sweetness awaited him; he was still beginning" (AHMB, 1961: 305). He becomes a new born man with excitements and freedom. He starts as a reporter for *Trinidad Sentinel*, to his life accompanied by his past: "The past could not be ignored; it was never counterfeit; he carried it within himself. If there was a place for him, it was one that had been hollowed out by time, by everything he had lived through, however imperfect, makeshift and cheating" (AHMB, 1961: 316).

Nothing changes with the world he was born into and the new city life and "the city was no more than a repetition of" (AHMB, 1961: 378) the world in the past. It reflects contaminated traditional customs under the influence of British imperialism while the new city life illustrates these influences more. This is in fact directly related with the mimicry of the colonised people since it "repeats rather than re-present" (Bhabha, 1984: 128). Hence, both the city he was born into and the new city life repeats

the superior culture and this makes them a repetition. Moreover, this new city is a Creole alien world, and he finds himself a stranger among the people from different races and cultures. As a marginalised figure of the past, Mr Biswas finds himself as one of the imitated reflection of the empire among a multicultural society. This situation is described as follows

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. 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 (AHMB, 1961: 311).

The present condition of his environment is much more complex than that of the past, and again he fails to integrate with the society again. Moreover, in the city as a microcosm of a colonised and multicultural society, he experiences the differences of races, and this time, he is marginalized because of ethnic identity, being an East Indian. Besides, with the migrations to the city, social rank among the races comes up though all imitate the British Empire.

The solitude and silence of Shorthills 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, 1961: 400).

In the depiction of Shorthills above, the French creoles are depicted as the bourgeois civilization while the new immigrants are seen as violating group. In fact, Shorthills is a good panorama of the effects of the hybrid living space. It is a combination of cultures mixed within philistinism.

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, 1961: 391-392).

This description of mimicked images of Western life intermingled with the exotic side of the East reflects the colonial effects on cultures. The cricket field symbolises the British hobbies while the different trees and exotic fruits are the new desired products of capitalist tastes. The comparison of the coloniser's exciting nature is given through the examples of waterfalls and sweet spring versus hot open plain, the flat acres of sugarcane and the muddy rice lands. Such a dream allures the colonised even they are determined to be authentic as can be witnessed in the example of Tulsis. For instance, Shektar, the daughter in law of Mrs Tulsi, mimics the British:

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 [...]Dorothy, like all Christians, used her right hand for unclean purposes [...] (AHMB, 1961: 365).

As can be observed with this example, the Tulsis and their organization in the family begin to demolish like the Indian characteristics and traditions which are degenerated under the influence of the British Empire. It loses its authenticity. The "last representatives of Hindu culture" (AHMB, 1961: 540) feel the influences of colonisation and integrate with the Creole society of Shorthills. They begin to neglect their own life style and adopt the new one. Naipaul describes this situation with the words "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" (AHMB, 1962: 89). It is so striking that Naipaul begins to criticise the mimicry of colonised people unlike his stance at the beginning of the novel. He expresses his feeling on the loss of authenticity thus: "into

this alienness [we] daily ventured, and at length [we] were absorbed into it. 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" (AHMB, 1964: 35).

Relatively, Mr Biswas begins to be disturbed by the decline of the Hindu culture and rituals with the process of colonialism. While he questions the emptiness and disorientation of the colonial immigrant society he experienced, he is deeply affected with the death of his mother. He attempts to figure out his social position at his mother's funeral:

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. But time was short, and always there was the sight of Shama and the children, alien growths, alien affections, which fed on him and called him away from that part of him which yet remained purely himself, that part which had for long been submerged and was now to disappear (AHMB, 1961: 480 - 483).

Mr Biswas realizes the loss of a major link with his neglected and rejected past. He admits that something significant has disappeared "something which was a part of himself yet which lies beyond his present experience" (White, 1975: 102). This confrontation leads him to face with his own society which he has been escaping from as well as to question his own place in society. He feels the confusion at its peak. He realises the indispensable reality of his past with the death of his mother while at the same time he feels a great loss of his past. Moreover, this scene gives the direct depiction of Mr Biswas' ambivalent mind. As can be deduced from the passage above, his mind is always in an ambivalent state as a result of his mimicry. At the funeral, he compares the doctor to his Hindu epic characters. Such a comparison indeed is the comparison of West (the doctor) and the East (Hindu heroes) that he is not on either's side.

Naipaul's own views for the colonial process are reflected by Mr Biswas with ambivalent discourse. This situation is given with his regret for dismissing old traditions and cultural assimilation. In his article "East Indian", Naipaul asserts that:

To be Indian from Trinidad [...] is to be [...] a little fraudulent. But so all immigrants become...immigrants are people on their own. They cannot be judged by the standards of their older culture. Culture is like language ever developing. There is no right or wrong, no purity from which there is decline. Usage sanctions everything (Naipaul, 1972: 378).

It is obvious that Naipaul does not believe in the unique authentic culture because of the economic and psychological orientation of the people. Yet, he claims that there is no right and wrong. He feels the ambivalence with a rejection of polarity. However, it does not mean that there are not identity problems. Even the environment Mr Biswas lives in turns into a "tepid chaos of decaying culture and the void of a colonial society" (Ramchand, 1976: 192). Therefore, he claims the idea of "every man had to be for himself" (Naipaul, 1962: 78). For himself, Mr Biswas devotes his life to construct a house for himself. He struggles to define himself amidst the chaos of deforming culture of the Eastern and the mimicked life of colonial society. This summarizes his in-between situation in a colonised land. Mr Biswas emblematises the house for himself as a rebellious act to his search of an identity, because "the solution to the problem of the colonial person can be found only in concrete and sensuous activities" (Cudjoe, 1988: 61).

At the end of the novel, Mr Biswas succeeds in getting a loan and purchases a house in Port of Spain where "the sun came through the open window on the ground floor and struck the kitchen wall. […] The inside brick wall was warm. The Sun went through the home and laid dazzling strips on the exposed staircase" (AHMB, 1961: 572). Naipaul makes use of words like sun, warm and dazzling in his description of the house, and these words indicate Mr Biswas's contentment and sense of fulfilment. Moreover, the word home indicates that it is not just a shelter; in fact, it is both an imposition of order and an identity in the heterogeneous and fragmented society of Trinidad. With the possession of the house, Mr Biswas fulfils his dream. He achieves a sense of personal identity and space in the colonised world of Trinidad.

However, having a flawed house that is "irretrievably mortgaged" (<u>AHMB</u>, 1961: 8) and poorly constructed is a metaphoric indicator of having a flawed identity. For Mr Biswas, no matter how flawed the house is, there is a sense of fulfilment as indicated in the Prologue:

How terrible it would have been, at this time, to be without it; to have died among the Tulsis; amid of 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 (<u>AHMB</u>, 1961: 14).

Having a terrible and flawed house is better than having none. Within this context, a mimicked identity is better than having none since house is a symbol of permanent existence and an identity in the colonised world. It signifies Mr Biswas' presence in Trinidad and in the West Indies of colonial British Empire. Likewise, the novel represents Naipaul's own struggle to define himself in his early phase of writing as a novelist. Throughout the narrative of <u>A House for Mr Biswas</u>, it is apparent that he is in a quest for his own identity, so that he can perceive his own status and role in the world since he declares that "most imaginative writers discover themselves, and their word, through their work" (Naipaul, 2004: 173). Therefore, the ambivalent situation of Naipaul seems to start in very early phase of his writing career with the example of his own father's life story. The ambivalent manner of Mr Biswas illustrates the ambivalent manner of Naipaul who feels in-betweenness in the worlds of colonised and the coloniser. Yet, different from the situation of his father, for Mr Biswas, it seems that Naipaul still feels the ambivalence. His aim to reflect the cultural polarisations of the British Empire on the colonised land draws a zigzag way in his early examples. He starts his writing journey by mocking with the cultural characteristics of his country, and during his first phase he changes his concept from mockery to mimicry that is the result of ambivalent state of mind. Because of the influences of the empire, he feels the in-betweenness to locate himself to a side. Thereby, in his second phase of his writing career, he focuses more on the serious discourse in illustration of a colonised man while he is also questioning himself. Therefore, the following works that will be discussed in the next chapter are <u>Mr Stone and the Knights Companion</u> (1963) and <u>The Mimic Men</u> (1967) as the representative novels of his second phase of writing career.

# Chapter III

## 3.1. The Second Phase of Naipaul's Works: England, A Way Out?

With the outbreak of World War I and afterwards, the colonial nations, especially the Dominions, set their own policy for independence and liberation from the British Empire, and they were recognised at the 1923 Imperial Conference (McIntyre, 1977: 187). The Dominions, which consisted of Canada, Australia, New Zealand, the Union of South Africa, the Irish Free State and Newfoundland, declared that they were to be regarded as "autonomous Communities within the British Empire, equal in status, in no way subordinate one to another" within "The British Commonwealth of Nations" (Brown, 1998: 69). Dating back to the mid-20th century, the Commonwealth contributed to self-governance in its territories with the decolonisation of the British Empire, and its literature was produced with the shared history of the British presence. Thus, the recognition of the non-West by the West in the twentieth century "represented a new accessibility of what had once been disavowed as strange" (Boehmer, 2005:133). This new accessible identity of once colonised societies, in fact, can be thought to be "recoverable intact, unadulterated by the depredations of colonialism", because it is "embedded in its cultural origins" (Boehmer, 2005: 96) despite imperial suppression for a long time.

However, one could hardly witness the existence of an authentic identity in the colonised nations of Asia and Africa. It is essential to keep in mind the fact that their identity was to be developed and changed along with their culture in the form of reinterpreted and rewritten history, imposed language and religion. In fact, the values, attitudes and cultural practices which were inherited from the coloniser have over years been translated, adopted, appropriated, and hybridized in literary works whether those discourses bear colonial or anti-colonial sense. This means that the focus of the literary works has become dual: "retreat and disillusion on the side of empire" are juxtaposed with "resistance and reconstruction […] of those who spoke for the colonized"

(Boehmer, 2005: 97). However, the colonial writers today are still categorised as British and non-European regardless of their affiliation with Britain and Europe. Moreover, colonial writers, living in the mother country or in metropolitan culture, are barely accepted as participants of that culture. At all levels of their lives, education, and works, they are exposed to discrimination and marginalization in the imperial centre. Therefore, writers of the colonial origin find themselves obliged to overcome the issue of marginalization and look for ways to write from the periphery to the centre. Hence, Naipaul has written novels completely in English both in form and content to fully adopt his new country in the second phase of his novels. He devotes this period of his life completely to the mimic characters in his novels, Mr Stone and the Knights Companion and The Mimic Men.

Naipaul's first phase novels were written during the period of independence and post-independence period of the colonised lands. In the novels of both phases, Naipaul focuses on the issue of identity and deals with his characters' struggle for recognition and individuality as free men. In fact, these novels overlap the historical process of Trinidadian independence with the individual life of colonised people. Yet, there is always a scornful attitude towards formerly colonised societies in Naipaul's discourse. This mockery is followed by an obvious sympathy towards the British culture embedded in his non-fiction works.

Therefore, Naipaul is condemned as an assimilated figure, and "many assumed Naipaul was himself an imitation colonialist" (King, 2003: 2), but indeed, he reflects merely the duality of postcolonial identity. His alienation and his critical discourse with his "malicious tongue", though often seems hostile, bear the traces of a first generation colonial who tries to keep a distance from his roots and the freedom of self-expression (King, 2003: 2). In his early works, Naipaul stresses the strivings of colonised nations with insignificant and impetuous West Indian characters to find fulfilment, and this is depicted in The Mystic Masseur and A House for Mr Biswas. He comments on the dilemmas of colonial dispossession and the ambivalence of the colonised characters.

However, at the background of the novels, he recounts the struggles and experiences of the Indian immigrant community in colonial Trinidad before and after World War II. Since, in such a period, their history was in a process of transition

culturally, linguistically, socially and politically, Naipaul compiles a fictional record of this tradition. After WWII, "Britain recruited thousands of people from the West Indies and the Indian subcontinent to sustain the national health and transport systems and to work in the steel and textile factories" and relatedly "the children of these recruited immigrant workers began to enter the secondary school and university systems" (Innes, 2007: 4). So, as a West Indian, an educated man in the British school system and influenced by British values, Naipaul becomes hybrid. As a result, his narrative depicts a picaresque picture of a society enriched with tragicomic events and caricatured characters. He situates himself in an in-between position with the Western tradition, and he maintains an ironic distance to his society. This is empathised clearly in Dagmar's statement that

Naipaul's position is that of the "inquiline" moving between civilizations, bridging the colonial and postcolonial experience. Though it made him vulnerable to hostile […] there are clearly great advantages to this position. It helped Naipaul to develop a particular kind of mobile social intelligence that allowed him to see with the problems also the benefits of colonial rule and with the positive also the negative aspects of the "postcolonial condition." His in-between position sharpened his understanding of social and political power, namely his level-headed acceptance of its reality and his apprehensive concern with its implications (2003: xiv).

Accordingly, Naipaul becomes a culturally hybridised author between the cultures of coloniser and the colonised. Although this position makes him labelled as "white man's brown man" (Gorra, 1997: 72), in fact he uses this as an advantage to see both sides clearly. Such a position allows him to reflect the influences of the colonial rule with its positive and negative sides. He represents the colonial understanding and the stance of the colonised. His ancestral background supplies the memories of the colonised while his imperial education helps him to view the colonial mind and to grasp the Western ideology. Thus, he manages to deal with the issues of colonialism from the perspectives of the coloniser and the colonised.

However, while Naipaul develops a receptive attitude towards the Western tradition gained within the imperial system, the same imperial ideology marks him as inferior. No matter how much distance he puts between his colonised traditional background and colonial education, he can never achieve perfect Britishness. He fails to be perfect British individual despite all his efforts to put a distance between his colonised cultural inheritance and colonial norms. He is still regarded as different and as

a foreign Other. Therefore, Naipaul wants to leave behind his colonial and attempts to write in the authentic and typical British style for self-reconstruction in his adopted country. He starts his new style in Mr Stone and the Knights Companion which is written in the tradition of the English novel. As Patrick Parrinder explains,

in the work of [these] writers the implicit subject matter of the whole tradition of the English novel—the creation, maintenance, decay, and cross-fertilization of the national identity—is at last made explicit" to prove the Englishness of the writer as "a deeply desirable, ever elusive goal" (2006: 405).

Thereby, Naipaul's choice to write, though implicitly, about the whole English novel tradition in Mr Stone and the Knights Companion is related to his wish to be recognised and accepted as "a reformed, recognizable Other" (Bhabha, 1984: 127) which is colonial mimicry. However, his style which he mimics the English novelists, is to be viewed "as a subject of a difference that is almost the same, but not quite" (Bhabha, 1984: 127). He writes in accordance with the tradition of the English novelists and his discourse recalls again the ambivalence which is constructed through "the discourse of mimicry" (Bhabha, 1984: 127). Thus, his second phase includes two novels set in England (Mr Stone and the Knights Companion and The Mimic Men), a travelogue about India (An Area of Darkness), a short story collection (A Flag on the Island) and a historical book on early Trinidad (The Loss of El Dorado). In what follows in this chapter; the main focus will be on Naipaul's mimicry and ambivalence of style as illustrated through his novel Mr Stone and the Knights Companion and will further be evaluated in The Mimic Men.

## 3.2. Mr Stone and the Knights Companion

Mr Stone and The Knights Companion (1963) is first distinguished novel with its content since it does not refer to V. S. Naipaul's Trinidad experiences. Although this novel deals with the problem of belonging, rootlessness and relatedly the search for identity like his previous novels such as A House for Mr Biswas and The Mystic Masseur, it is clearly different from the other novels in terms of structure, setting and characterisation. The main and striking difference of this novel is its form and its choice of setting and character. The setting is England which Naipaul uses as his setting for the

first time. Likewise, the main character is an old Londoner. These radical changes in the setting and the character indicate what Patrick French briefly asserts in Naipaul's biography. He argues that Naipaul has written <u>Mr Stone and The Knights Companion</u> with a consciousness that it is a departure from his cultural background. He directly quotes from Naipaul on this issue:

I had used up my Trinidad material, my childhood material. Then I had gone and done without premeditation <u>The Middle Passage</u>, which was wonderful experience for me, going to South America and seeing these places, understanding, having a sense of those colonies (qtd. in French, 2008: 218- 20).

With this understanding and consciousness of the reality that he is from the colonised lands, Naipaul reflects his ambiguity, ambivalence, his inner conflicts and distress about his identity as a colonial individual defining to be recognised as an Englishman. Therefore, in this first part of the chapter, <u>Mr Stone and the Knights Companion</u> (hereafter abbreviated as <u>MSKC</u>) will be analysed as alternative perspective to his ambivalent identity.

In <u>MSKC</u>, Naipaul presents a critique of the colonial heritage and the difficulty of acquiring an identity. He, also, problematizes the adaptation of an English identity. This novel is set in England with no colonial references. In fact, it is the first example in Naipaul's second phase of writing. Both in this novel and in this phase, Naipaul's "manner is more serious and there is an increasing attraction to and resistance against traditional Indian passivity and fatalism" (King, 2003: 58). The main reason for his new discourse, which is more serious and satirical, can be best explained with his travels. In order to write travelogues, he visits the colonised lands including his ancestral land of India. He deals with cultural reflections on the Indian people in his <u>An Area of Darkness</u>. In this travelogue, Naipaul comments on India and criticizes its people sharply by mocking their way of living and their traditional behaviours. The sense of disillusion and frustration is emphasized through his sarcastic tone while the manners of the Indian people are degraded. However, it must be kept in mind that the book is seen as an objective representation of India since he objectively illustrates the general panorama of the India as well as his own situation.

Was it a mixture of England and India? Was it my colonial, Trinidad- American, English speaking prejudice which could not quite accept as real this imposition, without

apparent competition, of one culture on another? With one part of myself I felt the coming together of England and India as a violation; with the other I saw it as ridiculous, resulting in a comic mixture of costumes and the widespread use of an imperfectly understood language (AOD, 1964:190).

Because of his Indian heritage, he perceives the country from a very close point of view, while his foreignness helps him to keep a detached position for his objective observations. Thus, this travelogue is constructed over the balance between his colonised Indian origin and his coloniser's eyes that he gains after his British education. Hence, he describes himself as a visitor to India, an outsider who is incapable to integrate into the crowd and who is overwhelmed with the sense of separateness, isolation and rootlessness: "I was a tourist, free, with money. But a whole experience had just occurred; India had ended only twenty-four hours before. It was a journey that ought not to have been made; it had broken my life in two" (AOD, 1964: 265).

In fact, through travelling, he understands that his colonial past haunts him although his British education has made him behave and think like the British. No matter how ambivalent his stance is, he feels a great distance between his colonised past and his present. This gap makes him grasp his alienation from India at the end of his journey, and he asserts that: "In a year I had not learned acceptance. I had learned my separateness from India, and was content to be a colonial, without a past, without ancestors" (AOD, 1964: 252). He understands that he has no place in India. By understanding that there is no possible way to turn to his origins after his British education, he feels an outsider both in India as his ancestral country and in Britain as his adopted country. These "unsettled, unrooted" feelings (King, 2003: 58) make him question his life and his purpose in being a writer. Certainly, his works in the first phase of his career, also, focus on identity, home and the topics of individuality, but there is always a sense of hope and expectation in the idea of being in England as his now adopted mother country. Similarly, in the works of this phase, Naipaul carries obsessions and concerns that he has had in his earlier novels. The same issues occur in an enriched insight and explanation, but without any expectation. He tells "the story of a struggle for self-assertion, its excitements, rages, passion, problems, irritations, defeats and conclude, sometimes triumphantly, sometimes with frustration, with ambivalence towards the worth of the struggle" (King, 2003: 58) through his stories in a changing world. At the beginning, he gains fame and appreciation with his books in his early

career,, but the more he gets acquainted with England, the lonelier he gets. To fill his psychological emptiness in his life, he acts as a mimic man and as an Anglicised writer. As Rob Nixon has argued, Naipaul is

persuaded by his theory of mimicry that ex-colonies cannot sustain popularly rooted cultures of their own or generate inventive syntheses, he misreads a class-based dimension of the national condition for the state of the nation *en masse*. So he portrays the members of a spread of classes as manifesting a monolithic 'colonial' psychology that parrots metropolitan cultural values (1992: 138).

For Nixon, Naipaul thinks that once colonised societies cannot have solid cultures and identities. Although Nixon's comment about Naipaul and his misconception of the colonised societies is acceptable, it is wrong to make a generalising comment for Naipaul's style. Such a generalisation is mislabelling since Naipaul's discourse and style show an alteration within years. The only agreeable part of Nixon's point is that Naipaul manifests a monolithic colonial psychology that "parrots metropolitan cultural values" only during the second phase of his writing career. He clearly mimics the dominant culture especially after understanding that there is a huge gap between his roots and his recent stance as a mimic man. Such a distance leads him to mimic the recent and dominant culture. Hence, in order to fully adopt this new culture, he prefers to write through the coloniser's eye.

MSKC, therefore, is a novel in which Naipaul depicts his relationship with his adopted culture of country. In the novel, Naipaul mimics English manners, and he deals with the structure of the English nation, culture and style in order to objectify his "the one yet many of national life" (Bhabha, 1990 49). Having used the memories of his past and his Trinidad days, he feels the obligation to find new materials and alternative lives as his sources for his novels with a coloniser's taste. Hence, he wants to write stories that take place in England. Additionally, he creates English characters, because such a writing manner of "presentation allowed people to imagine the special community that was the nation" (Bhabha, 1990 49). Naipaul fantasies an English community to allow himself a new nation with a novel which is enriched by English setting and characters that he does not know in detail. Thus, he feels the anxiety of his inadequate knowledge about his "adopted country to make a success of the novel" (French, 2008: 219).

The character, "Mr Stone epitomizes the well-known aspects of English life, especially the dreariness, routine, security and resignation of the poorly paid, somewhat lower middle-class staff in an organization, whether business or government" (King, 2003: 60). He is an Englishman, a real one with a proper job. He works as Head Librarian at Excal Corporation, and he lives at the heart of England. More precisely, Mr Stone is a typical Eurocentric English man who has prejudices against aliens and the colonised people. For instance, he feels uneasy and disturbed when "the streets were full of young people in art-student dress and foreigners of every colour" (MSKC, 1963: 26). He is not comfortable with such situations, and he is reassured when he finds out that the party to which he is invited is being held at a private hotel with a "small typewritten 'Europeans Only' card below the bell" (MSKC, 1963: 26). As noted in the novel, he feels satisfied because even such a detail is "a refuge of respectability and calm" (MSKC, 1963: 26). Apparently, he is far away from the characters of his previous books. Within this phase of his life, Naipaul begins to act as a mimic character due to his ambivalent situation.

With his new discourse in the novel, the focus is on the story of Mr Richard Stone who is anxious and fearful for his upcoming retirement. He lives alone except the "heavy old Miss Millington" on whom he depends as his housemaid (MSKC, 1963: 5). The tediousness of his life results from his small world between his office and "a house he knew to be empty" (MSKC, 1963: 8). In his desperation to find an exit from his end-career crisis and loneliness, he marries Margaret Springer who is a widow "over fifty" (MSKC, 1963: 10). Indeed, her name is also quite symbolic, and it hints his wish to spring into a new life and rejuvenation. He meets her at his friend's house party and "thereafter she possessed him" (MSKC, 1963: 14) although she is very opposite to his own life style which is disciplined and routinized. In "the second week of March, Mr Stone and Mrs Springer were married" (MSKC, 1963: 27) hoping to renovate his life but marriage does not help:

Anxiety was replaced by a feeling of deflation, a certain fear and an extreme shyness, which became acute as the ritual bathroom hour approached on their first evening as a man and wife […] In the bathroom which before had held his own smell to him always a source of satisfaction, there was now a warm scented dampness. Then he saw her teeth. It had never occurred to him that they might be false. He felt cheated and annoyed. Regret come to him, a prick of the sharpest fear. Then he took out his own teeth and sadly climbed the steps to their bedroom. (MSKC, 1963: 28)

He could not get a result to his effort to fill his emptiness in his life with a new beginning with Mrs Springer. His previous anxiety and loneliness are replaced with deflation and shyness immediately in their first night. He feels discouragement and failure. To give an example, he associates Mrs Springer's false teeth with his false renovation hopes. With Mr Stone's failure, here, Naipaul hints the discouragements and failures of the colonised man in the colonial world. Like Mr Stone, they somehow restart a new life with great hopes, but they end their journey for a renovated life with despair. Moreover, after having difficulties in coping with his married life, Mr Stone feels so alone that he comes out with a brilliant plan in his career: "the idea of the Knights Companion" (MSKC, 1963: 57). Likewise, this idea can be best associated with the recent decision of Naipaul in writing standard English novel to cope with his sense of ambivalence. Like Mr Stone, Naipaul feels alone in England, and like Mr Stone's idea of companionship, Naipaul wants to familiarise his desired English identity through a novel. In the novel, to imply this situation, Mr Stone comes up with the idea of a companionship to feel place attachment to get rid of his loneliness. Moreover, the Knights Companion is designed to keep in touch with retired company employees to relieve their loneliness. With the success of this idea, Mr Stone is promoted, hence, he feels renovated and hopeful. However, like a foreshadowing to Naipaul's desire to be an English writer, Mr Stone faces the reality of life, and he is excluded from the project. In short, such a fantasy ends with an ultimate return to his desperate and lonely days again.

He observed. But participation was denied him. It was like his success from which at its height he had felt cut off, and which reminded him only his emptiness and the darkness to come. A new confirmation of his futility presently arrived. For reasons which in his own mind were confused – his restlessness, his fear of imprisonment at home, his hope that given more time he might do something that would be his own something that would truly release him – he had been making vague inquires about the possible deferment of his retirement, which was to take place that July (MSKC, 1963: 106-7).

Mr Stone's success is interrupted when he is withdrawn from the project. Such a decision makes him feel alone and depressed again. In fact, his success and failure are related with Naipaul's duality in his ambivalent situation. He is in a quandary at being a coloniser and colonised because of his ambivalent stance. Like him, Mr Stone's mind is confused, and he makes vague inquires about his retirement after he is cut off from the companion. Until his retirement, he works in his previous routine style; from work to

the house where there is no one to share his loneliness. His wife is not in the house because of the distance they feel for each other. Thus, he returns from work to an empty house. There is an illustrated scene of emptiness and loneliness through the example of Mr Stone. Besides, it indicates the loneliness and emptiness of Naipaul himself. It can be deduced that such scenes make this novel more complicated and philosophically richer than previous novels. Moreover, this richness is the indicator of Naipaul's personal development in which he is more serious and confused for his stance in the colonising empire.

On the other hand, another different characteristic of the novel is its form. The texture is denser and richer although it is a shorter novel. The mood is more serious, and the tone is sombre. These are quite relevant characteristics of the age and complexity of the character and his society. Moreover, it is apparent that Naipaul aims at a more nuanced observation of personality, desire, and psychology when compared to his earlier works. The comic relief and humour of the previous works are deepened, and they become quieter. Literary allusions are foregrounded and employed to give the conflict within the character as well as the conflict in his stance. There are obvious literary references that make subtexts as important as the main text, and it can be seen in the title so obviously. The story is enriched in depth, but is shortened in page, and these make it quite different from A House for Mr Biswas. Naipaul leaves his comic voice behind and writes this novel with a serious mind as a writer in abroad. Moreover, for Naipaul, MSKC is written as a reaction to both his first period and A House for Mr Biswas:

After Mr Biswas I felt the need to react against this luxuriance and expansiveness, so instead I set out in *Mr Stone and the Knights Companion* to write an impressionist novel pared to the bone. You can't skip a paragraph of the book, I think, and find that you haven't missed something important…. The book could easily be twice the length, but I determined to put nothing inessential, however alluring; no more dialogue than was absolutely necessary, no picturesque description, nothing (1964: 11).

Unlike the previous novels, Naipaul determines to include nothing inessential in his new novelistic style with his decision to get rid of the irrelevant length of the novel. In fact, it is obvious that these two novels are quite dissimilar in terms of their structure, settings and characterizations. Moreover, MSKC may be said to be written with

contradictory qualities when compared to <u>A House for Mr Biswas</u>, regardless of the fact that these novels target the same topic. First of all, both novels are constructed on single persons, Mr Stone and Mr Biswas, but three generations of Biswas family can be traced in <u>A House for Mr Biswas</u> while <u>MSKC</u> focuses on the last two years of Mr Stone before his retirement. The reduction in time is compensated the decrease in the number of characters. From the crowded families and towns, the location shifts to the quiet suburban London house of Mr Stone. This is the most striking shift in Naipaul's books, because it creates an obvious contrast between the chaotic Trinidad and the ordered London suburb. Such a contrast is, in fact, Naipaul's enigmatic stance in which he is trapped between the sense of in-betweeness and ambivalence. However, the problems are common; both characters feel alienated and rootless. Besides, in order to illustrate his estrangement and dislocation, Naipaul portrays an older man defined with the sense of being and despair.

As an older man at the age of sixty two, Mr Stone is preoccupied with the fear of death and aimlessness. He is a depressed figure as a character who is approaching retirement and afraid of death and despair. There is always a sense of decay, and the general atmosphere is gloomy. Therefore, Mr Stone experiences death and decay around as an indicator of approaching old ages: "The slow decay of his own house, the time created shabbiness of its interiors the hard polish of grime on the lower areas of the wall paper" (<u>MSKC</u>, 1963: 18), and even this makes him feel desperate and decayed. The novel does not only consist of an old man's fears and concerns but also of old values. The first sentences that set Mr Stone apart are given after an opening which is dedicated to the isolation of Mr Stone and his futile world. After the introduction of an ordinary old man who has the fear of loneliness, Naipaul defines this old character and his dull life by referring to the death, especially the death of his mother.

[…] though it was an occasion of grief – the sharpest he had known – he liked to think that it was forty five years since his mother had died. His life, since his recovery from that disturbance he was as a period of protracted calm which by reference to what had gone before he had never ceased to savour in his special way. Life was something to be moved through. Experiences were not to be enjoyed at the actual moment; pleasure in them came only when they had been as it were docketed and put away in the file of the past, when they had become part of his ''life'' his ''experience'' his career. It was only the that they acquired colour, just as colour came truly to Nature only in a coloured snapshot or a painting, which annihilated colourless, distorting space. He was in the habit in odd moments of solitude of writing out neatly tabulated accounts of his career such as might have been submitted to a prospective employer; and it always was a

marvel to him that the years had gone on, had rolled by so smoothly, that in spite of setbacks and alarms his life had arranged itself with a neatness and order of which the boy of seventeen had never dreamed (MSKC, 1963: 15-6).

As can be seen from the quotation above, it is significant to use the expression of 'to file experience'. It distances oneself from life by using quotation marks. In other words, the words 'file, life and experience' in quotation marks indicate a distance from his own emotional side and estrangement. The sentence ''life was something to be moved through'' connotes Albert Camus's 1942 novel L'Etranger (The Stranger). Moreover, in the text, the sentence "It was like an experience of nothingness, an experience of death" (MSKC, 1963: 50) significantly echoes Mersault in Camus's novel. Obviously, Mersault feels so indifferent to his mother's death:

Mother died today. Or, maybe, yesterday; I can't be sure. […]Then I can spend the night there, keeping the usual vigil beside the body, and be back here by tomorrow evening. I have fixed up with my employer for two days'' leave; obviously, under the circumstances, he couldn't refuse. Still, I had an idea he looked annoyed, and I said, without thinking: 'Sorry, sir, but it's not my fault, you know (Camus, 1946: 4).

Mersault's indifference can be seen in Mr Stone's indifference as well. After forty five years, he sees his mother's death as an experience that he puts away in the file of the past, when they [had] become part of his life, his experience, his career. Such a notion of indifference, and relatively nothingness that come with the ontological reference to Camus, can easily be associated with the psychological condition of post-1950 England where colonised people achieve to live as free individuals. Yet, the senses of dislocation, placelessness and homelessness, in which once colonised characters are trapped, are recounted through Mr Stone's desire to gain an identity. In fact, the condition of characters and the narratives of such characters who are dislocated from their native environments are defined in such terms as out of place, dislocation (Ashcroft, 2007: 65), estranged, exile (Ashcroft, 2007: 85) and in-between. These themes are not alien to Naipaul's works, due to the fact that they are widely embedded in the Naipaulian discourse through which he arrives at ambivalence. What is new in this novel is that they are embedded in the idea of having an English identity rather than just having an identity.

Relatedly, Naipaul forms an ontological story of Mr Stone and his awakening to self-awareness of his identity in this novel within the small, restricted world of a

librarian. The awakening occurs as Mr Stone approaches his retirement, in other words, when he gets old. Finding a new meaning and a new purpose to define himself before his retirement creates the drama of his situation in which he gets nothing.

Nothing that was pure ought to be exposed. And now he saw in that Project of the Knights Companion which had contributed so much to his restlessness, the only pure moments, the only true moments were those he had spent in the study, writing out of a feeling whose depth he realized only as he wrote. What he had written was a faint and artificial rendering of that emotion, and the scheme as the Unit had practised it was but a shadow of that shadow. All passion had disappeared. It had taken incidents like the Prisoner of Muswell Hill to remind him, concerned only with administration anguish he was feeling now, was a betrayal of that good emotion. All action, all creation was a betrayal of feeling and truth. And in the process of this betrayal his world had come tumbling about him. There remained to him nothing to which he could anchor himself (<u>MSKC</u>, 1963: 118-9).

The faint and artificial rendering of the emotion is reflected in the practice of the Knights Companion Project through which Mr Stone aims to have a sense of belonging. This Project is contrasted both with his true despair which lies too deep in the formulation of a belonging and with his awareness that dissipates into the void of belonging nowhere. Hence, with such an organization, he tries to belong somewhere and to fulfil his desire for a true identity. However, his organization turns into a failure and betrayal. As seen in the quotation above, with the process of such betrayal, his world comes tumbling about him. In sum, there remains nothing to which he could anchor himself.

Mr Stone tries constantly to find a meaning in his life and something to belong. His late marriage and his desire in organizing a companion are his entire struggle to avoid the emptiness he is trapped in. However, it seems to be futile and meaningless: "[…] every racing week drew him nearer to retirement, inactivity, corruption […]. Every ordered week reminded him of failure […]" (<u>MSKC</u>, 1963: 46). His marriage turns into a failure and disappointment. His wife, even with her name implying spring (Mrs Springer), and renewal do not take him out the routine of his life. On the contrary, she brings another routine way of living his life: "Twice a day (thrice on Sundays) he faced her across the dining table, and these moments, which in no consideration of marriage he had envisaged, were moments of the greatest strain" (<u>MSKC</u>, 1963: 36). Among this routine, he conceives the idea of organizing a society for the retired employees of the Excal Company. Yet, this success is a short lived one. His colleagues

"[took] the one idea of an old man ignoring the pain out of which it was born and now he was no longer necessary" (MSKC, 1963: 100). His companion idea gradually ends in disappointment. For the disappointment of Mr Stone, it is stated that "the notion that he was before betrayed by what was solid and permanent in the mundane order of things is now enhanced by seeing the purer creative order humbugged as well and he is left, inevitably and despairingly, with a sense of impermanence and disorder" (Morris, 1975: 50).

Thus, his last struggles before his retirement to find a meaning and sense for his life result in decay and demise, especially with the death of his companions: "And he had a realization, too upsetting to be more than momentarily examined, that all that was solid and immutable and enduring about the world, all to which man linked himself [. . .] flattered only to deceive" (MSKC, 1963: 42). Mr Stone understands that his struggle is futile. After the death of some members of the companion, it is so easy to find a new meaning and a reason to fulfil the void in his character. His failed and unhappy marriage as well as his unsuccessful attempt in such organisation bring him more despair, a feeling of loneliness and isolation. He realizes the futility of life and inevitability of death:

He stripped the city of all that was enduring and saw that all that was not flesh was of no importance to man. All that mattered was man's own frailty and corruptibility. The order of the universe, to which he had sought to ally himself, was not his order. So much he had seen before. But now he saw, too, that it was not by creation that man demonstrated his power and defied this hostile order, but by destruction (MSKC, 1963: 125).

In fact, MSKC's impending demise and dissolution of death lead him to, as John Thieme has noted, "the fundamental existential problem of growing old" (1984: 499). In fact, this reminds T. S. Eliot's works which bear an emphasis on decadence, demise and dissolution. Thieme has also compared Naipaul's short narrative to T. S. Eliot's The Waste Land (1984: 503). Actually, it is necessary to remember that Naipaul first examined the dread and decay of human being in The Middle Passage, and then in Mr Stone and the Knight's Companion. Naipaul begins to evaluate the landscapes of darkness and decadence in the postcolonial world especially after his travelogue starting with The Middle Passage. He alludes to T. S. Eliot by stressing *those who doubt the coming of the Spring"* (original italics, MSKC, 1963: 20) in order to reflect Mr Stone's

paradoxical situation in which he aims at rejuvenating, but gains death and decay like in Eliot's The Waste Land:

April is the cruellest month, breeding
Lilacs out of the death land, mixing
Memory and desire, stirring
Dull roots with spring rain (Eliot, 1-4).

Normally, April is the month of spring, rebirth and hopes. There arouses a sense of despair, especially, by defining April as the cruellest month that recalls a death omen. Moreover, with the death of flowers, the memories and hopes of the youth are recalled desperately.  For the memories and recalled times, he writes:

In these dark damp days it is hard for us, daily pacing city pavements, to believe that winter is on the wane, that the days steadily lengthen. Below the frozen earth, however, and in the stripped black trees, life goes on. A trip to London's countryside where the winter-dun wrapping of buds conceals all the season's muted preparation will assure those who doubt the coming of Spring.
    *Those who doubt the coming of the Spring*: the words magnified and gave a focus to his uneasiness. They recalled a moment – then, memory and fear quickening, he saw that they recalled several moments, which had multiplied during the last year – of unease, unsettlement (*MSKC*, 1963: 20).

In fact, this choice provides multiple meanings. As can be seen above, the general atmosphere of the novel in which despair, pessimism and dislocation dominate can be associated with Eliot's works through the special connotations done by Naipaul. For instance, Mr Stone's growing age recalls the lines of The Love Song of J. Alfred Prufrock in which the speaker knows that his time has almost arrived, and his decay is approaching:

And the afternoon, the evening, sleeps so peacefully!
Smoothed by long fingers,
Asleep … tired … or it malingers,
Stretched on the floor, here beside you and me  (Eliot, 74-78).
[…]
I grow old. . . I grow old . . . (Eliot, 120).

As the poem suggests, time passes, and moreover, it passes so fast that it is so difficult to grasp the passage of time and day. Metaphorically, it is said that days pass without giving a clue whether it is afternoon or evening. The rapid passage of time

causes confusion of the past, present, and future. Moreover, with the personification of day, the mortality of time is emphasized. Through the end of the day, in evening, the personified day gets tired or sick. Moreover, the day, like the lifetime of a person, is getting old through evening, and it comes to an end. Therefore, at the end of the poem, the theme of growing age is stressed once more. The speaker confesses that time is passing and, he is growing old. Maybe not as poetic as Eliot does, Naipaul also describes the passing of time and Mr Stone's old age with a similar description:

The present was flavourless; its passing was not therefore a cause of alarm. There was a tree in the school grounds at the back of his house by which he noted the passing of time, the waxing and waning of the seasons, a tree which daily when shaving he studied, until he had known its every branch. The contemplation of this living object reassured him of the solidity of things. He had grown to regard it as part of his life, a marker of his past, for it moved through time with him. The new leaves of spring the hard green summer the naked black branches of winter none of these spoke of the running out of his life. They were only a reminder of the even flowing of time of his mounting experience, his lengthening past (MSKC, 1963: 16-7).

Naipaul illustrates the passing of time with a description of a tree at the backyard of his house. Through the seasonal changes of the tree, he grasps the changing of time that gives him solidity. Like the personified image of time in Eliot's poem, Naipaul reflects the passage of time through the leaves or naked branches of tree. He says that these are the only reminders of his flowing days though they are speechless. The despair of growing old and flowing past are seen traced in both works. Moreover, it is said that Naipaul's "rootlessness and estrangement contribute to the widespread contemporary experience of alienation even among those who in the old world may have once felt inheritors of a tradition in the sense that T.S. Eliot defined it" (Thorpe, 1976: 384). However, it is necessary to distinguish the questions of how Naipaul uses Eliot's imagery and ironies, and why Naipaul uses Eliot's works. The main concern is in the latter. Naipaul, like many other literary names, chooses Eliot to reflect the despair, rootlessness and darkness of his fictional characters. One should bear in mind the fact that Naipaul writes this novel after The Middle Passage and before An Area of Darkness. He uses the same tone and aura of these works in this novel. These two nonfictional works deal with the issues of despair, decay, death and ruins of cultures and hopes that can be traced in this story as well. Thus, Eliot's poems are the best way to describe the situation of Mr Stone and the writer himself in depth. Moreover, it is because of the fact that

Eliot's synthesis of past, present, and future, however, is idealistic and in important ways a function of his own peculiar history; also, its conception of time leaves out the combativeness with which individuals and institutions decide on what is tradition and what is not, what relevant and what not. But his central idea is valid: how we formulate or represent the past shapes our understanding and views of the present (Said, 1994: 4).

Naipaul also attempts to figure out how his past shapes his present through Eliot's dilemma of whether past is relevant to shape the present. With his ambivalent stance Naipaul wants to focus on the synthesis of past and present. Since "Eliot's ideas about the complexity of the relationship between past and present are particularly suggestive in the debate over the meaning of imperialism", are "so controversial, so fraught with all sorts of questions, doubts, polemics, and ideological premises as nearly to resist use altogether" (Said, 1994: 5), Naipaul chooses Eliot's ideological concepts and questions for his novel in order to grasp the complexity of imperialism that makes him an ambivalent character. Thus, the allusions of the poems fit both into his second phase of writing and his ambivalent situation. To clarify briefly, while Naipaul uses his past as a material for his earlier books, he pays more attention to Englishness and England in this second phase by leaving his Trinidad experiences behind. Moreover, he prefers completely English materials both in form and context. He uses an English character and setting as well as the doctrines of Western philosophy and literature. Thus, through these, he portrays an Anglicised Naipaul who adorns with Western doctrines and literature. However, his choice of Eliot, especially <u>The Waste Land</u> for his novel, reflects his ambivalent mind as a debate over the influence of imperialism and as a conflict of past and present, and East and West. Hence, no matter how he behaves as an Anglicised writer in this novel with English materials in the background, he embodies Eliot's idea of controversy with reference to <u>The Waste Land</u> through the condition of Mr Stone who represents him. In other words, through such references, Naipaul stresses that feeling of uprooted man is not just the feeling of immigrants, but they are universal. By doing so, he tries to expand his feeling of diasporic uprootedness.

Moreover, Naipaul's references from the English literature are vulnerable to certain criticism. Canonical references can make him look like a mimic writer who panders to Western readers. He can also be criticised for avoiding confronting the issues of immigration by overlooking the differences between diaspora and indigenous

characters. However, such criticisms are only one sided comments when Naipaul's many sided works are taken into consideration. The references to Camus, Eliot and modernist thought are a means to overcome the exoticism of his previous material. By doing so, he shows alternative ways to readers from varied backgrounds to understand his depictions of the diasporic world. In other words, he is not avoiding the issues around diasporas, rather he endeavours to facilitate Western readers' understanding of topics unfamiliar to them.

Furthermore, when Naipaul alludes to English literature, he does not do this in a manner of just literary mimicry. Naipaul combines Western and Eastern themes in order to achieve a richer narrative. Hence, he chooses Eliot's poems, because Eliot's poetry bears different languages and cultures that hint the multicultural form of England after 1950s. For example, lines in German, *"Oed'' und leer das Meer"*(Eliot, 42) and words in French, "mon semblable,—mon frère" (Eliot, 76), important names like Wagner, Shakespeare and Baudelaire as well as different places and different nations are the indicators of the richness of English literature, and the condition of the world after the 1950s.

Another striking point about this poem is that it is a perfect blend of Western philosophy and Eastern sentimentality. The whole Western philosophical connotations of the poem are followed with the Hindu sentimentality and spirituality, specifically in the fifth part of the poem which is titled as "What the Thunder Said". Especially this section combines two cultures. Beginning with Ganges River, the final lines of the poem are dedicated to the images from India and Hinduism.

*Ganga was sunken, and the limp leaves*
*Waited for rain, while the black clouds*
*Gathered far distant, over Himavant.*
*The jungle crouched, humped in silence* (Eliot, 396 -400).

The low and almost dried up the Ganges River in India is implied with the limp leaves that wait for rain. The decay of the river indicates a pessimistic aura of the situation like the rest of the poem. Yet, with the black clouds gathering in the distance over the Himalayas foreshadow a hope for the rain that can refill the river. The theme of hope to get rid of despair and decay is revisited at the end of the poem with the words:

*"Shantih Shanith Shantih"* (Eliot, 433 – 434*).* These words – *Datta. Dayadhvam. Damyata* – that mean "give, sympathise and control"[7] are like the advice, and the key words that Eliot wants his readers to follow for the hope in moving forward, moreover, they are key words for the solution of the despair after the chaotic days of modernity. What is fascinating about this is that Eliot talks about the collapse of the Western culture at the beginning of the poem, but towards the end, he seeks rebirth and hope for people through the Eastern culture and sentimentality. Eliot refers to the Eastern traditions to illustrate the decline of the Western civilisation or social condition in the modern world. Thus, Eliot concludes his poem by repeating the word "Shantih"[8] which is a sacred word from Hindu belief that indicates peace. For such a depressing and desperate poem, it has a hopeful ending. It points to the Eastern religions and cultures as a way to restore hope, rebirth and a combination of Western philosophy with Eastern sentimentality.

As the above examples suggest, there are references to the influences of Hinduism on The Wasteland. Some of these allusions are obvious like the words in Hindu, and some of them are embedded into the meaning. Obviously, Eliot depicts to Thames River at the beginning of the poem and ends the poem with the Ganges River. The illustrations of despair and chaos through Western images are replaced with the references of East to give the sense of hope and self-questioning. As stated by Boehmer,

[…] T. S. Eliot sets the shattered social landscapes and polyglot murmurings of The Waste Land (1922) in London, not on the Gangetic Plain. By and large the citation of foreign cultures was an expression of Europe's concern with itself. Colonized cultures were catalytic agents for metropolitan self-questioning (2005: 139).

Chaotic atmosphere of the period is described with Western landscapes. Eliot questions this aura of the period with a comparison of Eastern symbols. Relatively, Naipaul models Eliot on his new writing style which is planned to be an example of Western literature. It is known that "Naipaul [also] belongs to a generation of writers

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[7] The fable of the meaning of Thunder is found in the *Brihadaranyaka Upanishad*. In that fable gods, demons and men ask the Creator to speak to them; he relies Da, and each group interprets the answer differently, using the tree words employed by Eliot. Datta means 'give' in Sanskrit which Eliot had studied at Harvard. (The Oxford Anthology of English Literature. Vol. II. Oxford University Press, England1980: Pg 1997)

[8] 'Repeated as here a formal ending to an Upanishad. "The Peace which passeth understanding" is equivalent to this word' (T.S.E) the Upanishads are poetic dialogues commenting on the Hindu scriptures or Vedas. (The Oxford Anthology of English Literature. Vol. II. Oxford University Press, England, 1980: pg.1998).

who received their university education during a time when the use of myth and literary allusions by Joyce, Eliot and Yeats was in fashion" (King, 2003: 134). Hence, Naipaul uses Eliot's poems, especially <u>The Waste Land</u> in order to "show his awareness of being part of a tradition of English literature which praises the order represented by houses" in his previous novels. Yet, he also "questions the applicability of such a tradition to the decolonized West Indies, wonders whether his lamentation of the passing of order is similar to and influenced by his reading of T. S. Eliot. There is both recognition of and criticism of influence" (King, 2003: 82). His desire to be a part of the tradition and his criticism of such an influence are the perfect indicators of Naipaul's situation. He wants to write a novel totally suitable for the English canon without indicating his colonised past, but he uses the works of Eliot who supports the idea that past and present, East and West should be together.

Therefore, his ambivalent stance shows itself, again, in the point of whether he uses Eliot's work consciously or not. He wants to be an English writer, and he wants to avoid being classified as a writer with Eastern origins. This illusion leads him to see the world as a scene of binary oppositions, and also blinds him to see the reality that he is a combination of these contradictions. His indifference to his own culture and his fondness of Western references are an illusion, and an indicator of the fact that he is not able to combine both sides of his identity. Thus, such a situation is both the cause and effect of his in-between and ambivalent situation. His attempt to achieve literary eclecticism, indeed, reflects the dilemma of a cultural barrier between his colonial and Eastern origins, and the English culture he has adopted.

In his article "London", Naipaul explains the problem of "being a regional writer" (1972: 14) in England. His attempt to articulate the canonical works in this novel, in fact, demonstrates his dilemma clearly. Even in his most Anglicised attempt to be an English writer, Naipaul reflects the duality of his heritage, and the difficulties that he encounters in trying to untangle them. His character cannot fit into the society, and he is excluded from the society like Naipaul who cannot fit into England exactly. Mr Stone returns to his lonely house where he begins, but Naipaul returns neither to his roots nor does he adopt his new country completely. Hence, the restrictions and the difficulties he feels are illustrated in his novel. Additionally, as Walter Clemens addresses Naipaul and his characters are displaced and uprooted ones:

Himself a kind of displaced person, Naipaul's forte is the uprooted, the dislocated modern man, torn between tradition and modernity, between local roots and the cosmopolitan demands and opportunities of the twentieth century [. . .]. His protagonists are most often motivated by a variety of personal concerns: [one of which is] coping with *rootlessness* [. . .] (1982: 13).

The sense of belonging to a place or having a root is the most visited topic of the novel among the other topics like alienation or despair. As can be seen above, his dislocation, alienation and in betweenness are given through the references to the other works and connotations from the literary works. Yet, the sense of rootlessness and his desire to belong somewhere is reflected through another literary work that has its connotation even in the title of the work. With the Knights Companion in title, Naipaul refers to the great legend of the English heritage, *Knights of the Round Table*[9]. Moreover, it is again referred in the novel: "Your Knights Companion can form a Knight's Circle. A Round Table. They can have a dinner every year. They can have competitions" (MSKC, 1963: 68). It is widely known that the Round Table is organised to "prevent quarrels among barons, none of whom would accept a lower place than the others" (Kibler, 1991: 391). By sitting around table, none of the barons claims a higher statue than the other one, and this creates equality. With no head for the knights around the table, an equality and sameness of the human race is aimed. Likewise, Naipaul desires a society in England where everyone is equal, and no one is superior to the other. By giving a reference to this old legend of the English society, he asks for a community with no prejudices and ranks in it as an outsider or stranger. He wants himself to be accepted as one of them with equal rights. On the other hand, although Naipaul achieves such an acceptance for a while with his previous writings, like Mr Stone who achieves success with the organization of the companionship, and then is excluded, Naipaul is also excluded with the recognition of the fact that he belongs to neither Trinidad nor England.

He concludes the novel with the idea of "there remained to him nothing to which he could anchor himself" (MSKC, 1963: 119) to indicate his position. He can find nothing to anchor himself, and to cover his sense of rootlessness. Although he starts this novel with an idea to write a novel on his new adopted country, where he thinks he belongs, he again experiences the ambivalence of his condition. No matter how hard he

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[9] For further information, please check :
http://www.timelessmyths.com/arthurian/roundtable.html#History

tries to be like an Englishman and a writer with the connotations from old English literature like *King Arthur and the Knights of the Round Table,* as well as the modernist connotations from T. S. Eliot and Camus, Naipaul still bears the characteristics of his Eastern side, its sentimentality and literature. He comes to the point of ambivalence although this novel is quite different from the previous ones: "references to Naipaul's homelessness resonate with a slightly different, though related, ambivalence" (Nixon: 1992: 26). Like in A House for Mr Biswas, Mr Stone, also, returns to his empty house which symbolizes his rootlessness and placelessness: "Once before the world had collapsed about him. He had survived. And he had no doubt that in time calm would come to him again. Now he was only very tired. In the empty house he was alone" (MSKC, 1963: 125). Moreover, the house is a house, but not a home for his characters. Once again, neither Miguel Street nor Sikkim Street in Trinidad, neither Brixton nor London is a home for Naipaul, and he feels the ambivalence of his in-between situation once again.

### 3.3. The Mimic Men

After completing Mr Stone and the Knights Companion, Naipaul begins to understand the complexity and the ambivalence in his writing style and his own situation. The problem he faces is that although he feels at home in England after many years, he knows so little about England. He reflects the problem of belonging in England, and he admits that "[he] has lived long enough in England to write about England. [He] would like nothing better. But there are difficulties" (Naipaul, 1972: 14). He experiences difficulties in writing an English novel at all, and he also experiences mimicry in being an English writer. In order to identify himself with a community, he turns back to his Trinidadian characters. As he states, "now [he] feels [he] can never hope to know as much about people here as [he] does in Trinidad Indian people [he] can place almost as soon as [he] sees them" (OB, 1972: 14-5).Therefore, he returns to his "simple colonial philistine society" (OB, 1972: 9) with his novel, The Mimic Men (1967), as a portrayal of ambivalent colonised people.

Written as a memoir of a forty-year old Ralph Singh, The Mimic Men (hereafter abbreviated as MM in citations) is a highly rich commentary on mimic presence of an exiled man in the colonised lands of Caribbean and in the British Empire. Unlike

Naipaul's previous characters, the major character of The Mimic Men, Ralph Singh, is not handicapped by poverty, unsuccessful, mystical characteristics, and he is not dominated by a Hindu family. Rather, Singh gains success, eminence and apparent independence that Ganesh, Mr Biswas and Mr Stone long to achieve. Different from his first phase novel characters, Singh is portrayed as a man who is more capable of recognising and articulating the ills of his native background thanks to his university education, and hence, his position in London. Yet, his better position overpowers his psychology with his fragmented and ambivalent past. His ability to rationalise his own condition makes him a more alienated figure, and it causes to reject an active social life. Relatively, in The Mimic Men, the psychic unease of Singh is illustrated through the memories, fantasies and realities in order to give a sense of order and cohesion to his being. For Singh "to be born on an island like Isabella, an obscure New World transplantation, second hand and barbarous, was to be born to disorder" (MM, 1967: 118), the novel centres on this disorder in Singh's personal development as an outcome of the British Empire's colonising strategy.

Singh's disorder is reflected in the narration which follows a non-chronological sequence of his memoirs from his life in England and in Isabella through the shifts between his past and present, and dream and reality which create a dual experience. This dual experience, his in-between position, and also, his search for an identity lead Singh to adopt different roles in his attempts to define his being. Such role playing and the problem of displacement can be associated with Homi Bhabha's highly influential theory of mimicry: mimic man. It is necessary to note that "V.S. Naipaul's The Mimic Men is central in Bhabha's lineage of mimicry" (Huddart, 2006: 48). In The Mimic Men, Naipaul's protagonist, Ralph Singh, and his identity are portrayed in accordance with the great effects of mimicry on the hybridity. Therefore, in this part of the chapter, The Mimic Men will be analysed as the namesake of mimic man, and relatively, as the illustration of the colonised character's ambivalence as well as the self-questioning of Naipaul.

The Mimic Men is written in the first person narration, and the narrator is Ralph Singh, a name which is shortened from Ranjit Kripalsingh. This is the first novel in which Naipaul uses the first person narration. It is like an autobiography since it is the memoirs of a man through which the intimate feelings included. The novel is divided

into three parts: The first part "tells the story of a middle-class Indian West Indian of Naipaul's generation who, after a colonial education which includes a British university, returns with an English wife to the fictional island of Isabella" (Mustafa, 1995: 100). The retrospection of the first part gives way to a chronological narration of his childhood, early adulthood in Isabella and the life of his father, Gurudeva in the second part. Yet, the section ends with a sudden shift to Gurudeva's death and Singh's return to island with his British wife, Sandra. In this part, he begins to reconstruct his childhood in the island to give a meaning to his dissociation from it, and his desire to begin a different life in the city. The last part focuses on his political career, his disgrace and his retirement in London. He mentions his failures, his exile in London and his disintegration with the city. Living in exile, he seeks to "impose order on [his] own history, to abolish that order which is what a narrative in sequence might have led [him] to" (MM, 1967: 243). When he returns to England at the age of forty, he writes the memoirs of his active life in his room of a suburban hotel in solitude. In sum, "the frame of the memoir allows the protagonist's voice to take on a ruminative but analytical tenor that probes both the political exigencies of his rise and fall as well as the social, historical, existential, and cultural composition of his life" (Mustafa, 1995: 100).

In this novel, the identity quest of the character is mostly given in relation with his upbringing in a colonised land where he fails to construct an authentic identity as a politician. In fact, using the politics of colonised lands is not totally a new method for Naipaul. In his other novels, the identity construction is given in parallel with the problems of colonised societies in politics to give the idea of hegemony of the empire, and the diasporic identities which are closely related with each other. In The Mystic Masseur, politics is an option in a small society to reconstruct an identity. It provides a kind of easiness to claim a place in the society. Ganesh of The Mystic Masseur utilises politics as a means of self-advancement. Through politics, he ascends the ladder of social recognition and status. Of course, he becomes successful materially, but he becomes less Indian culturally. He sacrifices his own society, and adopts the mode of cultural assimilation just for the sake of achieving individual freedom. In the example of The Suffrage of Elvira, it is pronounced that politics is futile in the multi-ethnic society of Trinidad where the politicians do not develop any broader vision. In A House for Mr Biswas, the colonised people's quest for freedom is voiced out with the metaphor of a house which stands for independence, individual freedom and personal fulfilment. In

<u>Mr Stone and the Knights Companion</u>, individual freedom, cultural isolation, disorientation and displacement that are obvious in the first novels are replaced by the existential being of the character. The sense of belonging and search for an identity of the character are interwoven with the ambivalence and mimicry of Naipaul himself. Hence, beginning with Naipaul's second phase novels, there appears a clear distinction between his earlier works and the latter works. The early works are satirical while the latter are self-reflexive. As the second novel of his new phase, <u>The Mimic Men</u> is written in self-reflexive and contemplative style. The difference of this novel lies in the fact that:

Forgoing dialogue and depending heavily instead on narrative done in flashback and flashforward, *The Mimic Men* has turned out to be an expository, socio-political novel in serious diary-style writing. Everything is recalled, sorted, and analysed through the point of view of Singh, Naipaul's most detached, contemplative, and intellectual first-person narrator (Hassan, 1989: 251).

Despite the highlighted differences above like detached, contemplative, first-person narrator, <u>The Mimic Men</u> bears the same ambivalent perspective employed by Naipaul in the formation of the novel. It is needless to remind that ambivalent situation of all his characters are, in fact, the inevitable result of the colonised background of them and Naipaul. He, generally, talks about the ambivalent attitude of the colonised people, especially, those of Indian immigrants in Trinidad. As can be seen in all his novel characters, while they live in their own colonised lands as just existential beings, they constantly cherish the desire of longing for the homeland. This is the exact reason of the ambivalence of his characters, as well as himself, and he clearly states this condition in his "Nobel Lecture":

So, as a child I had this sense of two worlds. The world outside that tall corrugated-iron gate, and the world at home or, at any rate, the world of my grandmother's house. It was a remnant of our caste sense, that thing that excluded and shut out. In Trinidad, whereas new arrivals we were a disadvantaged community, that excluding idea was a kind of protection; it enabled us- for the time being, to live in our own way and according to our own rules, to live in our own fading India. It made for an extraordinary self-centeredness. We looked inwards, we lived out our days; the world outside existed in a kind of darkness; we inquired about nothing (2004: 165).

Naipaul's childhood split into two worlds. The one, which his family leaves behind, is their Hindu origin and their own country, yet, the new one is Trinidad where they have to fit into. Fading memories and customs of India lead them into a darkness in which

they begin to adopt Trinidadian culture, but this culture is intermingled with the imperial hegemony. As stated above, the colonised people gradually lose their original identity and centrality. They experience duality and in-betweenness, because the decentred and displaced people live in a world which is split into different worlds. For this situation, Homi Bhabha brings out the disconnection in the colonial discourse in which the in-between attitude of the colonised is revealed. Relatively, the loss of the homeland for the colonised people brings the imaginative belongingness in mind, and this influences Bhabha's ideas. It is, in fact, what Benedict Anderson calls "imagined communities" (2006). The idea of homeland begins to fade and blurs for the colonised people after some time of their departure. As the connection is geographically and spatially lost with the main homeland, they start to imagine an alternative one. This is the exact situation in The Mimic Men. The novel traces the evolution of the descendants at the later stage of colonisation. This later stage is comprised of the second generation of the indentured labours of Trinidad Indians at the time of Trinidad's independence (1962). The island, which is a combination of polycultural and heterogeneous forms, prevents a clear view of culture, politics, ethnicity and nationality. Hence, they find themselves in a liminal position as colonised by British, Caribbean national and Indian by heredity. Thereof, his narrative on his colonial experience bears fragmentations although he desires for order. Also, his narration, also, embodies fractures both in form and content. He writes his memoirs while he is in a London hotel as embark on an enterprise to give an order and cohesion to his disordered life. However, at the end of the novel, he is illustrated as an ambivalent man who cannot belong to anywhere but a hotel.

For the opening paragraph of the novel, Singh's education years are chosen. In London, he lives in his "multi-mirrored book shaped room" (MM, 1967: 3). Such an introduction is, indeed, quite striking, and it bears the clues for the further development of the novel. Metaphorically, multi-mirror indicate the pluralised selves and adopted roles of Singh that he encounters, while the book shaped room indicates the limits of his freedom as a colonised man who can only achieve freedom through education. His plural selves and the multiple characteristics that he occupies foreground the roles that he adopts, indeterminacy of his subjectivity and his ambivalent colonial mind. So, while he is writing his memoir, he begins with the moment he comes to London first to "reflect on and reevaluates his life," (Hassan, 1989: 251). He hints his in-betweenness at the

beginning while he is describing his boarding house "between attic and basement, pleasure and its penalty, we boarders lived, narrowly" (MM, 1967: 5). He stresses the limits of a colonised man through oppositions he used in re-evaluating his life.

Due to being a colonised man in England, Singh feels displaced, in-between and futile while he seeks an identity in a world to which he does not belong. He experiences the sense of disorder, as a result of colonisation period of the British Empire. As can be remembered, the British Empire exploited manpower of the colonised countries for her well-being. In other words, the colonial power displaced the people by deporting in order to make them work in the plantations. Relatively, within time, the displaced communities have searched for their original identity. However, the authentic identity of the displaced nations no longer remains as its original forms. In the conglomeration with the dominant nation and coloniser's culture, their own identities undergo change, and thus becomes hybridised. There begins the process of interaction with the dominant cultures. This process is followed by mimicry, and it is ended with the loss of colonised society's unitary identity. They begin to emulate the standards of the dominant culture, and then, adopt that way of life. However, this cultural assimilation process is not as easy as it seems to be. The second generation of colonised nations, like Singh, try to fit themselves into the foreign culture, namely, the British culture. What is more striking here is that, these people or the colonised and displaced nations are doomed to an endless disorder without their will due to the historical process of colonisation. Disorder seize those people who live in colonised lands during the colonisation, and even, after the dismantling of the empire and the independence of colonised countries. They are discontented and restless in the newly independent countries. It is probably because of the hybridised colonised man. There is somehow hegemony of the dominant cultures that influences for years. By doing so, people in the Third World countries, consciously or unconsciously, imitate the coloniser by adopting various roles and gaining multiple selves.

Likewise, as the representative of such communities, Singh tries to identify himself with the false identities which he thinks other people see in him after he leaves the island. In other words, he tries to define himself through other people in England in order to get rid of the feeling of disorder and rootlessness which are inherited from his

colonised lands. Later, he describes these attempts, which are adopting the roles, in his novel. He describes one of his roles, being dandy, as follows:

In London I had no guide. There was no one to link my present with my past, no one to note my consistencies or inconsistences. It was up to me to choose my character, and I chose the character that was easiest and most attractive. I was the dandy, the extravagant colonial, indifferent to scholarship (MM, 1967: 20).

Bhabha's theory of mimicry can be associated here, in which he discusses people with adoptive roles because of a postcolonial past through mimicry. For Bhabha, mimicry describes the colonised man's tendency to imitate the typical characteristics of the coloniser's culture.  As he puts forward,

[with] the displacing gaze of its disciplinary double, […] colonial imitation come. What they all share is a discursive process by which the excess or slippage produced by the ambivalence of mimicry (almost the same, but not quite) does not merely 'rupture' the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a 'partial' presence. By 'partial' I mean both 'incomplete' and 'virtual'" (Bhabha, 1984: 127).

In this case, the adopted roles of Singh – student, dandy, husband and politician – are the imitated roles that fix him as incomplete. In fact, these roles of Singh can be classified as the "metonymy of presence", which is "the desire of colonial mimicry" that "may not have an object, but it has strategic objectives" (Bhabha, 1984: 130). Singh attempts to express his identity by adopting only a feature of the coloniser that he recognizes as the representative of the colonising culture. Each time, he mimics different signifiers of the colonising culture as his identity. It is because of "those inappropriate signifiers of colonial discourse", Singh's mimicked roles are metonymic. He identifies himself with the roles which are mentioned above, and he thinks each time that he finds his desired order and stability, or that he finally manages to find a whole identity. On the contrary, the irony here is that, his own signifiers of his culture is so fragmented that he cannot express his identity with a single role, even if he refrains from mimicry. Thereby, the result of this role adopting is a breakdown with each inappropriate role of the colonial.  Relatively, then, Naipaul criticizes the colonial for being unable to play a constructive role, being "without skills" and "unproductive", and he claims that they "offered nothing and were in the end without power" (MM, 1967: 204).

Above all, the term mimicry is discussed in connection with "Naipaul's colonial politician as play actor [Ralph Singh from the Mimic Men]" (Bhabha, 1994: 88). Yet, Bhabha "explores how the ambivalence of the colonised subject" turns into "a direct threat" to "the colonisers through the effects of mimicry" (McLeod, 2000: 54). For Bhabha, "mimicry is also the sign of the inappropriate, […] and poses an imminent threat to both 'normalized' knowledge and disciplinary powers" (1944: 125). However, Naipaul's character, as a key figure in defining mimicry, does not fit well into the model Bhabha suggests. Moreover, it receives different interpretations from literary critics. In John McLeod's opinion, there are two contradictions of mimicry in the examples of Naipaul and Bhabha:

Previously, the Notion of mimicry has been seen as a condition of the colonised's subservience and crises, the measure of their powerlessness. We can find this view at times in Fanon's *Black Skin White Masks*; its most famous expression is perhaps Trinidadian V.S. Naipaul's novel <u>The Mimic Men</u> (1967). But Bhabha refuses the defeatism in Naipaul's work and offers a much more positive active and insurgent model of mimicry" (2000: 55).

As stated by McLeod, defeatism which is seen in his mimic man, Singh in Naipaul's novel, is commented as an on-going inauthenticity and ambivalence. In <u>The Empire Writes Back</u>, it is argued that Naipaul "views the mimicry […] as permanently disabling, because of the disorder and inauthenticity imposed by the centre on the margins of empire" (Ashcroft *et al*, 2002: 88). On the other hand, there are critics who see strength which is revealed in Naipaul's description of mimicry. For instance, James R. Lindroth interprets it as "incessant invention" and an "authentic creative performance" (1984: 528). The striking point here is that, whether defeatism or strength, in the novel mimicry serves the Naipaulian discourse in which his authorial stance is ambivalently located. He questions the colonised man's complicity in mimicry of imperial power while he deals with the dream of a colonial society which is in order and united in a subversive way. Moreover, his unique discourse shows itself in the formation of the novel which is divided into three main chapter and in each Singh's different worlds is presented.

The process of mimicry, hybridity and ambivalence of the colonised people, indeed, starts during the childhood. Hybridity is an indispensable result of the colonial

effect, and as Ania Loomba states, this is "a result of deliberate colonial policy" (2005: 145). As can be remembered, colonialism is masked by the attempt "to 'civilise' its 'others', and fixes them into perpetual 'otherness'" (Loomba, 2005: 145). Therefore, the imposed education system of the coloniser leads the colonised nation to adopt fake identities, namely, to adopt the roles that do not fit them. When the colonised man starts to believe in the role that is adopted, the problems arise. In the novel here analysed, it is exactly this problem that brings up the concept of mimicry. This is put forward by Ashcroft *et al* as "an overt goal of imperial policy" (2007: 125). Moreover, as Bhabha recalls, "colonial mimicry is the desire for a reformed, recognizable Other, *as a subject of a difference that is almost the same, but not quite*" (1994:122). 'Almost the same, but not quite' inferring explicitly shows the impossibility of being the same. This line stresses the permanent otherness by indicating the cultural ambivalence of the colonised that affects the hybridity of the nations. Of course, the border between hybridity and mimicry is hard to define. The construction of the colonised self as 'Other' is closely related with the hybridity while mimicry deals with Anglicisation of the Other. Hence, Naipaul's novel illustrates this relation: it addresses how discourse and the education system influence the hybridisation process of the colonised people, and how the hybrid colonised people have tendency to adopt different levels of mimicry in identity construction both in the colony and in the motherland.

In The Mimic Men, the mimicry's reflection on hybridity has great influences on the construction of identity which is portrayed by Singh. He attempts to mimic the coloniser beginning with his childhood, and this retains him from defining his own identity till his adulthood. His inclination towards mimicry can be greatly observed from the poor representations of the island he was born: "To be born on an island like Isabella, an obscure New World transplantation, second-hand and barbarous, was to be born to disorder" (MM, 1967: 118). He defines his island as a place of disorder and chaos, and he refers its fragmented and incoherent social and cultural society. By adding two words obscure, second hand and barbarous, he satirises the colonised history which is deprived of civilised, unique and solid cultural background. In the general aura of his second homeland's definition, he indicates his problem in associating himself to such a colonised island. Such a mockery of his island reveals his intention to abandon the island and to fantasy a better homeland.

As a child, Singh reflects his intention to fly from the island through the imagination of India, his ancestral homeland. During his dreaming for a better homeland, he reads "*Asiatic and Persian Aryans*" (MM, 1967: 98), and he adores the system of them, especially horsemen who are devoted to their leader: "[…] I would dream that all over the Central Asian plains the horsemen looked for their leader" (MM, 1967: 99). He illustrates an idealised heroic past by comparing his life in Isabella. Singh is, in fact, fascinated by his origins, and he keeps on dreaming his ancestral land that "is so big and unknown and time so limitless; and [he has] visions of Central Asian horsemen, among whom I am one, riding below a sky threatening snow to the very end of an empty world (MM, 1967: 83). Rather than understanding the real world he lives in, his mind keeps on fantasizing of a distant past: "[he is] overwhelmed by the absurdity of the wish and all the loss that it implies; and in the middle of a street so real, in the middle of an assessment of [his] situation that is so practical and realistic" (MM, 1967: 83). He tries to escape from a suffocating society through a life which is full of fantasy, with the sceptial question in his mind: "what was an unmarked boy doing here, shipwrecked chieftain on an unknown shore, awaiting rescue, awaiting the arrival of ships of curious shape to take him back to his mountains?" (MM, 1967: 111).

In this question, there is an implication of belonging somewhere else, rather than his actual place. Through the comparison of two distant places, Isabella and England, he defines himself as an unknown boy who is waiting in an unknown shore to express his entrapment. Additionally, he reflects his desire for his fantasized homeland with the synecdoche of mountain. Likewise, he supports his question with an important element of his dream world: snow. It is so obvious that snow is not the element of Isabella or any other tropical island. Rather, it is the element of countries like England. For an islander who "prefer[s] mountains and snow" (MM, 1967: 106), snow is the obvious signifier of the land to which he mimics. Moreover, when he first sees snow in England, he says "Snow. At least; my element" (MM, 1967: 8) to indicate his desire for a life in England obviously. This signals two things at once: the first is forgoing of homeland, and the second is embracing the other country's reality. Dreaming or fantasising the past and ailing of the recent culture locate the desired homeland far in time and space, thus, reaching this desire is seen only available through an act of imagination. Hence, Singh creates fantasies, imaginary homelands and India of his dreams. Although he longs for a heroic past and an idealised ancestral culture, Singh, in fact, has no

capability to grasp them both. Thereby, his imagined homeland and culture become a dreamy construction which is woven with the inadequacies of his hybridised culture and land, and reminiscences that survive from his ancestral past. As Iain Chambers explicates:

To live "elsewhere" means to continually find yourself involved in a conversation in which different identities are recognized, exchanged and mixed, but do no vanish. Here differences function not necessarily as barriers but rather as signals of complexity. To be a stranger in a strange land, to be lost, is perhaps a condition typical of contemporary life (2001: 18).

Own homeland of the colonised cannot provide a sense of belonging since it is hybridised with the encounters of other cultures, especially that of dominant colonising one. Residents of the colonised lands feel stranger, and moreover, they define the lands as strange lands. Likewise, Singh does not regard his island as his own because of its fragmented and multicultural society, its disorder socially, and its inferior connotations like a land to be colonised. Therefore, he not only reconstructs an imaginary homeland for himself to belong but also expects to go to the mother country, England, where he hopes to find order and a place in a world that he learns from the books. To long for a more real and unique homeland which lies elsewhere is to accept the fragmented and inferior identities which are engaged with a hybrid understanding of colonised presence. His fascination for an old ancestral land and his recent disavowal to the colonised island lead Singh to bridge between two sides of identification: the English and the Hindu.

This results in an ambivalent attitude, a kind of in-between state. The construction of an identity takes place in this ambivalence, which is produced in the narration of "a temporality of representation that moves between cultural formations without a centered causal logic" (Bhabha, 1994: 141). It is claimed that the world of the colonised consists of different realities that cannot be united. Yet, the colonised can grasp such realities at the same time although it is not possible to unite them:

The new modes of perception seem indeed to operate by way of the simultaneous preservation of just such in-compatibles, a kind of incommensurability-vision that does not pull the eyes back to focus but provisionally entertains the tension of their multiple coordinates [...]. (Jameson, 1991: 372).

With such incommensurability, the colonised people have to act in various realities, just in the case of Bhabha's 'pedagogical and performative'. They specify the ideas of subjective and societal roles, and the real and imaginary in the identity issue. Bhabha speaks of the 'pedagogical' and 'performative' roles in the postcolonial narrative. The pedagogical role is related with "the process of identity constituted by historical sedimentation" whereas the performative role is" the loss of identity in signifying process of cultural identification" (Bhabha, 1994: 219). These two roles cannot come together in the narration of identity. In the postcolonial state, they produce ambivalence, namely, an in-between state. In the ambivalent state, identity is intermingled with the presence of conflicting and incommensurable realities. The colonised people experience the ambivalence when they come across the polarity of the real and the imaginary which lead them to create fantasy in order to escape from the reality.

The incommensurable realities which surround Singh as a child are divided into the levels of Aryan past, the circumstances on Isabella, and the influences from the British Empire. So, he does not experience his life on Isabella as real, then, he creates alternative world. However, it is necessary to highlight that he lives in a fantasy world which is two-fold. His imagined world is based on the Aryan past which he reads in books, and also it consists of the influence of the colonising culture which is especially given at school. Alternative to his dream based on a glorified past, he dreams of an escape for his future in London. It is not so surprising to follow different fantasies of Singh which are related with his past and future, that does not include any plans related with Isabella. Singh has neither an intention to imagine a future in Isabella nor a yearning of its past, because he sees his current presence on Isabella as an unhappy "shipwreck", a temporary situation. In fact, the image of shipwreck, and "this feeling of being adrift" (MM, 1967: 27) emerge from the novel as a symbol of loneliness amidst disorder: "Shipwreck: I have used this word before. With my island background, it was the word that always came to me" (MM, 1967: 27). Again he reminisces: "but even as I tried to put words to what I felt I knew that my own journey scarcely begun had ended in the shipwreck which all my life I had sought to avoid" (MM, 1967: 7). As can be deduced obviously from the quotations, he desires to escape from the shipwreck of his life by imagining his Aryan past and by fantasizing a future in abroad. In fact, searching for another place, except Isabella, indicates how he feels himself rootless. He does not

have a sense of belonging and a culture to attach himself. This condition leads him to a restless search for his presence as a colonised man.

Hence, in order to explain his presence, first, he imagines the Aryan culture to be his. He tries to identify himself with his Aryan ancestors in order to get rid of the chaos and disorder that disturb him in his recent life. He associates himself with "Asian horseman among whom [he is] one riding" (MM, 1967: 82) as a direct reference to ambivalent stance of the colonised man who lacks authentic identity of his own, and who seeks to give coherence to his life by aspiring the manners of powerful nations. Therefore, ambivalent existence grows on him as he drifts further from the experiences of his childhood. The memories of childhood he recalls are in close relationship with his feeling of being stranger in Isabella, where he constructs imaginary worlds, against its disordered world. It is a world of incommensurable realities that produces ambivalence in him, and that result with the fantasy worlds of Hindu past and the British culture. The presence of these conflicting worlds of East and West in his consciousness produces ambivalent attitude. Aryan ancestors from the books and the dream of future residency in London, all have influence on his identity construction. However, it is necessary to note that the imagined past and dreamed future, are not the only factors that influence Signh's identity.

In fact, the most destructive one, and the reason of these dreaming and fantasies is the colonial influence on the island. Because of the colonial culture on the island, even the memories of the colonised people are doomed to be hybridised. A perfect example to this situation is Singh's memory on apples that he takes to his teacher: "My first memory of school is of taking an apple to the teacher. This puzzles me. We had no apples on Isabella. It must have been an orange; yet my memory insists on the apple" (MM, 1967: 90). Singh's memory insists on apples though Isabella produces no apples. His memory unites the culturally different discourses which, again, indicate the ambivalent discourse of the colonised. The colonised inherits the memories which are created and implanted by the coloniser, and even, these memories are hybridised in time with the influence of the coloniser. Such hybrid memories create the ambivalence in which the colonised people experience the dilemma. It is again what Bhabha informs on pedagogical and performative discourses. Although these contradictory discourses cannot be united, they are narrated in the ambivalent discourse for which Singh

expresses "the editing is clearly at fault, but the edited version is all I have" (<u>MM</u>, 1967: 90).

Moreover, in the island which is a kind of prison from where he wants to escape: "I wished to fly, to begin afresh, lucidly" (<u>MM</u>, 1967: 142), Singh changes his name secretly as the first step of his escape, before he obtains the scholarship to London. So it can be easily said that, Singh develops the mimicry even from his young age. At school, he changes his name into R.R.K. Singh, as another example of the ambivalence of being the mimic men. He changes his original name "Ranjit Kripalsingh" into "Ralph Singh:"

Ranjit is my secret name,' I said. 'It is a custom among Hindus of certain castes. This secret name is my real name but it ought not to be used in public.'
'But this leaves you anonymous.'
'Exactly. That's where the calling name of Ralph is useful. The calling name is unimportant and can be taken in vain by anyone (MM, 1967: 94).

His previous name, 'Ranjit Kripalsingh' and his Indian identity, points out a connection between his family and his cultural ties. Yet, he endows himself with a Western name which is unimportant but useful. By denying his Indian identity, he prefers to be anonymous. As a matter of fact, the adopted name of Singh is also a vain mimicry, because he is also aware that by possessing an Anglicised identity, he cannot possess a Western name. Identifying with a Western name and dismantling the Indian name symbolise the loss of his original culture, and an Anglicisation. Moreover, it is mimicry that turns Singh into an anonymous and invisible character. Additionally, he informs his teacher that his birth name, Ranjit, is his secret name, and he is to be called as Ralph. Then, his full name becomes Ralph Ranjit Kripal Singh. In fact, the reason behind his desire to change his name is the colonised man's restless mind: "My reaction is my incompetence and inadequacy had been not to simplify but to complicate" (<u>MM</u>, 1967: 93).

Although his name is Ranjit Kripal Singh as written in his birth certificate, he is not contented with neither. He prefers the Anglicised version of his name, and that clearly shows the mimicry of the western names. He has added the name Ralph as his initial name, and it has become his real name. He is known as R.R.K. Singh, and 'in this way [he] mitigated the fantasy or deception':

My own name was Ranjit; and my birth certificate said I was Ranjit Kripalsingh. That gave me two names. But Deschampsneufs had five apart from his last name, all French, all short, all ordinary, but this conglomeration of the ordinary wonderfully suggested the extraordinary. I thought to compete. I broke Kripalsingh into two, correctly reviving an ancient fracture, as I felt; gave myself the further name of Ralph; and signed myself R. R. K. Singh. At school I was known as Ralph Singh. The name Ralph I chose for the sake of the initial, which was also that of my real name. In this way I felt I mitigated the fantasy or deception; and it helped in school reports, where I was simply Singh R. (MM, 1967: 93).

Actually, changing names in accordance with the manner of the coloniser is the representation of the typical colonial mimicry that the colonised loves to adopt. As can be remembered, in The Mystic Masseur, Ganesh Ramsumair changes his name after he becomes a politician, and is elected as a Member of the Legislative Council. When he comes to mother country, England, as a colonial statesman, he uses the name of G. Ramsay Muir. Thus, it is inferred that renaming is quite common in Trinidadian society where the descendants of the immigrant communities begin to use the borrowed names. It is because of the fact that, Trinidad is the colonised country with no independence and an authentic identity. The colonised Trinidad bears many different cultures and different social roles, thus, these displaced and the colonised people from different background mimic a different role due to the influence of the colonial superiority. As Lloyd Best confirms,

The most important single feature of Trinidadian culture is the extent in which Masks are indispensable, because there are so many different cultures and ethnicities in this country that people have to play a vast multiplicity of roles. Each of which has got its own mask depending on where they are. It's true of the whole Caribbean, and Trinidad is the extreme case in my view (qtd in French, 2008: 53).

The mimicry of the displaced communities in the former colonies of the British Empire is apparent in their wish to change their own names into the names of their colonial role models. In fact, it is the indirect influence of the colonial hegemony, because the colonised people feel the senses of rootlessness, ambivalence and exile, and relatively, they adopt new names as a solution to their desperate feelings. Likewise, Singh's Anglicised name connotes his desire to be English. He is the mimic man who acts in accordance with the imposed culture on the colonised nation, and imitates the imperial culture of power. Singh confesses this situation as follows: "We, here on our island, handling books printed in this world, and using its goods, had been abandoned

and forgotten. We pretended to be learning to be preparing ourselves for life; we mimic men of the New World" (MM, 1967: 146).

He is driven away within the experience of meaninglessness, uncertainty and disorder as a mimic man of a hybrid society. This feeling leads him to "switching back and forth between one world another one set of relationships and another" (MM, 1967: 154). Mostly starting from his childhood, those days in Isabella, are marked by the imitation of superior characteristics that console him in his days of ambivalence because he is ashamed of his roots. He experiences the feelings of not belonging and of disorder, and thus, he wants the order and coherence of the mother country, England.

As stated earlier, Singh defines the life in the island Isabella with disorder, and the mother country, that is England, with order and coherence because of the books that come from England during his education. Due to the aspiration he gets at the school, he longs to go to the country that he has never seen in his life but just knows on papers. Finally, he manages to leave for London thanks to the scholarship that he gains, which "meant studies abroad, a profession, independence, the past wiped out" (MM, 1967: 146).

However, he is disappointed when he finds out that London, which is the heart of the mother country, and the life there are not as well ordered and pure as the books have presented to him. Thereon, he laments, as follows, on his arrival to London "so quickly had London gone sour on me. The great city centre of the World in which fleeing disorder, I had hoped to find the beginning of order" (MM, 1967: 18). He is disappointed when he discovers that his "received models of England and Englishness" (McLeod, 2000: 19) are just fabrication. In close relation with such awareness, his mimic identity dissolves, and he understands that the notion of Englishness is an illusion. His sense of self, that he begins to construct in Isabella, is linked to order and unitarity of the empire. When he discovers that London is not the London he imagined, he begins to suffer existential and ontological problems. For this reason, he explains his situation; "coming to London, the great city, seeking order seeking flowering the extension of myself […] I had tried to give myself a personality […] but now I no longer knew who I was" (MM, 1967: 26).

Since his fantasies about being a piece of London prove to be false after arriving there, his confusion is also doubled. He realizes that he does not belong to the imperial mother country. In fact, he is a member neither of the colonised Isabella nor of the colonial London. Instead, he is in-between and rootless. With the feeling of belonging nowhere, he adopts false identities, and he mimics the superior race that he has admired for years. Accordingly, without an authentic identity, he begins to act what he sees of himself in the eyes of the colonial; he becomes a mimic man and a colonised person with an ambivalent mind. In other words, he behaves as a man who is situated between the colonised world of Isabella and the coloniser England. Therefore, he chooses to reconstruct his past and memories in order to achieve a full adaptation for his new homeland, England. Within the terms, he begins to experience beyond stage of mimicry. Bhabha defines this "beyond" process as such:

The 'beyond' is neither a new horizon, nor a leaving behind of the past. […] Beginnings and endings may be the sustaining myths of the middle years; but in the *fin de siècle*, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion (1994: 1).

'Beyond' is the period that the colonised man experiences in the colonial city. There is the hegemony of disorientation and a disturbance as a result of the shattered dreams, and a restless un-explanatory process. In general, close to the in-between condition of the colonised, in 'beyond', there are blurring facts of new setting that overlap the previous hybrid characteristics of the colonised. This in-betweenness estranges the colonised to achieve an authentic identity or lead the colonised to an acceptance of the superior culture. Hence, the colonised mimic man draws a line back and forth without claiming an organic link to a culture. During this process, Singh tries to reconstruct his already hybrid identity and his once glorious ancestral memories are replaced by the signifiers of the foreign country.

However, it is necessary to note that, the ancestral world in his memories does not fade away; rather, they are reshaped within the characteristics of the colonial land and through the colonial's perspective. However, Singh's attempt at locating his hybrid cultural identity through mimicry results with the rejection of the cultural boundaries:

In the great city, so three-dimensional, so rooted in its soil, drawing colour from such depths, only the city was real. Those of us who came to it lost some of our solidity; we were trapped into fixed, flat postures [...] the panic of ceasing to feel myself as a whole person. [...] I had long for largeness. How, in the city, could largeness come to me? (MM, 1967: 27).

Singh loses his solidity which is already exposed to hybridity. By 'three dimensional', he means that there are influences of three different cultures, which are cultures of India, Isabella and England. Among all these cultures, he feels trapped and lost within. This brings the feeling of impartiality. Singh decides to give up the idea of being the whole person, in other words being English after his discouragement that he gained in the mother country. Therefore, it is so obvious that the arrival of Singh to London, to coloniser's city, ruins not only his fantasies, but also his psychological condition that he defines as panic.

In parallel with Singh's psychological breakdown in the city, Singh's mimicry to dominant culture turns into mockery. The main reason behind is his obsession to imitate the colonial power. He is unaware of the fact that this situation creates a kind of mockery since his behaviours are ridiculously reflection of the original. A perfect example for this situation is his imitation of his first English landlord, Mr Shylock who serves as a role model for Singh to emulate: "[Mr Shylock] had the habit of stroking the lobe of his ear and inclining his head to listen. I thought the gesture was attractive; I copied it" (MM, 1967: 7). Singh acts in accordance with the expected behaviour of the colonised man, when he imitates the coloniser white man Mr Shylock. The irony here is that, he feels that he succeeds his aim after the imitation of the coloniser. However, this is a demanding process. With the pleasure he gets through mimicry, he looks for more in his mimicry within time. Thus, the colonised begins to mimic the coloniser both psychologically and physically.

This is what Singh experiences as a mimic man. In his mimicry, he wants to be a whole Englishman which brings another crisis. Singh wants to be a white man, because being a white man means begin a part of the society that he lives in. ın the country of the coloniser and English people around him, Singh feels inferiority in such a society where the superiority of white is proclaimed. Therefore, he marries an English woman to prove he is as white and English enough to get marry an English woman. He feels that he becomes a part of English society completely: "To attach myself to [Sandra] was

to acquire that protection which she offered, to share some of her quality of being marked, a quality which once was mine but which I had lost" (<u>MM</u>, 1967: 47). However, Singh cannot be an Englishman just with a marriage bound and mimicry. Rather, all these lead Singh into a deeper identity crises and anxiety. Due to the lack of an authentic root, Singh feels himself more in need of self-esteem and security. Accompanying by an English wife around, he experiences an overwhelming feeling of impotence in London and the sense of having no place.

Singh's presence in London indicates the endless search of the colonised man for an identity. His all efforts to be English represent, in fact, the struggle of the colonised man in the postcolonial world. There represented a continuous struggle of the colonised man through Singh to construct an identity in the coloniser's land by more mimicry and less memory of his origins. He narrates his struggle:

I was fighting the afternoon alarm of homelessness, an inseparable part of the gipsy life that had inexplicably befallen me. But this was the limit of desolation. The moment linked to nothing. I felt I had no past. Nothing had happened that morning or yesterday or the last eleven days. To attempt to explain my presence in this station to myself, or to look forward to the increasingly improbable search that awaited me in a London to which I was drawing no nearer, to attempt to do either was to be truly lost, to see myself at the end of the World. (<u>MM</u>, 1967: 249 -50).

Singh feels homeless, a man without a past and as a man without a country to belong. As he narrates, he feels totally as a cast away in the coloniser's land. In order to define his presence, he keeps on wandering to stations to indicate how rootless, homeless and aimless he is. His endless quest for an identity is drawing near to the result of "not an essence but a positioning" (Hall, 1990: 226).

Feeling dispersed after his experiences in the mother country, Singh decides to leave the mother country in which he is lost: "it was time to leave. But there was no need for me to return to Isabella" (<u>MM</u>. 234). Although he knows that returning to Isabella is not a solution, he wants to escape: "I thought of escape, and it was escape to what I had so recently sought to escape from" (<u>MM</u> 35). No matter how futile is this escape, Singh escapes from the larger disorder of England that completely fractured his personality, to Isabella where he feels more whole and unified. Paradoxically, Singh plans to escape to the island from where once he wants to escape. This clearly indicates,

again, the ambivalence in colonised people's identity trouble. There is not an exact home and a place to shelter, thereof, they wander among cultures, countries and time.

For the calamity that came – there is no other word for open racial conflict in a small territory – I must bear much of the responsibility. It was a responsibility that began with that moment of return to the slave island, that moment of morning stillness; it continued to the moment of my final departure. Do not think, the acceptance of guilt being easier than action and in some ways more satisfying, that I seek simply to heap guilt on myself. The faceless men, who out of disorder of this sort rise to the top and are briefly glorious, are never guilty. They play with incurable distress from within. They are made by distress and are part of it. (MM, 1967: 242).

On his return to the island, he faces with the problems of the colonised island such as slavery and racial issues. Yet, Singh bears all these problems as well as feeling the sense of guilt as a result of being or acting like a coloniser. Thus, he turns into a faceless "colonial," not a man "who mimic[s] but a mimic of a man" (Gorra, 1997: 88). As a rootless, homeless and a mimic man, Singh realizes that he is in an in-between situation. Therefore, he devotes himself to writing that reflects all his turmoil of the postcolonial world. Moreover, he wants to give the desired order to his entire life through his attempt to give an order to his own life by writing. He wants to create a free space for the colonised people including himself with his writing that seems a dialogue between the coloniser and the colonised cultures. It is in his assertion of the emancipation through writing. He anchors himself as a free writer, who experienced both sides of the British Empire, and he longs to emerge his identity which is rooted in words: "There was my sense of intrusion which deepened as I felt my power to be more and more a matter of words. So defiantly, in my mind, I asserted my character as intruder, the picturesque Asiatic born for other landscapes" (MM, 1967*: 207*).

Through writing, Singh wants to link himself with a more self-reflexive way to an imaginary ancestral land, and to the motherland he dreams for years. He begins to write down his own memories in his last destination, London. It is a summarising declaration when Singh is startled by the "formlessness" of his experiences (MM, 1967: 243). He explains that the reason for such formlessness is the lack of order of the colonised societies:  "We lack order. Above all, we lack power, and we do not understand that we lack power. We mistake words and the acclamation of words for power; as soon as our bluff is called we are lost" (MM, 1967: 8). During his writing process, Singh also places his experiences or the active part of his life in "parenthesis"

(MM, 1967:251). He confesses that all the experiences in parenthesis are "aberrations, whimsical, arbitrary acts which in some way got out of control" (MM, 1967: 183). Such inference is so crucial since these clearly reflect his doubts whether these experiences are all arbitrary or dishonest. This doubt is, in fact, a result of Singh's London days when his personality is formed through the other people's views and ideas, in short, in his days of mimicry. His writing, which is a record of his life, turns into a long version of the colonised experiences: "It never occurred to me that the writing of this book might have become an end in itself, that the recording of a life might become an extension of that life" (MM, 244).

However, Singh soon realizes that, through writing, the events in his memory become "historical and manageable" (MM, 1967: 243) while they are being reconstructed. By this means, the events, which are told by Singh, turn into a both historical and cultural process of the colonised societies. Hence, Singh's "own history" (MM, 1967: 243) which is aimed to find an order become the history of other mimic men of the colonised lands who strive to find an identity and who are lost in ambivalence. Then, he expresses his own thoughts:

Certain emotions bridge the years and link unlikely places. Sometimes by this linking the sense of place is destroyed, and we are ourselves alone: the young man, the boy, the child. The physical world, which we yet continue to prove, is then like a private fabrication we have always known (MM, 1967: 154).

Singh, here, mentions two polarised worlds. He talks about linking two different times and places as well as the realities and imaginations of the colonised. At the same time, that is bridged by the feeling of ambivalence. As noted earlier in the criticisms of Bhabha and Jameson, that of performative and pedagogical, such polarities Singh writes about cannot be totally united, because they somehow occupy the same space. Hence, the result is that, Singh, at the end of his experiences, moves to a third space. This space is neither Isabella's past memories nor the actual reality of London, but completely a mixture of two. This space of this mixture constructs a third dimension which mingles the discourses, experiences and cultures of the colonised and the coloniser. Singh's writing, thus, fits well to this third dimension, because for Singh, neither the colonised world nor the colonial world can solve the problem of in-betweenness and ambivalence of the colonised man. Therefore, he feels homeless in both these two worlds, and he escapes into the third space. This place is not full of his past and his memories on

Isabella, and also, it is not the place of coloniser London. This third space, indeed, combines these two worlds. Singh lives exactly in this space, which is the result of cultural polarizations, like the many other colonised people who are not happy in their colonised lands and also are not satisfied with what they find in the mother country. Hence, they are "victim[s] of that restlessness which was to have been my subject" (MM, 1967: 32). This restlessness of Singh is, in fact, the restlessness of Naipaul. Through his character, Singh, he reflects his own homelessness and rootlessness that fuse the light of his hope to give an order to his disordered colonised past: "It was my hope to give expression to the restlessness, the deep disorder" (MM, 1967: 33).

As a result, Naipaul wants to write this novel, The Mimic Men to explicit his ambivalent situation as an outcome of being in the third space of the colonised man. Through the character of Singh, Naipaul wants to describe his in-between situation which is mingled with the past memories, dreams and fantasies, that all the colonised man imagines. However, at the end, like Singh, Naipaul understands that he does belong to neither his colonised lands nor his dream land that he attributes the desires he all longs to have all his life. He accepts the indispensable route of the colonised man to a third space, which is ambivalent stance. Thereon, he concludes his second phase of writing career with this novel of confession, and he writes his the most important novel of his third phase and also his entire writing career, The Enigma of Arrival. In the following chapter, this novel will be analysed as a key to understand and analyse enigmatic and ambivalent characteristic of Naipaul and his works.

# CHAPTER IV

## 4.1. The third phase of Naipaul's Works: Arrived Ambivalence

In the previous two chapters, the influence of British Imperialism on the colonised lands is discussed within the specific example of Trinidad. In close relation with the process of colonialism and its effects on the culture is discussed through the novels of Naipaul and his personal development as a writer. In this process, the most frequently used strategy is to foreground an autobiographical perspective in the novels. From the beginning of his career, Naipaul has used his childhood memories and even his parents' experiences to convey the pre-colonial period of his culture in which the world is more authentic. Following, he represents the colonial process of his lands through the practices of the hybridity, in-betweenness and mimicry of the societies as well as himself. In his illustrations of the colonial society, he uses personal experiences. Thus, there are signs of biography and autobiography. However, it is necessary to clarify the fact that what make these texts different from the ordinary autobiographies is the colonial representations in it. These are, in fact, the postcolonial autobiographies which "are often written to portray the author as a representative of his cultural group […] or as the embodiment of a new nation's struggle to come into being and its establishment of a cultural and ideological identity" (Innes, 2007: 56). The second type of postcolonial biographies is the biographies of the national leaders and politician. Whereas the first type of biographies is the text of the writer like V.S. Naipaul. As suggested, Naipaul uses autobiographical elements in his novels, which have been examined in the first two chapters, to portray his characters or himself as the representatives of his colonised society. The use of autobiography can be also seen in other writers with colonial heritage, since the psychological reason behind it is the denial of the colonial impositions that leads them "to ask the question 'Who am I?'" (Fanon, 1968: 203).

The ultimate desire to find an answer to the question of 'who am I or where do I come from', as the main questions of people in "the global movements […] over the last century" (Walder, 2011: 24), is the result of the imperialist achievements of the colonial societies that changes the psychological and cultural condition of the colonised people. Hence, writers of such communities reflect these changes in their works, and that is why there is always a sense of autobiography in their texts. Their texts are a kind of imitation of their personalities and of the colonial process. As it is maintained, "any autobiography constitutes a psychological-philosophical imitation of the auto biographer's personality" (Olney, 1972: 21). Moreover, the first person narration of a colonial text indicates a counter-attack to the colonial texts, in which the colonised is described as the "other and just as invariably in the third person plural" (Fraser, 2000: 66). So, the first person narration, which is explicit in the post-colonial texts, is "construed as identical, and coterminous, with the nation itself" (Fraser, 2000: 77). Thereby, these texts undertake a dual mission; representing the individual and communal experiences. Yet, there is also ambivalence and in-betweenness in this dual mission. Naipaul's autobiographical novel, The Enigma of Arrival, which is an exact example of such a mission, undertakes the mission of answering the dualities and ambivalence of both Naipaul and his community in identity configuration under the polarizations of the British Empire.

## 4.2. The Enigma of Arrival

Compared to other works by V.S. Naipaul, The Enigma of Arrival has elicited more attention from literary researchers and critics since it was published in 1987. There are many discussions on the novel beginning with its first publication. For instance, literary names like Margaret Drabble and Anthony Powell praise the book. Margaret Drabble confesses that "I have been struggling for some time against the temptation to write you a fan letter about the *The Enigma of Arrival* but have decided at this dark dull end of the year to succumb [...] I admire all your work, but this novel in particular" (qtd in French, 2008: 421). Likewise, Anthony Powell writes in his diary that "what strikes one is the parade of rural characters observed from outside, without inherent awareness of the sort of persons they are, which someone brought up in England would possess anyway up to a point" (1996, 31). While the admirers of the novel and Naipaul cherish this book, those who criticise him like Derek Walcott see the novel as an affirmation of

"squirearchy of club and manor", and he adds that "the myth of Naipaul as a phenomenon, as a singular contradictory genius who survived the cane fields and the bush at great cost has long been a farce" (qtd. in French, 2008: 421).Yet, like these examples, many Naipaul critics do not read the novel as a critique of British imperialism, but rather, as a subtle effort to repress his acquired knowledge of England that has been so important to his identity development. It is necessary to keep in mind that it is hard to classify and judge Naipaul since he is a quite unique writer who has his own discourse and narrative style. Among all his other works, far more unique and difficult one to list under a genre seems The Enigma of Arrival. Thus, this chapter is going to examine The Enigma of Arrival as an ultimate result of British Imperialism's influences, which is ambivalence, in the example of Naipaul and his work in his third writing career.

To start with, it might be said, like much of Naipaul's works that The Enigma of Arrival draws on autobiographic characteristics to configure overlapping accounts of his life. These various accounts function both as materials and revisions for his novel, and his life which consists of references, associations and allusions that are connected to memories and experiences that either occurred to him, his father, or his family as in the examples of A House for Mr Biswas, The Mystic Masseur and Miguel Street . This relation, indeed, gives birth to the structure of The Enigma of Arrival which is generally accepted as "most autobiographically" (Mustafa, 1995: 159) work of Naipaul.

In a general sense, writing an autobiography seems as a reworking of an entire life. Autobiography is like a communication with its writer including his past and present to create continuity through his work in order to define his present identity under the gaze of his past self. Naipaul resorts to an autobiographical fiction rather than to an autobiography with an unnamed narrator speaking in the first person. This narrator of the novel recalls the past experiences which are all in parallel to Naipaul's personal experiences. By doing so, The Enigma of Arrival combines the elements of fiction and of autobiography by blending non-fictional references from the historical events. His intermingled narration is thus called as 'a novel' in the title of the book. Yet, as Patrick French puts forward the idea that "the most memorable thing about this mesmeric and oddly unclassifiable work is the incidental observation. It has no plot – it is a book more for the writers than readers – but consists of an endless stream of perception" (2008:

419). It can be inferred; The Enigma of Arrival blurs the line between fiction and non-fiction, and also combines literary genres, which results in a hybridization of genres. With such a hybrid narrative, it can be deduced that Naipaul tries to define his hybrid and in-between situation, and to answer the general questions of postcolonial autobiography 'who am I" and 'where do I come from':

Inhabiting the uncertain territory between fiction and autobiography, Enigma is Naipaul's most compelling yet finally ambiguous attempt to define who he is, and where he comes from. Mingling nostalgia and critique, Enigma seeks to engage with both his present and his past, exploring his new home on an English estate and the multiple journeys that have brought him there (Walder, 2011:25).

Even ambivalent in its form with its mixed genre, The Enigma of Arrival enables readers to observe its writer's own personal distance to his past for self-observation, and it introduces a mode of intimacy which is created by the first person narration. Such a narration with a dual point of view, that of the man (narrator) and that of the writer, indicates a questioning of past and present that is reconciled by the assumption that the writer is the one who expresses his dilemmas better:

Man and writer were the same person. But that is a writer's greatest discovery. It took time – and how much writing! – to arrive at that synthesis. On that day, the first of adventure and freedom and travel and discovery, man and writer were united in their eagerness for experience. But the nature of the experiences of the day encouraged a separation of the two elements in my personality. The writer, or the boy travelling to be writer, was educated; he had had a formal school education; he had a high idea of the nobility of the calling to which he was travelling to dedicate himself. But the man of whom the writer was just a part (if a major, impelling part) the man was in the profoundest way – as a social being – untutored (1987: 102-3).

The novel is directly a reflection of the writer's personality. As can be understood from the passage above, he obviously declares that the man and the writer are the same person who manages to make a final synthesis of an entire life after many adventures in writing, travelling and experiences. He also admits how untutored and inexperienced at the beginning of his quest. Moreover, "it offers a continuing challenge to easy assumptions about the formation of identity for the postcolonial subject, including all those (and they are many) who have taken Naipaul to be on the side of the colonisers" (Walder, 2011: 26). The text is like self-defence and like a general

explanation to all commentaries that are claimed about his discourse and his stance in the canon of postcolonial literature.

In fact, as a whole, <u>The Enigma of Arrival</u> (hereafter abbreviated as <u>EA</u>) is a representation of Naipaul's response. It includes confessions and acceptances about his ancestral and adopted homelands and their traditions. It also bears the juxtaposing ideas on countries – England and Trinidad – based on a duality of past and present, city and country, dreams and realities. This shows his ambivalence in situating himself to a country and culture as a result of a cultural dislocation. Thus, he relates the autobiographical impulse with a sense of cultural relativism. As a result of this, the consciousness of being torn between two cultures requires the explanation of himself, and the placement of his perspective. Hence, Naipaul explains his enterprise in these words:

I felt that truly to render what I saw, I had to define myself as a writer or narrator; I had to reinterpret things. I have tried to do this in different ways throughout my career. And after two years' work, I have just finished a book in which at last, as I think, I have managed to integrate this business of reinterpreting with my narrative (1987: 7).

Underlying the impulse in order to declare himself as a part of the tradition is an implication of an anxiety about belonging to nowhere. As Michael Gorra suggests, the position of the colonial writer is characterized by a sense of belatedness, and of the difficulty of carving out a place in the metropolitan literary culture (1997: 382). The novel's retractions and repetitions indicate the distance between Naipaul's earlier and later self. Writing of an autobiography entails this process of self-revision, and it involves a distance between experience and the narrative which is constructed out of it.

This fictionalised autobiography, which is divided into five chapters, is dominated by the narratives based on the experiences he lived in Wiltshire estate. Furthermore, the reflection of Naipaul's childhood and his adolescence in Trinidad, and the writing process of him are interspersed in the chapters. The first section, 'Jack's Garden,' tells the story of past ten years, in which "a developing perception of setting that grows to match the intimacy and familiarity of place" (Mustafa, 1995: 172), through Jack, and also mentions the end of the empire. The second section, 'A Journey,' recalls, firstly, the writer's initial 'arrival' to England, which is an experience marked by

suppressions rather than revelations of self, by blindness and ignorance rather than by sight and growing knowledge. The rest of the section traces the development of his writing career which brings him to the crisis that overcame him shortly before his residency in Wiltshire. This crisis is that he first believed himself to be sufficiently secure as a writer to leave England where he never felt at home, but later he realized that England was, after all, the location of his audience and his employment. 'Ivy' and 'Rooks' return to the Wiltshire experience and the writer's deepening vision of central characters like the landlord, managers, and gardener of the manor on which the writer's cottage is located. 'Rooks' ends with the illness that compelled the writer to move to a drier location. The conclusion, 'The Ceremony of Farewell', describes the Hindu ceremony that followed his sister's death in Trinidad, and it concludes his development and self-realization with the ultimate end of human being that is death.

These experiences which signal the close links between Naipaul's fiction and his life do not seem to grow out of a conception of a particular character. Instead, Naipaul gives the impression that he is struggling to find a character to fit experiences of the colonial process. He supplies various accounts of his personal history, and narrates the development of a writer. The idea for The Enigma of Arrival is, therefore, initially conflated with the experiences of his life, and reflected the nature of identity and the relations between a writer's work and his life: "a work of intermittent brilliance, a cross between a partially fictional autobiography and an essay and a slowly revealed study of the life of the mind" (French, 2008: 418). This reveals a study of his quest for "self-discovery and self-analysis" that Naipaul asserts earlier in his 'Prologue to an Autobiography': "To become a writer, that noble thing, I had thought it necessary to leave. Actually to write, it was necessary to go back. It was the beginning of self-knowledge" (1984, 34). Therefore, he left his own society, Trinidad, and in all of the books he has written, he attempts to define himself. As he notes that:

With me, everything started from writing. Writing brought me to England, had sent me away from England; had given me a vision of romance; had nearly broken me with disappointment. Now it was writing, the book [it is In a Free State[10]], that gave savour, possibility, to each day, and took me on night after night" (EA, 1987: 154).

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[10] Added by the writer.

Naipaul contemplates to discover where he belongs to through the writing which is a gift of his colonial education system. Hence, he goes back to his first arrival in England, the years of his solitude and loneliness in an unknown, but justly illustrated world of England. Indeed, as the title suggests, <u>The Enigma of Arrival</u> bears the metaphor of 'arrival' to stress his dilemma in his quest to find an identity. In fact, the title belongs to a painting of the surrealist painter Giorgio de Chirico[11]. In this painting, there is a classical, Mediterranean scene of wharf, walls and gateways. Beyond them, the mast of an ancient ship and the street in the foreground is deserted except for two figures. The writer thinks that "the scene is of desolation and mystery: it speaks of the mystery of arrival" (<u>EA</u>, 1987: 91-92), and he finds a story in which the ship leaves and "the traveller has lived out his life" (<u>EA</u>, 1987: 92). Like the traveller, Naipaul lives out his life in England and he chronicles his own journey of his early period, which is the first years of his residency in England, of being a writer and of being an immigrant. It is strange that this travel through time is enigmatic and directly connected to Chirico's painting which also functions to depict the impossibility of getting anywhere like the traveller whose ship has left without him: "There was no ship of antique shape now to take us back. We had come out of the nightmare; and there was nowhere else to go" (<u>EA</u>, 1987: 317). This quote, indeed, shows Naipaul's ambivalence. He defines his tropic islands, his home as a nightmare while he is lamenting over the lost home.

In fact, Naipaul's description of the situation, directly, represents the dead end of the colonised people. He associates his homeland with a nightmare, and confesses his desperate situation with the words 'nowhere else to go' which also depict his ontological dilemma of belonging nowhere. It is necessary to remember that his home is lost during Naipaul's mimicry, especially, when he writes quite negatively criticism about his homeland in <u>An Area of Darkness</u> (1964). Because of harsh criticism he

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[11] De Chirico is famous for the cityscapes he painted in the 1910s. The scenes are not as conventional cityscapes but rather like the scenes of dreams. When Naipaul's <u>The Enigma of Arrival</u> is thought from the perspective of the revelations of his inner self, it can be commented that there is a relationship between the arts of these two names. The similarities are not limited with the way of handling with the realities. Moreover, de Chirico's work has a great love for the classical past and depicts through the ways of treating themes of tragedy, enigma, and melancholy. For de Chirico, the themes and motifs of the Greek and Roman Classics are still valid even in the modern world. However, he suggests that the clash of the past and present produces strange effects such as suggesting sorrow, disorientation, nostalgia like those in Naipaul's work. He makes a comparison between antique and modern England again resulting with a sense of nostalgia, mourning and estrangement.
For further information: http://www.biography.com/people/giorgio-de-chirico-9246949 and http://www.theartstory.org/artist-de-chirico-giorgio.htm

made, he is seen as "a witness for the Western prosecution" who specializes "in the thesis of [...] self-inflicted wounds, which is to say that we non –whites are the cause of all our problems, not the overly maligned imperialists" (Said, 1986: 53). Likewise, Cudjoe accuses him for "aligning himself and his writing on the side of the dominant class" (1988: 226). In this context, there aroused two groups of critics. The first group of critics, like Cudjoe and Walcott, locate Naipaul on the side of Western culture while the latter group including Gorra and Baucom finds him brave in his writings about the colonised lands.

However, these critics fail to recognize the significance of ambivalence in his writings. As put forward by Bhabha "the ambivalence of mimicry *(almost the same but not quite)* does not merely rupture the discourse but becomes transformed into an uncertainty which fixes the colonial subject into a partial presence. By partial I mean both incomplete and virtual" (1984: 127). This partiality of Naipaul is visible in the novel and both the novel and Naipaul are enigmatic as the result of "a double vision" (Bhabha, 1984: 129) which discloses "the ambivalence of the colonial discourse" (Bhabha, 1984: 129). Hence, Naipaul presents this autobiographical novel as an enigmatic work of the oppositional politics of dualism (white/black, East/West/) and he integrates these in his Naipaulian discourse ambivalently: "the capacity to experience ambivalence is a fundamental achievement a major step in development. It is essential to the integration of split objects and feelings" (Segal, 2005: 95).

It is necessary to note that the greatest cause and also effect of Naipaul's ambivalent and enigmatic stance lie in his imperial education. In the novel, he insistently tries to focus on the effects of education which starts at his homeland as a requirement of the politics of British imperialism in which he is imposed with the thoughts and fantasies of the empire. Since it is generally known through the biographies on him, he receives a qualified education that has a great importance in shaping his ambivalent identity, and enables him to be a writer thanks to the scholarships provided by the British government. Yet, again, this education leads him to be alienated from his roots, his cultural background and his authentic self. In the novel, the way to be a writer is conditioned by education, and thus, the novel recounts the complexity of problems that he faced as a colonised young man with the ambition to succeed in the mainstream culture:

The noblest impulse of all—the wish to be a writer, the wish that ruled my life—was the impulse that was the most imprisoning, the most insidious, and in some ways the most corrupting, because, refined by my half-English half-education and ceasing then to be a pure impulse, it had given me a false idea of the activity of the mind. The noblest impulse, in that colonial setting, had been the most hobbling. To be what I wanted to be, I had to cease to be or to grow out of what I was. To become a writer it was necessary to shed many of the early ideas that went with the ambition and the concept my half-education had given me of the writer (EA, 1987: 221).

Naipaul's 'half education' creates an ideal for the writer as a mimic Englishman who would write about Trinidad or other colonised societies from the perspective of the coloniser. He idealises every single thing in Western tradition. Since his desires to be a writer, he adores the works and the discourse of the Western writers. The young Naipaul's heroes are the writers of the empire like

J. R. Ackerley of Hindoo Holiday, perhaps, making notes under a dinner table in India; Somerset Maugham, aloof everywhere, unsurprised, immensely knowing; Aldous Huxley, so full of all kinds of knowledge and also so sexually knowing; Evelyn Waugh, so elegant so naturally. Wishing to be that kind of writer, I didn't see material in the campers in the big Earl's Court house" (EA, 1987: 125).

However, the success of his first novels is not related with those names, indeed, they are absent both in the form and context of the novels. His characters are, rather, the characters with the intimate reflection of Trinidadian East Indian society. Naipaul uses his own ethnic background at the beginning, but later "with the idea of change, of flux" (EA, 1987: 210), he criticises his earlier books by giving reader 'explanations' of his rationale, his personal life and the writing process. He tries to find an excuse for his indifferent and mockery behaviour towards his own society with his mature and more experienced eye.

Indeed, in the novel, he tells the story of his journey from Trinidad "the place itself the little island and its people could no longer hold (him). But the island [...] had given (him) the world as a writer" (EA, 1987: 153) to England as a recreation of past. His positioning between the cultures has made him an ambivalent writer who is able to write in the discourse of coloniser and about the intimate life of the colonised. While he is writing in the discourse of the coloniser, he feels "the past for (him) – as colonial and writer – was full of shame and mortifications" (EA, 1987: 245), because the shame and mortifications are related with his internalization of the British self which is constructed

and which makes him an imitation of the coloniser. In fact, this is the condition what Bhabha calls a "colonial stereotype", "a complex, ambivalent mode of representation" that fixes "the colonised as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction" (1994: 22 -23). Naipaul acts just like this because of the superiority of the coloniser, but in the novel, he describes himself through the feeling of shame. Thus, he says, "I was ashamed that with all my aspirations [...] this was all that people saw in me – so far from the way I thought of myself, so far from what I wanted for myself" (EA, 1987: 126).

The models of selfhood which are inscribed by Naipaul in his autobiographical novel reflect a kind of patchwork identity which is built on the contradictions of his position between the cultures of the coloniser and the colonised. Striving to be assimilated at the beginning, Naipaul falls into the category of "almost the same but not quite" (EA, 1987: 130) which is described by Bhabha in "Of Mimicry and Man". He is neither a mainstream British nor any longer a colonised Trinidadian East Indian. Naipaul finds himself alienated both from the dominant and the marginal. He is caught in an emptiness that defines the drama of the colonised man who is hardly successful in realizing himself as a victim of the colonial process. Thus, the autobiography of Naipaul focuses on the notes of profound alienation both from the mainstream society, England, and from the ethnic sub-society of the East Indians.

Naipaul states his youth expectations in his journey to England culminate in a transforming arrival are dashed. The arrival at a new and deeply satisfying phase in life that he experienced in Wiltshire is not like what he expected, and indeed, he understands this later. At the end of the novel, he discovers that his arrival is an enigmatic arrival. This is the ambivalence of the world of "not quite/not white" (Bhabha 1994: 132). What he discovers, as a result of his arrival, is not what he is expecting for, and "the founding objects of the Western world become the erratic, eccentric, accidental *objets trouvés* of the colonial discourse – the part objects of presence" (Bhabha, 1994: 132).

Naipaul portrays himself as thoroughly alone in England even after he has lived there many years, and he explains: "I still had that nervousness in a new place, that rawness of response, still felt myself to be in the other man's country, felt my

strangeness, my solitude" (EA, 1987: 7). For Trinidad and his family over there, Naipaul seems to be able to relate himself to them only in writing. He says; "the island had given me the themes that in the second half of the twentieth century had become important" (EA, 1987: 153). However, when he visits Trinidad, he finds that "(his) interest in the island was satisfied even sated in a day" (EA 1987: 152). Even in his return to Trinidad for his sister's funeral, his ideas are fixed, and his description of the religious ceremony over his sister's death is emotionless and cold.

Three days after her death, at the time she was being cremated in Trinidad, I spread her photographs in front of me... in the sitting room of my new house in Wiltshire [...] I looked at the pictures I had laid out and thought about Sati harder than I had ever thought about her. After thirty five or forty minutes [...] I felt purged." (EA, 1987: 354-6).

As stated, Naipaul only approaches his most personal feelings about his family through the representations like photographs and writing. Only through writing is he able to establish a dialogue between the two cultures he inhabits, England and Trinidad, only in writing, does he feel at home, and only through writing does he arrive at his enigma of ambivalence. Therefore, from the very beginning of the book to the end, he stresses the influence of writing that comes with his education, and he tries to prove this ability of writing as a result of his colonial self as the reason of his blurred identity, in other words his ambivalent identity: "The desire to emerge as authentic through mimicry - through a process of writing and repetition-is the final irony of partial representation" (Bhabha, 1994: 129).

He confesses the irony of this partiality at the opening paragraph of the book. He starts by his first arrival in a pastoral description of rainy weather, trees and meadows. Through this description, he makes a comparison between England he has been living for years and his homeland:

For the first four days it rained. I could hardly see where I was. Then it stopped raining and beyond the lawn and outbuildings in front of my cottage I saw fields with stripped trees on the boundaries of each field; and far away, depending on the light, glints of a little river, glints which sometimes appeared, oddly, to be above the level of the land. The river was called the Avon; not the one connected with Shakespeare. Later—when the land had more meaning, when it had absorbed more of my life than the tropical street where I had grown up—I was able to think of the flat wet fields with the ditches as "water meadows" or "wet meadows," and the low smooth hills in the background, beyond the river, as "downs." But just then, after the rain, all that I saw—though I had

been living in England for twenty years—were flat fields and a narrow river (EA, 1987: 11).

He feels the ambiguity of his being in England that *absorbed more of his life* than the island, Trinidad, in which he was grown up. The word 'absorbed' is, here, quite sarcastic. He uses the verb 'absorb', but not 'take or get' which stresses the sense of grievances and regret. Especially after twenty years of residence, he sees the environment as flat fields and a narrow river associated with Shakespeare – indicates he learns England and English through books – which are once he desired to see when he was his homeland. Likewise, the weather and snow, that he fantasized, disappoint him for the same reasons: "This idea of winter and snow had always excited me; but in England the word had lost some of its romance for me, because the winters I had found in England had seldom been as extreme as I had imagined they would be when I was far away in my tropical island" (EA, 1987: 11). Naipaul starts his-story with such disappointment and with a gloomy weather, because he "remembers the mist, the four days of rain and mist that hid [his] surroundings from [him] and answered [his] anxiety at the time, anxiety about [his] work and this move to a new place, [...] England" (EA, 1987: 12).  He stresses the first days in England as misty and full of anxieties. Such a gloomy pastoral beginning indicates his complex mind and his ambiguities about his future.

… I didn't know what I was looking at. I had nothing to fit it into. I was still in a kind of limbo. […] It was Salisbury. It was almost the first English town I had got to know, the first I had been given some idea of, from the reproduction of the Constable painting of Salisbury Cathedral in my third-standard reader. Far away in my tropical island, before I was ten. A four-color reproduction which I had thought the most beautiful picture I had ever seen. […] Apart from the romance of the Constable reproduction, the knowledge I brought to my setting was linguistic. I knew that "avon" originally meant only river, […] One further reason why, apart from the fairy-tale feel of the snow and the rabbits, I thought I saw a forest (EA, 1987: 12 - 13).

When he first came to England, he sought for the images and the definitions that he once read in his tropic land when he was a child. Unfamiliar with the actual foreign country, he feels as a limbo, and he cannot fit himself into this new world where he finds himself. With the previous knowledge about the country and its language as an outcome of the education politics of Macaulay on the colonised societies, he is quite familiar with the bookish England. Yet, after many years of residency in England, he still has "nervousness in a new place, that rawness of response" and he feels himself "to

be in the other man's country" and experiences "strangeness and solitude" (EA, 1987: 13). After long years, the strangeness he is captured, in fact, comes with the change of England itself. This country is quite different from what he learned in his school books when he was in Trinidad. His "own strangeness and the absurdity of his inquiry" (EA, 1987: 15) show how alien he is. Although he has been living in England for years, he still feels the sense of strangeness and absurdity of his presence in England. He cannot feel that he belongs to England.

That idea of ruin and dereliction, of out-of-placeness, was something I felt about myself, attached to myself: a man from another hemisphere, another background, coming to rest in middle life in the cottage of a half-neglected estate, an estate full of reminders of its Edwardian past, with few connections with the present. An oddity among the estates and big houses of the valley, and I am further oddity in its grounds. I felt unanchored and strange. […] I felt that my presence in that old valley was part of something like an upheaval, a change in the course of the history of the country (EA, 1987: 19).

The above quotation clearly indicates that his out of placeness and alienation since he comes from the other hemisphere of the world, Trinidad, create the feeling of unbelonging and strangeness. Hence, he feels that he is more familiar with England's past and her history. Connections and remembrance of the past, in fact, come with his writing and his literary career, because "with the writing" (EA, 1987: 19) he feels he is more familiar with the glorious days of the empire as he is taught in the past through the history of the empire. Therefore, in everything he sees during his residency in England, he looks for the remnants of the past.

So much of this I saw with the literary eye, or with the aid of literature. A stranger here, with the nerves of the stranger, and yet with a knowledge of the language and the history of the language and the writing, I could find a special kind of past in what I saw; with a part of my mind I could admit fantasy (EA, 1987: 22).

Naipaul, in an ambivalent situation that is brought by his strangeness, tries to make a connection between England and himself in order to overcome the sense of out of placeness. He wants to belong to a country as an in-between character with no exact place to go. Therefore, in each historical sites or remnants like the house of his landlord Jack or churches that he sees "as a part of the wealth and security of Victorian Edwardian times" (EA, 1987: 49), he tries to find familiarity in order to be "a part of England" (EA, 1987: 23), and "to indulge [his] linguistic nerves of being a stranger in England" (EA, 1987: 23) with the familiar "literary names like Shakespeare or

Wordsworthian figures" (EA, 1987: 20) or "the solitude of the walk, the emptiness of that stretch of the downs" (EA, 1987: 23). However, his solitude "brought back very old memories to [him], of Trinidad, [...] old memories of dark, wet, warm earth and green things growing, old instincts, old delights" (EA, 1987: 31). In fact, his temperament is caused by his in-betweenness:

given to me as a child in Trinidad partly by our family circumstances: the half-ruined or broken-down houses we lived in, our many moves, our general uncertainty. Possibly, too, this mode of feeling went deeper and was an ancestral inheritance, something that came with the history that had made me: not only India, with its ideas of a world outside men's control, but also the colonial plantations or estates of Trinidad, to which my impoverished Indian ancestors had been transported in the last century—estates of which this Wiltshire estate, where I now lived, had been the apotheosis (EA, 1987: 52).

As seen above, he makes a great criticism against British imperialism and her politics. He relates his nerves of strangeness and ambivalence as a person to the strategies of the empire and to colonialism. The mode of being stranger and ambivalent figure goes back to his ancestral inheritance, to the beginning of colonial history and to the migration of indentured labourers who are brought to the West Indies like those of Naipaul's ancestors. The more sarcastic thing is that, like the colonised people, Naipaul himself has come to the mother country and has been the apotheosis through these migrations. Thus, he criticises this condition by stressing his strange absence in England and in a manor cottage: "Fifty years ago there would have been no room for me on the estate; even now my presence was a little unlikely" (EA, 1987: 52). He points out the "historical line" (EA, 1987: 52) of the colonial history.

The migration, within the British Empire, from India to Trinidad had given me the English language as my own, and a particular kind of education. This had partly seeded my wish to be a writer in a particular mode, and had committed me to the literary career I had been following in England for twenty years. The history I carried with me, together with the self-awareness that had come with my education and ambition, had sent me into the world with a sense of glory dead; and in England had given me the rawest stranger's nerves. Now ironically—or aptly—living in the grounds of this shrunken estate, […] I found a physical beauty perfectly suited to my temperament […] every good idea I could have had, as a child in Trinidad, of the physical aspect of England (EA, 1987: 52).

The history of Naipaul and his ancestors that began with the migration of Indians to the West Indies after the emancipation of slaves dates back to decades ago in the

colonial history. His ancestors, whom he writes about in <u>A House of Mr Biswas</u>, were shipped from India and; therefore, this migration gave opportunity to Naipaul and many other migrated children to learn English as their first language since the education and the communication system in Trinidad are all in English. Moreover, this education enables him to dream about being a writer, and it paves the way of leaving his homeland for the desired England. This desire takes him to England from Trinidad, which is "a colony, once a plantation society where servitude was a more desperate condition" (<u>EA</u>, 1987: 64). With great expectations magnified with the glorious days of the empire, he comes to England for a new life, but he feels like a stranger. Hence, at the beginning, he feels like a stranger because of his past, and for a while, he accuses his own past for making him to feel inferior. As a result he acts as a mimic man which is mentioned in <u>The Mimic Man</u> as well. He

thought that because of my insecure past—peasant India, colonial Trinidad, my own family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for a writing career, my coming to England with so little, and the very little I still had to fall back on—I had thought that because of this I had been given an especially tender or raw sense of an unaccommodating world (<u>EA</u>, 1987: 87).

Under the influence of accusation of his past and his own roots, and lastly, with his great desire to get rid of his own country, he is influenced by Giorgio de Chirico's painting, the enigma of arrival. This painting attracts him, and he assumes that "in an indirect, poetical way the title referred something in [his] own experience" (<u>EA</u>, 1987: 91). That is why he wants to learn more about the painting which is inspiring him to write a book titled with its name. With a search, he learns that the title belongs to the poet Apollinaire "who died young in 1918 from influenza following war wound" (<u>EA</u>, 1987: 91). This story and the painting affect him deeply, and on the first days of his arrival, he plans to write a book about this painting.

My story was to be set in classical times, in the Mediterranean. My narrator would write plainly, without any attempt at period style or historical explanation of his period. He would arrive—for a reason I had yet to work out—at that classical port with the walls and gateways like cut outs. He would walk past that muffled figure on the quayside. He would move from that silence and desolation, that blankness, to a gateway or door. He would enter there and be swallowed by the life and noise of a crowded city (I imagined something like an Indian bazaar scene). The mission he had come on—family business, study, religious initiation—would give him encounters and adventures. […] Gradually there would come to him a feeling that he was getting nowhere; he would lose his sense

of mission; he would begin to know only that he was lost. His feeling of adventure would give way to panic. He would want to escape, to get back to the quayside and his ship. […] At the moment of crisis he would come upon a door, open it, and find himself back on the quayside of arrival. He has been saved; the world is as he remembered it. Only one thing is missing now. Above the cut out walls and buildings there is no mast, no sail. The antique ship has gone. The traveller has lived out his life (EA, 1987: 92).

His probable story about the painting that will be constructed on an arrival turns into his life story. Moreover, the outline of this story is like the outline of his own story. Like the protagonist of the story, Naipaul arrives in a classical country with the aim of writing, but he enters a new world and is swallowed by the world. Likewise, gradually, Naipaul also gets the feeling of strangeness and getting nowhere. He is lost, and turns into an ambivalent figure. With the sense of loss and alienation, he wants to escape, but there is neither a way to go nor a place to belong. In his ambivalence, he struggles to find a way out, he tries to go back his town Trinidad but he feels that he does not belong there as well. Especially, after the book he has written, which must be The Middle Passage (1962) which is also "called up from [...] personal memories", (EA, 1987: 94), his "spirit is broken" (EA, 1987: 94) and he wants to leave England.

The greatest ambivalence he admits is that once he "dreamed of coming to England. But [his] life in England had been savourless [...] [and he] dreamed of leaving England" (EA, 1987: 95). For years, he has not belonged to England, and in return, he wants to go back. This directly implies his in-between condition in which he feels out of place, and in which he can find no defined exact identity that he has been searching for. However, he could not go back, and took another journey back to England like his previous journey "to England to be a writer, in a country where the calling had some meaning, that [he] couldn't but be aware of all the cruel ironies" (EA, 1987: 95). Yet, his attempt results in failure, and it helps him to understand his position "in the ancient heart of England, a place where [he] was given a second chance, a new life, [...]" (EA, 1987: 96). Moreover, this place "where at the beginning [he] had looked only for remoteness and a place to hide" (EA, 1987: 96) taught him the reality that "the life around [him] changed. [He] changed" (EA, 1987: 96). Hence, with this change and with his new perception, he decides to write the story of the painting. For the story, he uses his "own life, another version of the story of The Enigma of Arrival" (EA, 1987: 97). He plans to write the story of a journey, his first journey "that took [him] from [his] island, Trinidad, off the northern coast of Venezuela, to England" (EA, 1987: 97). The

importance of his writing on his own departure and arrival lies in the confessions and re-evaluations of his past. He explains his previous works, their standpoint, his regret and remorse behind his previous acts, and certainly the satire of his own culture. First, he starts to tell his departure from his hometown with the cultural ceremonies and customs. His family comes to say goodbye to him as a custom of Hindu ceremonies, but Naipaul criticises this act by suggesting that

this is not really to say goodbye, more to show themselves, to be present at a big clan occasion, to assert their membership of the clan; in spite of the fact (or because of the fact) that there were now such differences between various branches of the extended family, and conversation was already touched with condescension or social nervousness on one side or the other (EA, 1987: 99-100).

He finds such customs as showing off, and makes fun of them. He, also, declares that such customs does "not the fit the idea of the writer's experience [he] was preparing himself for" (EA, 1987: 100). Although many of his relatives and family are there to bid farewell to him, he mocks with their words and acts:

And at that crowded farewell at the airport, where a few people (some of whom I didn't know) were even managing to cry, this cousin came up to me and, as though passing on a secret handed to him, a journalist, from the highest quarters, from the airport manager, from the director of Pan American World Airways, or from God himself, whispered: "Sit at the back of the airplane. It's safer there." (Travel was still an adventure, by sea or by air. And it may be that what my cousin said about sitting at the back of the airplane was right. Perhaps, though—and more likely—his advice was based on the child's comic-strip idea of the airplane crash, the plane diving down, crashing on its nose.) (EA, 1987: 100).

He mocks what his family has done, maybe to console him, and he finds all these acts as remnants of peasant Asia customs. Likewise, he shares another anecdote which is related to customs and old peasant mentality. During his journey, he has bananas with him in a paper bag in the cabin of the plane, because this custom is "some remnant of old peasant travel, with food for the journey; some genuine Hindu distrust of the food that might be offered by the airplane and then by the hotel in New York" (EA, 1987: 102). The shame that he feels lies in the fact that "the bananas were smelling now; in the warm plane they were ripening by the hour", and thus, he is ashamed of his customs at the very beginning of his journey and at the first hours of his journey. He "witnessed the change in [his] personality" (EA, 1987: 102), but it is necessary to note

that his feelings are contrary to his shameful memories on the day of his departure from his homeland. When the plane is above of his hometown, he is amazed what he sees:

This had given me my first revelation: the landscape of my childhood seen from the air, and from not too high up. […] From the air, though, a landscape of logic and larger pattern; […] like camouflage, like a landscape in a book, like the landscape of a real country. So that at the moment of take-off almost, the moment of departure, the landscape of my childhood was like something which I had missed, something I had never seen (EA, 1987: 97).

With the landscapes and all qualities of nature, he realizes, for the first time, the beauty and the landscape of his country, and he relates this scene with those in the books and those of real countries. It proves that, until his departure, he has never seen his own country as a whole country and a real one, but instead he has it as identified a place consisting of many different parts and nationalities. In fact, this is also the indicator of his ambivalent character. A few hours before the take-off, he satirizes his culture and customs of his family by mocking them, and he cannot wait for the departure. However, after a short while, he begins to admire his hometown's landscape. As a contrary act, he quickly begins to act as a mimic man after the take-off. He pretends to be like English people whom he admires, and thus begins his change. As the first evidence of his mimicry, he takes out his "indelible mauve pencil, of the sort that serious people—especially officials, in Trinidad—used in those days" (EA, 1987: 99), and asks the stewardess to sharpen his pencil as a challenge and as a need to prove himself:

This request to the stewardess was in the nature of a challenge; and to my amazement the stewardess, white and American and to me radiant and beautiful and adult, took my request seriously, brought the pencil back beautifully sharpened, and called me, two weeks away from being eighteen, sir (EA, 1987: 99).

He feels the glory of making a white, beautiful woman to serve him, and also feels the joy of being called as sir. With this first challenge and triumph, his world begins to change, and "the world had ceased to be colonial for [him]", and he also "witnessed this change in [his] personality" (EA, 1987: 101-2). Hence, this privilege he feels on the first day of adventure, freedom and travel is

the nature of the experiences of the day encouraged a separation of the two elements in my personality. The writer, or the boy travelling to be a writer, was educated; he had

had a formal school education; he had a high idea of the nobility of the calling to which he was travelling to dedicate himself. But the man, of whom the writer was just a part (if a major, impelling part), the man was in the profoundest way—as a social being—untutored. He was close to the village ways of his Asian-Indian community. He had an instinctive understanding of and sympathy for its rituals, like the farewell at the airport that morning. He was close to the ways of that community, which was separated from peasant India only by two or three generations in a plantation colony of the New World. […] But that half-Indian world, that world removed in time and space from India, and mysterious to the man, its language not even half understood, its religion and religious rites not grasped, that half-Indian world was the social world the man knew. It was all that he had outside school and the life of the imagination fed by books and the cinema. That village world had given him its prejudices and passions; he was interested in, had been passionate about, the politics of India before and after independence. […]He had only the prejudices of his time, in that colonial, racially mixed setting. […] Yet at the same time he had dreamed of fulfilment in a foreign country (EA, 1987: 103).

His two distinct personalities that appear on the very first day of his journey represent his double selves. One of them is Naipaul, the young educated boy who was awarded the scholarship to be educated in England, and the writer himself in his mature period. The other self is the once colonised man who is much closer to his customs, culture and the farewells of his family. He is influenced by the harsh face of imperialism such as separation from peasant India, migration, and the labours of the mother country. He has no knowledge about his separated Indian culture, language and religion, and in fact, has no real information about other communities as well. This double self or double personality is a good evidence of how he turns into an ambivalent figure. He struggles for the division and separation of the colonial and racial mixed perception. Thus, on the first day of his journey, he experiences "a family farewell in the morning, thousand miles away: a farewell to [his] past, [his] colonial past and peasant-Asiatic past" (EA, 1987: 104), and also "to [his] own developed sense of self was added another sense of self, a rawness of nerves and sensibility against which from now on for many years all [his]impressions, even the most exalted, were to be set" (EA, 1987: 105-6). The sense of new self creates ambivalence, especially with the nerves of stranger. Moreover, this strangeness is also nourished by the lack of information about his society.

He knew very little about the agricultural colony in the New World where I was born. And of my Asiatic-Hindu community, a transplanted peasant community, I knew only my extended family. All my life, from the moment I had become self-aware, had been devoted to study, study of the abstract sort I have tried to give some idea of. And then

this idea of abstract study had been converted into an idea of a literary life in another country (EA, 1987: 108).

He has almost no idea about his origins, but he knows the abstract information about another country. Since he knows very little about his origins, except his own family, he feels the estrangement in a foreign country where he thinks that he has prepared before arriving. Moreover, he does not have enough idea about his colonised land while he is filled with the history of the coloniser. This is exactly the result of British imperialism. The colonised people like him are educated with the abstract information about a foreign colonising country, instead of learning their own colonised history and cultures. He "feels the two sides of [himself] separating one from the other" and he "felt a twinge of doubt about himself: perhaps the writer was only a man with an abstract education" (EA, 1987: 111), because his "ambition caused [him] to look ahead and outwards, to England" (EA, 1987: 120), therefore; he has always desire to learn the history of another country instead of his own. However, the abstract information that he has learned at school, of his desired country England disappoints him, since "the world in which [he] found [himself] in London was something less than the perfect world [he] had striven towards" (EA, 1987: 121). Thus, there begins his out of place situation that slowly transforms him to an ambivalent figure: "As a child in Trinidad I had put this world at a far distance, in London perhaps. In London now I was able to put this perfect world at another time, an earlier time" (EA, 1987: 121). The melancholy of England's past and the wish to locate England that he knows before his arrival instead of the present England can be interpreted as the attempts to grab the sense of belonging. He knows the history of the empire form the books that he has studied so far in his tropic island, and through nostalgia he wants to place himself into England he is familiar with in literary texts that he has read, especially, in those of Charles Dickens.


The London I knew or imaginatively possessed was the London I had got from Dickens. It was Dickens—and his illustrators—who gave me the illusion of knowing the city. I was therefore, without knowing it, like the Russians I was to hear about (and marvel at) who still believed in the reality of Dickens's London. Years later, looking at Dickens during a time when I was writing hard myself, I felt I understood a little more about Dickens's unique power as a describer of London, and his difference from all other writers about London. I felt that when as a child far away I read the early Dickens and was able with him to enter the dark city of London, it was partly because I was taking my own simplicity to his, fitting my own fantasies to his. [...]And it was apt that Dickens's childlike vision should have given me, with my own child's ideas, my

abstract education and my very simple idea of my vocation, an illusion of complete knowledge of the city where I expected this vocation to flower (EA, 1987: 122 – 3).

The world of Dickens and his great illustration of England enchant Naipaul, and he dreams a literary England in which he can fit himself, too. Thus, his disappointment about England and London as a "place [he] knew very well" but "found a city that was strange and unknown" (EA, 1987: 123) makes him feel rootless, and he fills the great void in him with a search for a stable identity. So, this search leads him to a search for history of his own roots and the history of the empire. He starts with the questioning of his abstract knowledge as an inhabitant of a colonial world:

how could my knowledge of the world not be abstract, when all the world I knew at the age of eighteen was the small colonial world of my little island in the mouth of the Orinoco, and within that island the world of my family, within our little Asian-Indian community: small world within small world. I hardly knew our own community; of other communities I knew even less. I had no idea of history—it was hard to attach something as grand as history to our island. I had no idea of government. I knew only about a colonial governor and a legislative council and an executive council and a police force. So that almost everything I read about history and other societies had an abstract quality (EA, 1987: 131).

When he loses his sense of fantasy about England, he begins to learn the grand narratives of history with a sense of logic. Due to the disappointment he experiences, he begins to understand the history that is not told in his colonised land. In fact, he puts forward that it is hardly possible to learn his own history when he is in a colonial world of Trinidad, which is a small world in worlds of different ethnic groups. As told before, since his family is an immigrant from Hindu society and is living in Trinidad, he knows less about his origin that has been left behind. Yet, the most important reason is that he is educated and raised in his colonised society, and he is unaware of a grand narrative of the history. This makes him admire the abstract knowledge of the mother country whose history is written with a colonial power, and is taught for centuries. Thus, after the disappointment he faces in his first days in England, he begins to learn the new and the changed world of England like the explorer, Christopher Columbus.

I was, in 1950, like the earliest Spanish travellers to the New World, medieval men with high faith: travelling to see wonders, parts of God's world, but then very quickly taking the wonders for granted, saving inquiry (and true vision) only for what they knew they would find even before they had left Spain: gold. True curiosity comes at a later stage of development. In England I was at that earlier, medieval-Spanish stage—my education

and literary ambition and my academic struggles the equivalent of the Spanish adventurer's faith and traveller's endurance. And, like the Spaniard, having arrived after so much effort, I saw very little. And like the Spaniard who had made a long, perilous journey down the Orinoco or Amazon, I had very little to record (EA, 1987: 132).

Thus, he begins to explore the changed and unknown England ahead of him like Columbus who explores the unknown lands of the New World. Similar to Columbus' and western explorers' medieval aims which are based on the idea of taking granted the new places, and claiming the wealth of those lands, Naipaul wants to feel the sense of those granted lands, that he knows abstractly. Furthermore, he wants to achieve his desire of being educated and being a successful writer. In fact, he admits that such an exploration happens to be possible in 1950s, "because in 1950 in London" (EA, 1987: 130), there appears a "movement of peoples that was to take place in the second half of the twentieth century – a movement and a cultural mixing [...] a greater mingling of peoples" " (EA, 1987: 130). With the migrations, England and "cities like London were to change. They were to cease being more or less national cities" " (EA, 1987: 130), and "were to become cities of the world" " (EA, 1987: 130). Therefore, such radical changes in the nature of a country, which once colonised many other countries and cultures, bring new establishments for the new settlers "even more remote in language and culture" " (EA, 1987: 130). Therefore, England has turned into a country which is "visited for learning and elegant goods and manners and freedom by all the barbarian peoples of the globe, people of forest and desert, Arabs, African, Malays" (EA, 1987: 130). Portrayed in a racist perspective, Naipaul humiliates many other ethnicities such as Arabs and Africans for migrating to England, and he accuses 'barbaric' people for demolishing the panorama of England, and also for destroying his fantasies about England. No matter how sarcastic this condition is, he sees himself more close to the imperial power, and he chooses the empire as his main country while criticising his own lands, although he is one of those outsiders.

It wasn't only that I was unformed at the age of eighteen or had no idea what I was going to write about. It was that the idea given me by my education—and by the more "cultural," the nicest, part of that education—was that the writer was a person possessed of sensibility; that the writer was someone who recorded or displayed an inward development. So, in an unlikely way, the ideas of the aesthetic movement of the end of the nineteenth century and the ideas of Bloomsbury, ideas bred essentially out of empire, wealth and imperial security, had been transmitted to me in Trinidad. To be that kind of writer (as I interpreted it) I had to be false; I had to pretend to be other than I

was, other than what a man of my background could be. Concealing this colonial-Hindu self below the writing personality, I did both my material and myself much damage (EA, 1987: 134).

In the novel, he declares and accepts his guilt for choosing the wrong side many years later. He defends himself with his innocence by pointing out his young age, his lack of guidance and his education. He suggests that, because of his education, his abstract knowledge which is fed by aesthetic movement of the nineteenth century, Bloomsbury group, and history of the empire has deeply influenced him even when he is in Trinidad. As a result, in order to achieve his desire, which is being a great writer, he 'had to be false", and pretended like colonisers by concealing his colonised Hindu origins. However, he admits that this is a great mistake that damaged his personality and his identity. He confesses that his personality is split in two, as mentioned before with the anecdote in the plane on his way to England, and it has taken "nearly five years" (EA, 1987: 135) to "shed the fantasises given [him] by [his] abstract education" (EA, 1987: 135). In other words, "nearly five years before, quite suddenly one day, when [he] was desperate for such an illumination, vision was granted [him] of what [his] material as a writer might be" (EA, 1987: 135). After such a realisation, he starts his writing period with the memories he has. It is quite necessary to underline the beginning of his writing career. He begins to write when he realizes the fact that he once chose to be wrong by pretending and by hiding his own culture. Then, he starts writing his memoires with The Miguel Street which is "about the street in Port of Spain where [he] had spent part of his childhood, the street [he] had intently studied, during those childhood months" (EA, 1987: 135). The knowledge he realises when he writes about his own people and his own childhood lead him to write on such subjects more "because it was so close to [him], [he] defined [himself]" (EA, 1987: 135). With the celebration of this joy, he "went back to the island ten years after [he] had left it for the first time (EA, 1987: 139), but he "was like a tourist" (EA, 1987: 136). Moreover, the joy he feels after focusing on the materials of his memory fades away when he sees his own country:

I went first of all to my own island, Trinidad. I wanted to see the island where I had been living in a new way in my imagination for the last two years, the island I had restored, as it were, to the globe and for which now I felt a deep romance. I found an island full of racial tensions and close to revolution. So, as soon as I had arrived at a new idea about the place, it had ceased to be mine (EA, 1987: 145).

After many years, he visits his own island hoping to see the scene he imagined. Yet, he is disappointed when he sees the chaotic situation of his island, and he gives up the idea of belonging. Such a change in his idea of belonging implies, again, that his sense of belonging to his authentic country leaves its place completely to a rejection and a sense of alienation. However, such an alienation and estrangement turn Naipaul into a more objective writer. In fact, the sense of belonging to nowhere after the rejection of his own lands, as a result of his observations, makes Naipaul more critical and an objective writer, especially in his travelogues. In this period, he writes travel books and nonfiction that reflect the panorama of the Third World countries after the decolonization period and active imperialism.

When, in 1960, with that mood of writer's celebration on me (as I have described), I began my first travel book, it was from my little colonial island that I started, psychologically and physically. The book was in the nature of a commission: I was to travel through colonies, fragments of still surviving empires, in the Caribbean and the Guianas of South America. I knew and was glamoured by the idea of the metropolitan traveller, the man starting from Europe. It was the only kind of model I had; but—as a colonial among colonials who were very close to me—I could not be that kind of traveller, even though I might share that traveller's education and culture and have his feeling for adventure. Especially I was aware of not having a metropolitan audience to "report back" to. The fight between my idea of the glamour of the traveller-writer and the rawness of my nerves as a colonial travelling among colonials made for difficult writing. When, the travelling done, I went back to London with my notes and diaries, to do the writing, the problems were not resolved. I took refuge in humour—comedy, funniness, the satirical reflex, in writing as in life so often a covering up for confusion (EA, 1987: 140).

He begins to write travel books to reflect the actual conditions of the countries which are once colonised. He starts with his own colonial island, and he figures out the effects and the results of the imperial power. This first book is The Middle Passage in which he describes the middle passage of slavery through which slaves, goods and the money transport. Unlike the travel writers, he feels the difficult and harsh psychology of retelling the events that are directly related with his own island. Since there is the satirical condition of writing between his idea of travel writer and his condition as a colonial who is travelling among colonials, he uses comic figures, and in a way, hides behind the humour to cover up his condition and his ambivalent situation. Later on, in order to write more about the realities of the colonised countries, he begins to travel more, and he visits India which has been "special to England for two hundred years"

(<u>EA</u>, 1987:140). He writes his the most notorious work <u>An Area of Darkness</u>. For it, he explains thus:

In travelling to India I was travelling to an un-English fantasy, and a fantasy unknown to Indians of India: I was travelling to the peasant India that my Indian grandfathers had sought to recreate in Trinidad, the "India" I had partly grown up in, the India that was like a loose end in my mind, where our past suddenly stopped. There was no model for me here, in this exploration; neither Forster nor Ackerley nor Kipling could help. To get anywhere in the writing, I had first of all to define myself very clearly to myself (<u>EA</u>, 1987: 141).

For his book, he travels to unveiled India. He reflects the peasant, uneducated and subjugated India. This place is also personally important for him since this is the place of his ancestors and his origin. Therefore, rather than learning India from the books which are written by the imperials, he wants to explore the untold India by himself as well as exploring his own past. In fact, the more he gets involved into the travel documents, the more he becomes critical and objective. He begins to chronicle the history of the colonised homeland through such studies. He starts with his island, which is "the little place in the mouth of Orinoco river", to which important names and events are bound to such as "Columbus; the search for El Dorado; Sir Walter Raleigh". After the rediscovery of this place "two hundred years after" and following the emergence of "the slave plantations", he comes across with the results, and rebels against these processes. Relatively, as a result of this human subjugation, he learns about the "revolution: the American Revolution; the French Revolution and its Caribbean by product, the black Haitian revolution; the South American revolution, and the great names of that revolution, Francisco Miranda, Bolívar" (<u>EA</u>, 1987: 142). He traces the journey

from the undiscovered continent to the fraudulence and chaos of revolution; from the discovery and Columbus and those lush aboriginal Indian "gardens" he had seen in 1498 in the south of the island [...] from the discovery by Columbus, a man of medieval Europe, to the disappearance of the Spanish Empire in the nineteenth century (<u>EA</u>, 1987: 142).

He follows the first imperial act of the explorer Columbus to the last existence of the Spanish Empire which is before the imperial force of the British Empire. This is the first period of his historical story in which Trinidad is "detached from South America and Venezuela and the Spanish Empire" and "a full British West Indian colony, an

island of sugar and slaves (the aboriginal population extinct, forgotten)" (EA, 1987: 142). After the abolition of slavery and the devaluation of sugar, "this little corner of the New World, all ideas of its promise now abandoned, was to sink into its long nineteenth-century colonial torpor" (EA, 1987: 142). His search for material of his books has gradually helped him to realise the facts that he is wrong. In fact, his "thoughts [...] were of a whole new generation of young people in remote countries" (EA, 1987: 162) at the beginning, but later, the same thoughts have made him "restless and uncertain in the late-twentieth century" (EA, 1987: 162). Moreover, besides travelling, "the undoing of [...] old certainties, and looking for false consolation in the mind-quelling practices" (EA, 1987: 162) has led him into questioning and relatively to writing. For him, writing is the crucial element in his self-identification:

With me, everything started from writing. Writing had brought me to England, had sent me away from England; had given me a vision of romance; had nearly broken me with disappointment. Now it was writing, the book, that gave savour, possibility, to each day, and took me on night after night (EA, 1987: 154).

The act of writing that has brought him to the heart of the mother country, England, has also made him realise the influences of the mother country's imperial politics. Through writing, he gained the scholarship that opened the way in being a worldwide writer; he left England, and saw the realities, and results of colonial periods. He gained esteem for his own country, and again, through writing he lost his self-esteem for his country as well. Hence, it is the act of writing that defines Naipaul as a character, and his style as Naipaulian discourse. It is writing that makes him understand his subjects and his own history.

Twenty years before, when I was trying to write at the Earl's Court boarding house, residence in the grounds of the manor would have seemed suitable "material." But the imperial link would then have been burdensome. It would have tormented me as a man (or boy) to be a racial oddity in the valley. And I would have been able as a writer (at that time) to deal with the material only by suppressing certain aspects of myself—the very kind of suppression and concealment that narrative of a certain sort encouraged and which had led me, even as an observer, eager for knowledge and experience, to miss much (EA, 1987: 174).

Twenty years before he wrote, he was fascinated with the idea of being in England and being English. He thought that each material for his books to be written had already existed in England like those in English literary works. However, the imperial power on

the colonised society has gradually made him grasp the difference between the colonised and the coloniser. Such a burden brings the concealed but mocked hidden truths about the community he belonged to. Yet, with the identification of the subjects he chose for his books, he has achieved to a synthesis.

Ever since I had begun to identify my subjects I had hoped to arrive, in a book, at a synthesis of the worlds and cultures that had made me. The other way of writing, the separation of one world from the other, was easier, but I felt it false to the nature of my experience. I felt in this history I had made such a synthesis. But it tired me (EA, 144).

Through writing, he has figured out the two different worlds in him. After such a realisation, he has felt the burden of the years he has spent. For the oppression he feels "by the labours and strains of the last twenty years" (EA, 1987: 179), he finds the solution again through writing. In detail,

the strains connected with writing, that passion; the personal strains as well that had begun that day when the Pan American World Airways plane had taken [him] up and shown [him]  that pattern of the fields [he] had been surrounded by as a child in Trinidad but had never seen till that moment" (EA, 1987: 179).

Hence, the passion of writing that takes him from his own lands to England and from England to his own land helps him to regard the reality in a more objective way. At the end, he solves the riddle in his soul with the help of writing. He understands that the easy and safe way to survive is to choose only one side of the history, but through his writing, he concludes that he is both and neither of these.

I had discovered in myself—always a stranger, a foreigner, a man who had left his island and community before maturity, before adult social experience—a deep interest in others, a wish to visualize the details and routine of their lives, to see the world through their eyes; and with this interest there often came at some point a sense—almost a sixth sense—of what was uppermost in a person's thoughts (EA, 1987: 220).

With such a synthesis, which is in fact his ambivalence, Naipaul has discovered that he has always been a stranger, a foreigner and placeless since he left his homeland. After the experiences he gained, he realizes that he develops a new sense. This sense, his 'sixth sense', is the result of his identity process and his character. In the books he has written for years, he explains the process of his ambivalent sense, and it comes to an end with the "book like The Enigma of Arrival, the Mediterranean fantasy that had

come to me a day or so after I had arrived in the valley—the story of the traveller, the strange city, the spent life—had been modified over the years" (EA, 1987: 309). He reshapes both history and his identity within time through his act of writing. After realizing that he does not belong to England, and after the disappointments he has lived in England, "the fantasy and the ancient-world setting had been dropped" (EA, 1987: 309). His planned story has turned into a story "more personal: my journey, the writer's journey, the writer defined by his writing discoveries, his ways of seeing, rather than by his personal adventures, writer and man separating at the beginning of the journey and coming together again in a second life just before the end" (EA, 1987: 309). His journey in defining himself, and his ways of seeing the world come to an end. His identity, which is separated at the beginning of his journey, comes together at the end, but as an ambivalent one. The synthesis that he achieves at the end of his identity quest ends up with the sense of ambivalence in which his two selves unite but not as one. All his suppressed feelings about his past and his own culture come up at the end; "[his] theme, the narrative to carry it, [his] characters—for some years I felt they were sitting on [his] shoulder, waiting to declare themselves and to possess [him]" (EA, 1987: 309). He is surrounded by the historical facts that he has not been told or that he has not unveiled as well as the characters and customs of his past. He fully grasps history that helps him to understand who he is.

History! He had run together the events of 1498, when Columbus had discovered the island for Queen Isabella on his third voyage; 1784, when the Spanish authorities, after three hundred years of neglect, and out of a wish to protect their empire, opened up the island to Catholic immigration, giving preference and free land to people who could bring in slaves; and 1845, when the British, ten years after slavery had been abolished in the British Empire, began to bring in Indians from India to work the land (EA, 1987: 318).

In conclusion, by learning the history from both sides – the coloniser and the colonised – he has "created a composite history" which is quite obvious and ambivalent. He tells the history from both sides since he feels like a stranger for both sides. He writes for and against his island and his mother country, because "men need history; it helps them to have an idea of who they are" as the world has changed. Yet, people and Naipaul also "remade the world for [themselves]; [...]. It showed […] the true religion of men, the grief and the glory. I laid aside my drafts and hesitations and began to write very fast about Jack and his garden" (EA, 1987: 318). Then, he has written this book as an

explanation of his previous acts and thoughts, and as an answer to those who are divided into two groups – for and against Naipaul – and, lastly as a map to his identity process. As a result of his in-betweenness and scepticism on the countries, cultures and feelings, he creates his own discourse that can be defined as an ambivalent stance of a writer. With the Naipaulian discourse, he puts forward the process of his unique discourse that makes critics discuss over his works, that gives him the knighthood, and that makes him both a postcolonial and a colonial writer.

# CONCLUSION

Through detailed theoretical analyses of the selected novels by V. S. Naipaul, the aim of this thesis has been to discuss how British Imperialism influences the colonised people and regarding this, how colonial process creates ambivalent characters. Displaying a historical process of the various colonial effects in terms of the postcolonial discourse, Naipaul's novels illustrate the stages of identity construction of a colonised man. Despite the differences of the novels, both in form and content, each novel which is analysed in this thesis deals with the rhetorical questions of the postcolonial discourse; Who am I? and Where do I belong to?. Moreover, all selected novels focus on the identity configuration of its characters as well as the writer himself. It has been argued in the thesis that the writer attempts to answer these questions through his fictional characters. Also, the identity and the belonging problems of the writer are represented through the struggles of the characters. Although the cultural and social backgrounds of the characters differ in detail, all of them suffer from the in-betweenness. They are ambivalent figures of the colonial hegemony of British Imperialism. In other words, they are the mimic characters of the empire who are raised in a hybrid community that lead them into an in-between situation, and resulted in ambivalence. This terminology grounded by Homi Bhabha presented in the Introduction which gives a general panorama of British Imperialism, colonialism and postcolonial era and its discourse. Thus, Naipaul's novels function as an illustration of those theories that are applied.

The novels which are analysed in this thesis are limited to the ones which have ambivalent attitudes of its characters and also which reflect the ambiguity of the writer in defining his writing style. In order to prove the claim of this thesis which is focused on the ambivalent stance of Naipaul and ambivalence that dominate the novel, the thesis is divided into three main chapters. Different writing stages of the writer have been referred to. His developing writing style that ends with a unique discourse is called as

Naipaulian discourse. The most significant novels that bear the characteristics of his writing stage are chosen, and these are limited merely with the novels. Yet, the leading travelogues or the non-fiction works are applied as references. It is observed that Naipaul's writing style and discourse are shaped in accordance with his personal development in defining his stance. It is highly important to clarify the point that throughout the thesis, the writer is mentioned since it is impossible to put aside his own personality in the novels. There is always Naipaul in the plot story of the novels either as a character in the novel or as a revisited memoir. Therefore, Naipaul is always pronounced as well as his protagonists. His personal questioning as a writer from the once colonised country is traced in his discourse and writing style under the influence of British Imperialism.

The historical process of British Imperialism has been introduced chronologically with a discussion of understanding the terms; empire, imperialism and colonialism in relation with the subordinated countries. While discussing the development of the empire, its cultural, social and economic superiorities are analysed to point out the hegemony on the colonised countries. In close relation with imperialism, colonialism is discussed with its superior discourse that changes the perceptions by referring to Said, especially his epoch-making work <u>Orientalism</u>, which is "a Western style for dominating, restructuring, and having authority over the Orient (Said, 2003: 3). Relatively, the binary oppositions such as West/East, black/white and colonised/coloniser are discussed in the postcolonial era and its discourse which is emerged as a response to the colonial discourse. It is evaluated with Bhabha's concepts of ambivalence, mimicry and hybridity in the literature of colonial discourse. In fact, these terms are the fundamentals of the thesis in pointing the ambivalence of the colonised. The term hybridity, generally associated with Bhabha, is discussed as the condition of in-betweenness in the cultures of both the colonised and the coloniser, because the mutual interaction between the cultures creates ambivalence in the formation of a unique identity. The ambivalent relationship between the coloniser and the colonised leads the colonised into a situation which can be explained with mimicry. Through mimicry, the colonised adopts the coloniser's cultural values and behaviours in order to answer his existential question: Who am I? However, this is not a solution since it is exactly the act of repetition rather than the representation, as also pointed by Bhabha "mimicry repeats rather than re-presents" (1984: 128). Since mimicry is the

imitation of the original, within time, it turns into mockery and menace many times as exemplified in the novels. In short, mimicry is practiced as the condition of being almost the same but not quite. Whereas, it is also used in the novels in order to point the powerful relation with hybridity in challenging the discourse of colonialism. These terms and their uses in the novels are all pave the way to the term ambivalence. In fact, the most important and effective one is the ambivalence which describes a fluctuating state of mimicry since the relationship between the coloniser and the colonised is also ambivalent. The colonised cannot define his self and his cultural attitude because of the hybridity and in-betweenness that are inherited by the British Empire. However, the realisation of mimicry leads the colonised into the borders of ambivalence that can be more threatening than mimicry, because it can be both mockery and menace, and this creates disputes over the discourse as witnessed in the criticism towards Naipaul.

Unfortunately, Naipaul is mostly known with his discourse close to the empire because of the polarised criticism over Naipaul and his works, rather than by his wide range of works which span from fictional to non-fictional texts. His position in the literary world has been the most debatable issue about him. He is criticised for his critical works on the cultures and political tendencies of the postcolonial societies. However, through his texts the world of the colonised and the coloniser "vie with each other in his writings" (King, 2003: 7). It is, indeed, because of his ambivalent stance. He deals with the colonised people's problems of identity, hybridisation, cultural dislocation, mimicry and ambivalence in an ambivalent way that becomes the trade mark of his writing. Throughout his writing career, he tries to understand the truth of the colonised countries. He writes both for and against the countries since his mind is always ambivalent. Even in his the most colonial minded phase of his writing, the second phase, his personal stance is ambivalent.

Different from the studies on his works that examine only his one side, this thesis mainly focuses on Naipaul and his works. He is an ambivalent writer who does not only favour the colonial discourse, but also the colonised perspective. He appears to be in-between the reality of Western and the fantasy of the Eastern cultures neither of which he belongs to completely. His ambivalent attitude towards cultures is, in fact, a direct influence of British Imperialism. The empire with her policies during the colonial

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process has influenced the cultures she dominated, and as an outcome, there appeared people who are ambivalent like Naipaul. Under the influence of the empire, the colonised people like Naipaul are exposed to causes such as deportation, slavery, and Westernised education. These influences gradually lead the colonised people to alienation. Alienated nations who lost their authenticity feel the in-betweennness, and thus became ambivalent characters. To exemplify this process in each chapter Naipaul and his selected novels are analysed.

The initial focus is on the first phase of Naipaul's writing career. The novels that are handled in the first chapter, The Mystic Masseur and A House for Mr Biswas, are categorised as the Trinidadian diaries since their setting is Trinidad and the characters are all colonised Trinidadian figures. These novels reflect the influences of the colonial period on the writer and the colonised people. In The Mystic Masseur, he represents a hybrid character who struggles to define his identity. Through the events, the language used, and the behaviours of the character, Naipaul not only mocks the attitude of the colonised people but also criticises the hybridising influence of colonialism. Like his character, Naipaul also behaves as a hybrid character who has been grown up with the Westernised education through which he adores the Western literature, especially those of picaresque novel. As an influenced writer, he makes use of the characteristics of the Western literature. He uses the elements of the Western literature in order to be called as a western writer, however, he also criticises the attitudes of his character who imitates the West. This explicitly defines the characteristic of Naipaulian discourse. Likewise, Naipaul depicts the characteristics of the realist novel of the nineteenth century by imitating the writing style of Dickens in his novel A House for Mr Biswas. Naipaul uses this style to reflect the social realism of his colonised country. He draws attention to his character's ambivalent mind that floats between the decaying cultural customs and the changing environment as a result of the colonialism. He loads the authentic identity metaphor on house image that his character longs to have. Naipaul illustrates the ambivalent situation of his character who wants to have a solid identity in a colonised community. He describes the homelessness and rootlessness of the colonised communities, especially those displaced ones, as an outcome of the historical realities through this novel. Especially with this novel, Naipaul refers to his own displacement which is central to his creative writing talent as well.

The ambivalence and mimicry in <u>Mr Stone and the Knights Companion</u> and <u>The Mimic Men</u> represent the second phase of Naipaul's writing career. He shifts the setting from Trinidad to England in these novels. His ambivalent discourse which is gained mainly by hybridity leaves its place to the ambivalence created by mimicry. Thus, this chapter that analyses the second phase of his writing is entitled as 'England: A Way Out?' to point out his efforts to be an Englishman. In his efforts, he leaves behind his colonial past and writes <u>Mr Stone and the Knights Companion</u> in the tradition of the English novel to prove his desire for Englishness that shows his mimicry. Putting aside his hybrid writing style that is interwoven with Western novel characteristics and his Trinidadian culture, Naipaul imitates the modernist style of writing and the examples of the period in this phase. He tries to use the discourse of modernist. He chooses the existentialist tendency of the Western canon and the tenets of the modernism. However, his style and the themes, which are discussed in the novel, indicate mimicry which is viewed as almost the same but not quite. Both with its form and content, he writes in accordance with the tradition, but there is ambivalence which is constructed through the discourse of mimicry. After <u>Mr Stone and the Knights Companion</u>, Naipaul declares his mimicry clearly in his style and situation. In order to identify himself with a community, he turns back to his Trinidadian characters with his following novel <u>The Mimic Men</u>. Through his fictional character, in fact, he reflects his own homelessness and rootlessness that are illustrated with a desire to give an order to his colonised past memories. As discussed in the chapter, Naipaul describes his ambivalent situation which is polarised with the memories of past and fantasies of future. However, like Singh, he questions his ambivalent position in which he does not belong to either his colonised lands or his dream land to which he attributes the desires he all longs to have in his life. He reflects the indispensable result of British Imperialism which is ambivalent colonised people and writer.

This study also discusses the effects of British Imperialism through Naipaul's first and the second phase novels to represent the ambivalent situation of the colonised communities, and through the personal development of the writer. Yet, Chapter III focuses on a single novel, <u>The Enigma of Arrival</u>, since it is the compilation of Naipaul's writing career and style, thus, this chapter is titled as 'Arrived Ambivalence'. The novel is written in the form of postcolonial autobiography that portrays the identity quest of the writer as the representative of his cultural community. Naipaul uses

autobiographic references of his novels that have been examined in the first two chapters in portraying his characters and himself as the representatives of his colonised cultural society. Throughout the novel, he attempts to answer the question 'who am I?' in his identity quest. The main reason for this ontological problem lies in cultural imperialism of the British Empire. He declares the ambivalence which created unbelonging within the examples from his entire life. Furthermore, as stated by him, he tries to understand who he is and where he belongs to, but he is always a stranger to the cultures that he inherited, and thus he is always ambivalent in discourse:

With learning now I can tell you more or less how we all came to be where we were. [...] I can give you that historical bird's eye view. [...] Most of us know the parents or grandparents we come from. But we go back and back, forever; we go back all of us to the very beginning; in our blood and bone and brain we carry the memories of thousands of beings. We cannot understand all the traits we have inherited. Sometimes we can be strangers to ourselves (Naipaul, 1995: 8-9).

Naipaul has used his childhood memories and even his parents' experiences to convey the pre-colonial, colonial and postcolonial period of his cultural community in order to question his ambivalent stance. During this process, he reflects the hybridity, in-betweenness and mimicry of the societies as well as himself. His desire to find an answer to the question of 'who am I or where do I come from' is the outcome of the imperialist achievements of the colonial societies. This outcome changes the psychological and cultural condition of the colonised people. Hence, as a writer of such communities, he reflects these traces in his novels. These texts are a kind of imitation of the personalities of the colonial process. Therefore, he chooses an autobiographical novel to constitute the psychological and philosophical imitation of his ambivalent stance for his matured writing style. Thus, by following such a pattern, in this thesis, it is claimed that both his novels and his style bear an ambivalent perspective under the influence of the colonial impositions of British Imperialism. As a result of this interaction, V. S. Naipaul constructs an identity as an ambivalent writer who has his unique discourse called as Naipaulian discourse.

Naipaul's prominence as a writer lies not only in the fact that he represents the colonised cultural characteristics but also the British novelistic tropes in an equal objectivity. Having said that, this characteristic of his writing enables him to create a unique writing style and discourse in which ambivalence stands out as the prevalent

theme. This uniqueness distinguishes Naipaul from the other colonial and postcolonial writers, which labels him as a controversial writer who is ambivalent in both style and character due to the cultural polarization historically created by British Imperialism.

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