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Fracturing the Mew of the Melancholic Gospel: The Therapeutic Culture and Curative Memory in George Lamming's *In the Castle of My Skin* and V.S Naipaul's *The Mimic Men*

Thesis submitted in candidacy for the degree of "LMD Doctorate" in English Language

Option: **Cultural Studies**

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Declaration

I, **Salima BEN ABIDA**, do hereby solemnly declare that the work entitled: **"Fracturing the Mew of the Melancholic Gospel: The Therapeutic Culture and Curative Memory in George Lamming's *In the Castle of My Skin* and V.S Naipaul's *The Mimic Men*,"** and ideas I present in this thesis are my own, and have not been submitted before to any other institution or University for a degree.

I assert that all information in this thesis has been obtained and presented in accordance with academic conventions and ethical conduct and all the sources I have quoted have been acknowledged by means of references. Besides, this work is conducted and completed at Mohamed Khider University of Biskra, Algeria.

Signature

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Dedication

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ABSTRACT

This dissertation analyzes Lamming's *In the Castle of My Skin (1953*) and Naipaul's *The Mimic Men (1967).* The selected novels evoke questions of displacement, exile, social and psychological disorder, and the quest for identity. This dissertation inspects the process of decolonizing the Caribbean people's minds, to liberate them through breaking the colonial ties with the British colonizer. Therefore, the work aims, within the concurrent galvanizing outcomes of post-colonialism to discuss the immigrants' strive to reconstruct their identity and maintain resistance of the colonial power to overcome the melancholic mental and psychological prison of colonialism. Centered mainly on postcolonial and psychoanalysis frameworks, this study combines multiple theories and critical perceptions such as Bhabha's theories of hybridity, ambivalence and mimicry, Said's theories of exile and identity, Hall's theory of cultural identity, and Freud's theory of the psyche. It also employs postcolonial psychoanalysis theory led by Fanon and Albert Memmi along with Ashcroft and Ngugi's eclectic criticism on postcolonial literature and language appropriation that, when grouped together, can generate a deeper understanding of the studied novels to answer the gap of this study. The analysis demonstrates that migrant Caribbean authors, Lamming and Naipaul, are intellectual soldiers who directed their pens towards unveiling the real picture of the colonial political and cultural hegemony. The studied novels contribute in illuminating and crystallizing the sense of national and cultural consciousness along with decolonizing the mind. Indeed, the study argues that Lamming and Naipaul relied on language appropriation and rewriting the Caribbean history to heal the fractured identity and find home in writing.

Keywords: exile, identity reconstruction, mimicry, post/colonialism.

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General Introduction

This dissertation analyzes the representation of therapeutic culture and curative memory in George Lamming's *In the Castle of My Skin* and V.S Naipaul's *The Mimic Men*. The study aims to examine how the characters in these novels use therapeutic culture and curative memory to cope with their melancholic experiences of exile and displacement. The study provides a deeper understanding of the role of therapeutic culture and curative memory in literature and how they can be used as tools for healing and coping with emotional trauma. This multidisciplinary study involves conducting literary criticism and drawing connections to social and cultural contexts of the time when these novels were written. Therefore, it has become crucial to employ interpretative research methods within psychoanalytical and postcolonial research frameworks. Thus, the foundation of this study rests on the intersection of historical and psychological methodologies infused with a diverse range of critical analysis

Background and Research Problem

Postcolonial writers often portray the aftermaths of colonization as a form of violence and oppression that was inflicted upon colonial subjects by their colonizers. They often depict the physical, psychological, and cultural trauma that was inflicted upon colonized people, as well as the lasting effects of this trauma on their lives. Postcolonial writers also often explore how colonialism has shaped the identities of colonized people and how it has impacted their sense of self-worth. Additionally, postcolonial writers often use the aftermaths of colonization to illustrate how power dynamics between colonizers and colonized people can be used to oppress and marginalize certain groups.

Over the decades after independence, indigenous perspectives have significantly changed the colonialist narratives. This template is identified as the empire writes back to the centre that first appeared in late twentieth-century postcolonial discourse. This writing-

back aims to dismantle cultural authority and colonial doctrines. It evaluates colonialist's writings from the inside. Finally, it generates a discourse where there is only a narration. By turning the colonialist writing inside out and viewing it through the lens of a contemporary canon, the postcolonial text can easily break the restrictions of its colonial dynasty and modify everything inside.

Along with colonialism, migration has taken its part in affecting culture, identity and belonging. It becomes a key issue in the modern period as third world people left their homelands to settle in the so-called developed and civilized western lands such as Britain. Migrant people start looking for admission and recognition in the new land; therefore, they start mimicking the natives' life style and thus becoming fake copies of them. This issue of mimicry and blind imitation creates gaps in culture, history and the inner self-identification as Stuart Hall contends in *Minimal Selves*; "migration is a one way trip. There is no 'home' to go back to" (44). He highlights the permanent nature of the act of migration, suggesting that once someone leaves their home country, there is no return. Hall's argument disregards the complexity of individual identities and the concept of home. While migration might result in a loss of the physical home, it does not necessarily mean that migrants completely lose their sense of belonging. People often develop new homes and communities in their destination countries, forming connections and incorporating aspects of both their home and host cultures into their identities.

In the power of the bias of poststructuralist theories of cultural formulation and extension including the literary narratives; the dichotomy between individual and collective identity along with the one between the European and the Native modes of delineating selfhood and the need to belong, many debates has been elevated and lifted intertwined. This view can be traced back to the anti-colonialist discourse shaped by Aime Cesaire, Frantz Fanon, and C. L. R. James. Those critics and theorists foregrounded

frameworks of articulating the aftermaths of colonialism. They are involved in the fundamental obligation that Edward Said understood later to be assigned to intellectuals to speak against power, to question structures of coercion, injustice, and silencing. The task of the intellectual would be to create alternative readings of history and culture.

The controversial relationship between the colonizer and the colonized create fragmented identities and cultural impurity and thus social and psychological disorder along with issues of belonging and homelessness. The repercussions of colonization and migration play a crucial role in molding sentiments of longing for one's homeland, as well as fostering hybridity and a sense of cultural duality experienced by those living in exile. The tendency was to study the different representations of a common issue in different ethnic literary works or in a single literary text. However, this study tends to study issues displacement and exile from the perspective of two writers who have a shared socio-political background but different perception towards the native culture. They have different perspectives in delineating the western upheavals as they have different reactions towards the colonial legacy.

On the light of what has been mentioned, this work puts emphasis on the linguistic and cultural process of decolonization to examine to what extent culture and identity are represented as complementary conclusive elements in postcolonial writings along with the way these text decolonize the minds. This work elucidates the incredible potential of transforming displacement and exile into a vibrant postcolonial discourse of decolonization. By constructing a robust literary framework of postcolonial national identity, this dissertation explores the ways in which these experiences can be harnessed and reimagined.

This research aims to explore the impact of colonialism on Caribbean life by analyzing the experiences of Caribbean people in Britain and the portrayal of the struggles

faced by ex-colonized Caribbean individuals and the psychological state of emigrants in postcolonial Caribbean literature; this research answers the following questions:

- How do Caribbeanian migrants strive to reconstruct their identity and maintain resistance of the colonial power to overcome the traumatic and melancholic grief of displacement, mimicry and identity fragmentation?

- How do postcolonial writers portray the aftermaths of colonization, their experience of migration and exile?

- How can the narratives of exile, displacement, and the decolonization discourse intersect, and in what ways can literature and language be used as intellectual resistance to empower and advocate for the decolonization of the mind in a postcolonial context?

Objectives of the Study

By examining the lasting effects of colonialism on society and history, one can understand the immense hardship endured through marginalization, subjugation, and discrimination. Therefore, the objective of this study is to shed light on the profound socio-cultural and psychological transformations experienced by former colonies in the Caribbean Islands, such as Barbados and Trinidad, during their time under British colonial rule.

This work puts a particular emphasis on the people's life in the Caribbean Islands of Barbados and Trinidad compared to Caribbean people's life in Britain as immigrants. Thus, this study pertains to delineate the relationship between culture and identity through the effective power of the postcolonial text in decolonizing the minds of migrants along with preserving the native culture and belonging despite the tremendous effect of colonialism. In light of the above mentioned main objective, this work is built upon the study of two autobiographical literary texts. It is based on the focal analysis of two main

different cases of the quest for the self and the need to belong along with turning a spot light on the affinity between culture and identity in exile.

This study starts by probing Caribbean colonial and postcolonial history focusing on hybrid postcolonial nations of Barbados and Trinidad. The enduring impact of Western colonization on the Caribbean region has had a profound influence on language, traditions, customs, and the overall fabric of the culture. Analyzing Lamming's autobiographical account, *In the Castle of My Skin* highlights the authenticity of narration in delineating the power of what can be called the therapeutic culture. Lamming's coming-of-age novel is a detailed account about the Barbados' life that aims to exhibit the clash of cultures in this society, colonialism. Lamming' *In the Castle of My Skin*, focuses on a young boy named G. as he grows up in Barbados during World War II. G. is constantly torn between his African heritage and British education, as he struggles to find his place in society. Through G's experiences, Lamming explores how cultural dualism affects individuals and communities in post-colonial societies. He also examines how this dualism can be both a source of strength and weakness for those living within it.

On the other hand, *The Mimic Men* is a novel by Nobel Prize-winning author V.S. Naipaul that explores the themes of identity, colonialism, and post-colonialism in the Caribbean. Naipaul's *The Mimic Men* highlights the aftermaths of the British colonialism on Trinidadian people and the migrant impasse of exile in Britain. It deals with some kind colonial and postcolonial melancholy as a psychic trauma and despair in the homeland and in exile. Naipaul's novel portrays the psychological pain of the colonized people in Trinidad as well as their trauma as migrants in London. The novel follows the life of Ralph Singh, a Trinidadian politician who is struggling to come to terms with his own identity and his place in a society that is still reeling from its colonial past.

The novel examines how colonialism has shaped Caribbean culture and how this culture has been shaped by the influx of immigrants from other parts of the world. It also looks at how people are affected by their own cultural heritage and how they can use it to create their own identities. The novel also examines the power dynamics between different ethnic groups in Trinidad and how these can be used to manipulate people for political gain. Ultimately, *The Mimic Men* serves as an exploration into the complexities of post-colonial Caribbean culture and identity.

Lamming and Naipaul choose to write their memoirs about their traumatic experience using G. and Singh to reflect on their journeys. What has gripped the characters spirits is best described as painful. Only the history of the European colonial powers' persecution, oppression, enslavement, uprooting, dehumanization, humiliation, poverty, and prejudice can explain what the peoples of the Caribbean have gone through. The writers' use of memoir and narrative memory gives the narratives an authentic voice that reflects a deep feeling of melancholy and despair as outcomes of the rendered history of the homeland, the ideological confusion, political subordination and social chaos.

This study aims to showcase the authors' attempt to understand the impact of colonialism on the Caribbean, as well as the colonized journey towards decolonizing their minds. These authors explore the idea of breaking free from the dominance of the colonizers and shedding the desire to conform to a single mainstream culture. Hence, as postcolonial authors, Lamming and Naipaul tend to fracture the colonial mask of civilizing the indigenous people. This piece of work illuminates the significant influence of culture on shaping one's identity as it explores the complex connection between the two through the perspective of healing memories. This study exhibits the dilemma of exile in the colonizer's borders and the aftermaths of colonialism, migration, and identity fragmentation.

As a student of English language, literature and civilization my interest and passion in literature, psychology, or cultural studies, migrants' identity and life across the borders oriented me to choose these novels as corpus analysis for this study. The purpose behind choosing Naipaul and Lamming's novels lays in the fact that the two writers are from the Caribbean. Therefore, they were exposed to similar colonial circumstances. They migrated to Britain, lived there, and then they started writing the history of their homelands and their experiences in exile.

Naipaul and Lamming deal with post colonial literature aiming at the decolonization of the alienated individual with a feeling of insecurity and restlessness. Naipaul focuses on personal identity, displacement, issues of exile and homelessness along with the dilemma of transcultural aftermaths. However, Lamming deals with issues during the pre-independence era, stressing nationalism and ethnic and cultural identity. Both writers are writing issues related to migration, exile and to Caribbean Islands. Their writings reflect concerns about national and cultural identity in the postcolonial context.

During the time when Caribbean writers were writing, many of them like, Samuel Selvon, George Lamming, and V.S. Naipaul, had left their home countries and migrated to Britain between 1948 and 1971 in order to escape political limitations. During the period of 1948 to 1971, the Caribbean region was undergoing significant political changes and constraints. Many of the islands were still colonies of European powers, and their political and economic systems were heavily influenced by these colonial powers. In addition, the region was also experiencing political instability, with several countries gaining independence from their colonial rulers during this time. This process of decolonization was often accompanied by political turmoil, as new governments struggled to establish themselves and navigate the challenges of post-colonialism.

The political constraints of the period had a significant impact on the Caribbean people who migrated to Britain during this period. Many of these migrants left their home countries in search of better economic opportunities and social mobility. However, they also faced discrimination and prejudice in Britain, which was often rooted in the legacy of colonialism and racism. As a result, the early literature from this region was primarily focused on the theme of exile. However, contemporary Caribbean expatriate literature has expanded to include not only concerns about their home nations, but also their experiences in their new host countries. These writers are now using the English language they have adopted to express themselves.

While Naipaul writes about the burden of homelessness and exile through his traumatic memory depending on flashbacks and narration of memories. Lamming uses a narrative building-roman as a resistance to homogenizing western culture. Naipaul is pessimist towards the developing countries, as he indicates through his perception towards the Isabella Island in *The Mimic Men* while Lamming represents the Caribbean as a standing nation. Both aim at resisting the aftermaths of colonialism in exile and decolonizing the minds of the Caribbean people but in different ways. Yet, both represent a discourse pole.

Lamming's approach to addressing the aftermaths of colonialism and decolonizing Caribbean minds is often seen as more optimistic and celebratory of Caribbean culture and identity. He emphasizes the importance of recognizing and embracing the strengths and richness of Caribbean heritage as a way to counteract the lingering effects of colonialism. Lamming's work can be seen as standing on one pole of the discourse, promoting a more affirmative and empowering view of decolonization.

Naipaul explores the complexities and challenges faced by post-colonial societies. His perspective is often more critical and skeptical, focusing on the negative aspects that

colonialism has left behind in the minds of Caribbean people. Naipaul's stance on decolonization can be seen as occupying a different pole within the discourse, one that highlights the struggles and complexities of the process.

While Lamming's approach may be characterized by a celebration of Caribbean culture and identity, Naipaul's work offers a more critical examination of the lasting effects of colonialism. Both of their perspectives contribute to the broader discourse surrounding decolonization, representing different themes and approaches, but ultimately working towards the shared goal of addressing the aftermaths of colonialism and decolonizing the minds of the Caribbean people.

Lamming's novel is a revolt against the colonizer's effect towards slaves in the Caribbean, a novel which narrates nativism along with stressing collective identity and belonging to the mother country Barbados. Lamming writes against the backdrop of burgeoning nationalism in the British colony of the Caribbean baring a social optimistic view towards the third world. However, Naipaul's narrative discourse in *The Mimic Men* shifts from pessimism towards the third world, as he criticizes Africa and the third world following contrarian narrative discourse, to a narrative that depicts order and disorder in India, Trinidad and Britain. Naipaul's writing shifts between the aforementioned landscapes; he writes using flashbacks aiming at self identification in a definite nation, writing about the disillusionment of the West Indian psyche.

Research Gap and Originality

This multidisciplinary study investigates and analyzes the underlying cathartic power of the word in healing the future through acknowledging the past aiming to decolonize the indigenous people's minds along with healing their injured souls and finding individual and social belonging depending on memory. In this work, this process of decolonization,

from British colonial hegemony, is revealed in postcolonial Caribbean migrants' writings through the relationship between the text and the context.

In the Castle of My Skin by George Lamming and *The Mimic Men* by V.S Naipaul are two significant works of Caribbean literature that explore themes of culture, identity, memory, and colonialism. Both novels depict the post-colonial predicament of Caribbean people and their struggle to establish a new cultural identity. This thesis examines the themes of therapeutic culture and curative memory in these two works, and how they contribute to the fracturing of the traditional, melancholic gospel. The term 'melancholic gospel' refers to the colonialist ideology that portrayed the Caribbean people as inferior and perpetuated their cultural oppression. Through a critical analysis of these novels, the study explores how the authors employ different literary techniques to subvert the 'melancholic gospel' and expose its underlying structures. This thesis argues that Lamming and Naipaul challenge the dominant narratives of colonialism and offer alternative perspectives that enable the reader to envision new ways of being and imagining the postcolonial Caribbean.

Maya Angelou, a Black-American poet and militant for civil rights, plays a great role in formulating the title of this thesis and determining the scope of the study. As a fact of being inspired by her poem entitled *I know Why the Caged Bird Sings*, which deals basically with themes of freedom and racism, the title blows. Just like the caged bird who sings to challenge his slavery and express his deep melancholy, the colonized individual strives to decolonize his mind and identify himself within a community. Therefore, he starts his journey of self-discovery to break the ties with the colonizer and liberate himself from the cage of mimicry and homelessness.

The colonized suffers from ideological confusion, exile, chaos and subordination that result from his migration to the colonial metropolis. All these aftermaths put the colonial

subject in the dilemma of fragmentation and identity split which cannot be cured without using memory and culture to acknowledge the past. Thus, migrant literature in exile plays a curative role in reconstructing the migrant's identity and home through turning displacement and exile into a powerful counter discourse which is based on rewriting the historical and cultural memory. As far as writing about the homeland, its people and culture in English from the heart of the colonial Empire, the traumatized subject is now able to break the melancholic colonial prison and turn his woes into resistance and therapy.

The experience of migration and exile is often portrayed through themes of alienation and homesickness. They often depict the characters' struggles to adjust to their new surroundings and the difficulties they face in their journey of self-discovery. They also often explore the characters' longing for their home and their cultural heritage.

In the writings of postcolonial authors such as Lamming and Naipaul, they delve into the consequences of colonization by delving into themes of trauma, displacement, alienation, and exile to illustrate the lasting effects of colonialism. These authors explore the deep-seated trauma that colonialism inflicts upon their characters, as well as the profound loss of cultural heritage and identity that occurs as a result. This can be observed in notable works like "In the Castle of My Skin" and "The Mimic Men," where the characters grapple with the aftermath of colonialism and the painful void left by the deterioration of their cultural heritage.

The title of the dissertation, Fracturing the Mew of the Melancholic Gospel: The Therapeutic Culture and Curative Memory in George Lamming's *In the Castle of My Skin* and V.S Naipaul's *The Mimic Men*, indicates the process of decolonizing the Caribbean people's minds. In Western perspectives, there exists a belief that it is their duty to bring civilization to the lands of the East and the countries of the third world. It is seen as a mission similar to that of Christ, creating a parallel between their endeavors and the spread

of the Gospel. However, this approach inadvertently leads to the birth of trauma and melancholy, as it profoundly impacts the cultural identity, sense of home, and belonging of the affected people.

In this dissertation delves into the exploration of how these novels tackle the themes of therapeutic culture and curative memory. We analyze the portrayal of characters who grapple with the melancholic gospel and a profound sense of social and psychological disorder. Through the use of the phrase "fracturing the mew of the melancholic gospel," this research suggests a dismantling and critique of prevailing societal narratives. These novels offer fresh vantage points and potential avenues for healing and self-discovery.

This dissertation discusses the process of liberating the mind through breaking the colonial ties with the Western colonizer. It analyzes the two novels thematically and stylistically to emphasize the role of culture and writing back as resistance of colonialism and as therapeutic powers. Therefore, this research focuses on the role of memory in helping the traumatized person to overcome the awe of exile and recover through the therapeutic culture and the curative memory and thus breaking the melancholic gospel of colonialism.

Literature Review

Homi Bhabha is a one of the postcolonial important theorists. Bhabha's concern is tightly related to issues of culture and identity in the postcolonial space. His book, *The Location of Culture*, provides a controversial theory of cultural hybridity. In this book, Bhabha uses postcolonial concepts such as mimicry, ambivalence and hybridity to contend and argue about the interactive relationship between the colonizer and the colonized subject and the hybrid cultural space or what he calls the "third space". This collection of postcolonial essays provides a deep insight to the postcolonial nations and the changes that

surround identity; either self identity or collective identity and the relationship with the other.

Chinua Achebe's *No Longer at Ease*, set in the 1960's in post independent Nigerian Umoufia. It depicts the postcolonial corrupted society and delineates the struggle of the post colonized people to liberate themselves from the aftermaths of colonialism. The novel's title is borrowed from the poem *The Journey of the Magi*; written by British poet T.S Eliot. Achebe uses the main character Obi Okonkwo, the Nigerian man who wanted to eradicate the western corruption from Nigeria, to represent the dilemma of the postcolonial society. It focuses on showing the failure of the colonized to stand against the imperial morals and western educational adherence that are brought to Obi's original homeland.

Glancing on Caribbean migrant literature, *The Lonely Londoners* is an iconic chronicle of the Caribbean post World War migration to Britain, written by Samuel Selvon and published in 1956 in Britain. This novel explores the lives of Caribbean immigrants living in London during the post-World War II period. The book delves into themes of loneliness, identity, and the challenges faced by immigrants in a foreign land. It is a poignant and insightful piece of literature.

Identity and Difference Studies in Hegel's Logic, Philosophy of Spirit, and Politics is a critical book edited by Philip T. Grier. It is a collection of twelve chapters. The first part deals with identity from a scientific perspective; it talks about double transition, identity, self identification. Then, it moves to the way the philosophy of mind deals with identity and difference reflecting Hegel's determination of the psyche, consciousness and intelligence along with delineating the differences in the changing identities in terms of gender and nations as well as the dialectical separations and the resisting barriers and Hegel's questions on racial identity in Africa. It tackles also the politics of dynamics and political identity in the modern state and identity shifts between rights and duties. This

book covers the philosophical angels of political identity in the modern society, dealing with typical ethnic groups of identity formation and basic moral constructions (Grier 34).

Structure of the Dissertation

The Caribbean migrants' psychological disorder, sense of disillusionment in exile, burden of the traumatized memory, the desire to find home, and nostalgia to the mother land provoked authors to determine their cultural identity, impose order on their psyches and find home through narrating their history and memories. Thus, this dissertation is structured as follows:

The first chapter, Rewriting the Socio-historical Dilemma of the Caribbean: Theoretical and Literary Frameworks, is devoted to shed light on the theoretical approaches, the historical context, and the literary framework of the thesis that are covered in the first chapter. It provides a brief explanation of postcolonial theory and discusses the methods used, starting with postcolonial theory and moving on to publications by notable scholars in the field of study like Stuart Hall, Frantz Fanon, Edward Said, Homi Bhabha, Ngugi Wa Thiong'o, Sigmund Freud, Bill Ashcroft, and others. Due to the significance of analyzing identity crisis in the postcolonial period in the complexity that emerged following colonialism, these theorists have focused more on this topic to shed light on issues of identity crisis, diaspora, exile, migration, displacement, and belonging.

In attempt to shed light on the issue of immigrants who cope with surviving in the diaspora and their heavy burden to create a space for themselves, the chapter focuses on critics and scholars' views of identity crisis in the postcolonial period and their detailed discussions concerning the emergence of issues of identity and crisis of belonging. Meanwhile, it discusses the history of the Caribbean Islands and the colonial hegemony towards culture, identity and people's consciousness. It tackles also some postcolonial

consequences such as multiculturalism, identity crisis, migration, hybridity, and bilingualism and how these consequences are presented in literary texts.

The second chapter, Oath to Barbados's Decolonization: Narrating the Clash of Cultures, Nationalism and the Rise of Socio-Political Consciousness in George Lamming's *In the Castle of My Skin*, tackles the construction of the historical and cultural consciousness to resist the threat of cultural disillusionment. It deals with Lamming's narrative memory to portray the real image of the Barbados during the British colonial rule. The chapter exhibits the clash of cultures in this society, slavery and colonial hegemony which is reflected in many ways such as celebrating some British historical events in the school. Hence, this chapter shows the strong bound between people and their homeland delineating the role of culture in determining collective cultural identity.

The third chapter, Exile and the Burden of the Traumatic Memory in V.S Naipaul's *The Mimic Men*, discusses issues of migration and its aftermaths such as exile, homelessness and mimicry. It focuses on the psyche of the colonized as the desperate Spirits' withdrawal and skepticism from their homeland looking for home and security. It focuses on the writers' use of autobiography which gives the narrative an authentic voice that reflects a deep feeling of melancholy and despair. It shows the results of the rendered history of the homeland, the ideological confusion, political subordination and social chaos. As a sign of decolonization, this chapter will shed light on the mythical fairytale of London's purity and the great disorder of the apocalyptic utopia to break the colonial idealistic picture of the Empire.

The fourth and last chapter, Reconstructing Caribbean Identity: Lamming's *In the Castle of My Skin* and Naipaul's *The Mimic Men* as Petals of Resistance and Decolonization, is devoted to talk about the writers' style, their choice of language and their intention behind writing these novels. It will tackle exilic writings as a model of

resistance and narratives of deconstructing the colonial corral through reviving history find home and reconstruct the shipwrecked identity of the Caribbean migrants.

Chapter One

Rewriting the Socio-historical Dilemma of the Caribbean: Theoretical and Literary Frameworks

> The question must be squarely faced. What sort of people are these who live in the West Indies and claim their place as citizens and not as subjects of the British Empire?
>
> __ (Kamugisha, "Beyond Colonial Literature: Citizenship and Freedom in the Caribbean Intellectual Tradition", 110-112.)

1.1. Introduction

The interactions in literary writings between colonizers and colonized people are commonly the subject of post-colonial literary critique. A text's ability to support or undermine colonial values is another aspect of post-colonial critique. *The Empire Writes Back* (1989), written by Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, is a pivotal work that helped to shift literary studies in a substantial direction toward post-colonial studies. However, when more and more nations throughout the world attained independence from colonial powers, post-colonial theorists and writers addressed these same themes in their theoretical and literary writings during the 1950s and 1960s such as Caribbean migrant writers like Naipaul, Selvon, Lamming and African critics and novelists like Achebe and Ngugi.

Indeed, the investigation of the quest for identity has received significant attention from scholars due to its enormous relevance for how the world will change when colonialism ends. According to Ashcroft et al, exile and relocating in a new land are prominent themes in the bulk of postcolonial literary works. This brings up the individual's battle to rediscover and forge a fresh connection with his new home as well as his quest for identity (8). Therefore, in order to offer theoretical backing, this chapter examines the significance of identity as a major theme in postcolonial literature. This is in line with Stuart Hall's view that identity is crucial for reestablishing a link to a place without which

a counter politics would not have even emerged. Hall's ideas on identity and its crucial role in reestablishing a link to a place can be found in several of his works. However, one book that explores this topic in depth is *Cultural Identity and Diaspora*, where he examines the notion of identity as a product of historical, cultural, and social forces. In this book, Hall discusses how individuals construct their identities in relation to their homeland, emphasizing that identity is not a fixed or intrinsic characteristic but rather a complex and fluid aspect that is shaped by individuals and communities.

This chapter also examines how researchers investigate the problem of recognition and self-recognizable proof. Finally, it indicates key theorist claims regarding identity, such as Frantz Fanon and Edward Said, independently and in agreement with the sequential flow of events. It notes issues of identity such as mimicry and hybridity. The goal of this chapter is to lay the theoretical and literary groundwork for the whole research by investigating which hypotheses are important to the explanation and interpretation of the selected novels.

1.2. Conceptual and Theoretical Groundings

The present study examines the cultural destruction of colonial domination, diasporic, mimetic, and displacement procedures from the same geographical context taking the Caribbean as a homeland and London as the hosting alien nation. It sheds an analytical light on the critical functions that writing back to the centre and rewriting native history play in repairing the colonized traumatic memory and fragmented identity. It also demonstrates the function of writing childhood memories in reconstructing identity and home. Therefore, this section stands as the basis for the theoretical and conceptual framework of the study.

1.2.1. The Postcolonial Atmosphere

The postcolonial theory places a strong emphasis on the concepts of otherness and resistance, particularly in relation to how literature produced by the colonial culture has shaped the experiences and realities of conquered people, often leading to a sense of inferiority. In response to this, these conquered people often strive to assert their own identity and reclaim their history, even in the face of the undeniable otherness of their past. It is important to note, however, that postcolonial criticism does not adhere to any one specific approach or methodology.

Even though conceptualized in concepts dealing with the political rhetoric of colonialism and its consequences, post colonialism illustrates the exclusion of a cohesive and searchable type of theory due to its broad scope of concern and sketching on diverse schools of postmodernism such as deconstruction and psychoanalysis. Therefore, albeit acknowledging these and other limitations and challenges in what became known as postcolonial studies, this research intends to be pertinent, provocative, and exact by concentrating attentively on the parts that provide efficient relevance to support the study.

In light of the aforementioned issues, the postcolonial framework provides a theoretical paradigm within which this study explores the Caribbean process of deconstructing the colonial melancholic gospel and reconstructing identity and home. According to Edward Said, the skill to oppose and redefine oneself as a postcolonial subject is the key to identity reconstruction. Meanwhile, readers' interest and literary awards were drawn to postcolonial novelists, particularly those from former British colonies. These authors explored and articulated the postcolonial era's emergence of identity issues. They seldom ignored or fled from the existence of diaspora, exile, and issues associated with identity in their writings.

1.2.2. Postcolonial and Psychoanalysis Approaches

This thesis is the fruit of multidisciplinary study in politics, sociology, psychology, and history. It has consequently become vital to apply interpretative research approaches within a postcolonial research framework. It is based on historical and psychological methodologies combined with critical analysis. The study relies on a constantly postcolonial and psychoanalytic approach to achieve the targets already outlined. As such, it employs a variety of theoretical and literary frameworks that, when put altogether, might lead to a deeper explanation of the studied novels.

Postcolonial analysis is a form of literary criticism that examines the cultural, political, and economic effects of colonialism on literature. It looks at how colonialism has shaped the identity and experience of those who have been colonized, as well as how it has impacted the literature produced by those who have been colonized. Postcolonial analysis also looks at how colonialism has impacted the power dynamics between colonizers and colonized people. This type of analysis is important for understanding the history and legacy of colonialism, as well as its ongoing effects on society today.

The word psychoanalysis is a common term that refers to a set of psychological ideas as well as a collection of methods, all of which place a strong emphasis on the unconscious as a crucial aspect of human adaptability and behavior. The practice of psychoanalysis was initially established by Austrian neurologist and psychiatrist Sigmund Freud (1856-1939) as a remedy for emotional illnesses. All of the modern "talk" psychotherapy stems from this. Incorporating these findings, Freud also developed the psychoanalytic theory of psychology, which stresses the significance of the unconscious in all aspects of mental activity (Lauren et al 2).

According to Freudian '*theory of the psyche*', the conscious and unconscious minds are the two fundamental components of the human mind. All of the things the individual is

conscious of or can readily bring to consciousness are included in our conscious mind. In contrast side, the unconscious mind is comprised of everything that is not at all conscious all of the individual's desires, aspirations, needs, instincts, and memories that we are not conscious of but that nonetheless have an impact on how we act. In addition to these two primary mental components, Freud's theory separates human personality into three key elements, the id, ego, and superego. To put it more simply, Freud's theory, contends that unconscious desires, memories, and flashbacks impact human behavior. The id, ego, and superego, according to this idea, are three different parts of the psyche. When compared to the ego, which functions in the conscious mind, the id is completely unconscious. Both instinctively and consciously, the superego is at work (Philips xxiv). Freud's psychoanalysis theory of the psyche is used to analyze and study the psyche of the colonial subjects in the postcolonial context.

The notion of postcolonial refers to the period when colonies inside the European colony broke apart, creating binary distinctions between the colonized and the colonizers. According to Sawant, the word post-colonialism refers to the effects of colonialism on societies and cultures that were initially, as historians following World War II have suggested, in the post-independence era (120). In *Key Concepts*, Bill Ashcroft et al state that "more than three-quarters of the general population living of the world today have had their lives molded by the experience of colonialism" (1). In spite of the political shifts that took place and the cultural and economic independence of many nations, these new countries continued to struggle with issues related to their identity and culture. Problems with national and ethnic identity that persist and are reclassified after the collapse of the Empire, the continual motion in the midst of margin and centre the transmission and rewriting of standard history (Marinescu 101). Thus, as Robert J. C. Young states;

> When national sovereignty had finally been achieved, each state moved from colonial to autonomous, postcolonial status. Independence! However, in many ways this represented only a beginning, a relatively minor move from direct to indirect rule, a shift from colonial rule and domination to a position not so much of independence as of being in-dependence. It is striking that despite decolonization, the major world powers did not change substantially during the course of the 20th century. (3)

In fact, the struggle for identity reconstruction among colonial people and the social development of recently freed countries were two aspects of cultural transition that led to confrontation with the culture of the colonizer. Many of those nations were going through economic, political, and cultural crises and therefore identity crisis too.

Postcolonial theory also encompasses the study of how newly independent social systems behave during their struggle for independence. It considers the rejection and testing of colonial political and social systems, as well as the burden they imposed on colonized peoples. Through a range of approaches and methods, postcolonial theory analyzes literary genres and cultural perspectives associated with the avant-garde in the waning stages of colonialism.

In *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Ashcroft et al state that postcolonial literary theory emerged because Western theory could not fully address the complexities and diverse cultural influences that postcolonial works entail (11). Postcolonial theory and studies have been interested in the many sociopolitical and literary responses, with opposing points of view and debates, since the publication of Said's *Orientalism* in the late 1970s. Indeed, postcolonial theory and studies have reacted differently to the divide between the sectors and the distinct postcolonial contexts.

The effects of colonialism and the years following independence influenced literary and theoretical interest in the various concerns, and the much-publicized interactions between the former colonized nations suggested that the postcolonial age may usher in a free world. Therefore, the word postcolonial does not have a different physical definition since, as Ashcroft et al argue that the colonized cultures were thoroughly impacted by the colonial movement from the beginning of colonialism to the present (*The Empire Writes Back: Theory and Practice* 2).

According to Bhabha, postcolonial theory and reaction thus arise from the legacy of colonialism. Thus, postcolonial perceptions are based on colonial facts in developing countries and the discussions of minorities within the geographical and political parts. These viewpoints include splitting ideological discussions that aim to uniformly administer the same evolution, backgrounds of social structures, ethnicity, and cultures (*The Location of Culture* 171). Therefore, postcolonial theory and literature coordinate diverse decolonization groupings and tendencies, yet grouped within its edge and disputes.

The development of postcolonial theory is dependent on the perceptions and interactions of countries that have lived under and endured colonial forces. As Young assumes, postcolonial theory entails a conceptual shift in favor of demands and perceptions evolved outside of the west. It focuses on creating the core principles of a political movement ethically devoted to changing the exploitation and poverty in which significant segments of the world's people spend their everyday lives (4). Postcolonial theory and criticism focuses on colonialism's consequences rather than the particular experiences of its past. Furthermore, postcolonial theory and studies examine social structures and societies that compete with one another for space in a context where the issue of identification emerges as a serious challenge.

1.2.3. Theoretical and Critical Perspectives on Postcolonial Culture and Identity

This research topic and problem are interdisciplinary in nature. Thus, this study gives a close critical reading of Lamming's *In the Castle of My Skin* and Naipaul's *The Mimic Men*, using a mixture of literary approaches that are based on historical, sociological, psychological, and cultural studies. Furthermore, this critical study contemplates the novels thematically and stylistically.

In an attempt to understand the psychology of the exiled migrants and their intellectual resistance, we should recognize the social and psychological aftermaths of colonialism such as slavery, migration, exile, displacement, homelessness, and alienation. The colonized were caught between the borders of two worlds, lost between cultures fighting their melancholic memories, thirst for admission and recognition along with the burden of loyalty to their indigenous homeland and culture. The thesis is the outcome of an interdisciplinary research relating politics, sociology, psychology, and history. It has been thus necessary to employ interpretive methods of research within a post-colonial framework. The thesis bases upon the historical and psychological methods blended with critical analysis. Henceforth, this study will shed light on the psychological issues of the writers who stand on behalf of their communities portraying the postcolonial effect and dilemma in their literary texts.

To truly understand a postcolonial literary text, it is crucial to illuminate the dynamic between the colonizer and the colonized, the oppressor and the oppressed. By doing so, the study grasps the writers' responses to colonialism and the profound psychological, socio-cultural, and political repercussions that stem from continuous oppression. Hence, this study will be built on critics and theorists works such Albert Memmi's *The Colonizer and the Colonized,* Edward Said's *Orientalism* and theories on exile, displacement and mimicry.

This study also employs Stuart Hall's theories of culture and social identity. Memmi and Hall refer back to their origin to break the colonial stereotyping representation of the colonized people and perpetuate their culture and origins to identify themselves in their societies. They increased the self-image enhancing the status of the group membership to know who they are.

Due to the continuous colonial hegemony, the colonized people develop a sense of inferiority vis-à-vis the colonizer. They find themselves devoid of their own culture, customs and traditions, religion, and race. They consider themselves to be inferior to those of their master, and they try to identify themselves within the colonial empire. Adopting Fanon's theory of *Inferiority Complex,* this work examines and analyzes the protagonists' unresolved issues of fragmentation and loss of identity in the postcolonial society. It focuses on the socio-political and psychological issues that affected the colonized psyche and his failure to impose order and create the sense of belonging and security. Besides, Freud's theories of psychoanalysis are used to analyze Singh's psyche in relation to his sexual desires and unlimited relationships with foreign women.

Ngugi wa Thiong'o, a prominent Kenyan writer, has written in his native language, Gikuyu. He is known for advocating for the use of African languages in literature and has written several novels and plays in Gikuyu, as well as translating some of his own works into English. Ngugi places a strong emphasis on celebrating the country's language, history, culture, and identity. Through his magnum opus '*Decolonizing the Mind*,' he promotes the linguistic and cultural decolonization. According to Ngugi's theory, native authors must realize the profession of writing in their native language and assume that the literary works they produce are connected to the hopes and dreams of their people for independence and release from colonial circumstances. He makes the case that by blending the native culture and language with the language of the colonists, literary compositions

are strengthened and the authors become more appealing than the colonial authority itself. This happens when those intellectuals start a conversation with their oppressor and fellow citizens in colonizer-language. Thus, this theory will be used to illustrate the authors' endeavor to decolonize the Caribbean people's minds from the cultural disillusionment.

The writers' language and style are hybrid. Both authors use the English, the language of the colonizer, to write about the aftermaths of the white's colonization. As Caliban puts it in Shakespeare's *The Tempest*: "You taught me language, and my profit on't / Is, I know how to curse. The red plague rid you/ for learning me your language!" (1140). Lamming uses language as a vehicle to revolt against the colonizer, to celebrate Barbados nativism, uniqueness, culture and identity along with highlighting the aftereffects of the British colonialism on the Barbados' people social life. However, Naipaul uses language to cure his present melancholic memory referring to his childhood experience and to write about the emigrant individual psychological and social dilemma in the postcolonial life in exile and the effect of the British colonialism on Trinidadian people. Henceforth, Bhabha's theories of *Hybridity, Ambivalence and Mimicry* are used in order to speak about the use of English in postcolonial literary texts.

1.3. Constructing Historical Consciousness in Postcolonial Literature

In the postcolonial context, politics and culture are set to reflect on the relationship between colonial domination and subordination between the colonizer and the colonized individuals, cultures and nations. This relationship has its roots in the history of colonialism such as the Caribbean subordination with British Empire. Caribbeanian migrants in the aftermath of colonialism employed various strategies to reconstruct their identity and maintain resistance against the colonial power. Through reclaiming their cultural heritage, acts of resistance, mimicry, and community support, they were able to overcome the traumatic and melancholic grief of displacement, mimicry, and identity

fragmentation. The Caribbeanian migrants in *The Mimic Men* and *In the Castle of my Skin,* for example, struggled to reconstruct their identity and maintain resistance against the colonial power in several ways.

1.3.1. The Mew of the Western Melancholic Gospel: Colonialism as an Image of Civilizing the Caribbean

The third world nations have been living under the shadow of colonialism for decades. The shadow of the British Empire passes over the Caribbean and threatens the cultural, political and spiritual originality of the colonized islands. Bill Ashcroft tackles the dilemma of colonialism shedding light on its effects. He argues that colonialism plays a central role in determining cultural alienation and political domination that developed with the expansion of the British Empire. Ashcroft quotes from Edward Said the distinction between colonialism as he says that imperialism means the practice, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory. According to Ashcroft et al, "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory (*The Empire Writes Back* 40).

The Western colonizer focused on the varied cultural and racial attributes and then on the exploitation of resources. As Western cultural colonialism grew, new colonial strategies started to be used to reshape Oriental nations to join the Western civilized world. The Western intellectuals were attracted to the Oriental nations describing them as distinctive odd civilization that must be attentively observed and reformed (Cengiz and Makalesh, 228).

The colonizer pretends to bear the burden of civilizing the colonized people; however, the established boarder schools and missionaries aimed at colonizing the natives' minds and souls. Hence, the indigenous people experienced various types of genocide, violence, and exploitation (Memmi 20). The enormous aftermaths of colonization and

oppression on the colonized are deleterious upon their psyche and self-determination. The psychic alienation results from exercising a harsh domination on one's mind so that this mind will be totally colonized. Thus, the oppressed feels a low self-esteem as he/she feels him/herself inferior to the colonizer.

The colonial violence was mainly social and psychological rather than downright destruction (Kirmayer 305). The colonizer maintained several ways of cultural and historical oppression. They stressed violent actions of dislocation, onslaught, and cultural overriding and elimination to control the colonized minds and force them to be integrated within the authoritative culture. These deeds affected the colonized individuals' identity making it fragmented.

The paramount backwash of the European colonization on the native people is basically associated with the destruction that accompanies colonialism along with the violent policies of cultural oppression and assimilation (Kirmayer 300). Thus, the assimilation policy is considered as a psycho-social control as this domination and ambivalence that destroys the originality of the national norms upon which psychological ties are built.

Once the colonial subject experiences cultural, historical, linguistic, and psychological circumstances; his identity gets affected and thus he transcends certain issues and mechanisms to be recognized by the 'Other'. Meanwhile, nostalgia and memory provoke his awareness towards his origin. In *Acts of Memory Cultural Recall in the Present,* Bal et al quote Luis Bunuel's words as he argued that "Our Memory is our coherence, our reason, our feeling, even our action, without it, we are nothing" (396). Even more, he says that the traumatized survivors confirm that they are not the same people as they were before the cultural and historical shock (39). They realize that their

belonging and determination are different from what they were before getting exposed to the colonial greensides.

The colonized people were like caged birds that were kept in a mew. They thought that the colonial education would help them advance and become civilized. However, the colonizer who pretended to instruct and teach them like Jesus did through the gospel deceived them and caused mental and cultural woes. Thus, what was supposed to be a safe path towards westernization created trauma and grief in the psyche of the colonial subjects. Furthermore, the boarding schools' teachers portrayed the west as a utopian shelter. They worked on implementing the Western culture in the minds of the Caribbean people and encouraged them to migrate. Nevertheless, after long time the colonial subject realized that colonial education, migration, the desire to belong to the West and mimicry were a prison which must be fractured to decolonize the minds and overcome the melancholic experience and the feelings of alienation, exile, non belonging as well as the identity crisis.

1.3.2. Politics of Culture and Identity in the Postcolonial Context

Culture and identity have become crucial concepts of sociological, psychological and cultural studies. Psychologists, sociologists and chroniclers delineate and interpret the meaning of these contested concepts. Identity is both an individual internalized concept and a social belonging at the same time. Thus, scholars aim to determine the meaning of each concept and the relationship between them within the same context. The notion of identity is often linked with gender, race, and ethnicity while culture is generally associated with traditions, language, religion, and lifestyle.

Culture, in its straightforward connotation, is tightly related to a group of people who share some identical sets of customs such as religion, traditions and beliefs. However, those features cannot be common between several groups. Moha Ennaji states that culture is a way of life; the bole that gathers people together. It is a contact zone within which we

act and interact, live, exist, feel, and think (20).Barbara Bush defines culture as "a shared set of values linking language, religion, kinship, work and the individual's conception of the world around them"(115).

Besides, T.S Eliot believes that any individual is a creative creature who can have his own lifestyle; however, this cannot be done out of tradition either inherited or obtained. He states that a writer cannot write about traditions unless he has a cultural background that is related to his homeland. He should have a historical sense towards his aboriginal culture and previous generations. Eliot argues that:

> tradition involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historical sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his own contemporaneity. (10)

Anthropologists state that culture is not innate; rather, it is basically the learned and shared behaviors and characteristics of the same group of people. They believe that culture is learnt not only from individuals' relatives and community member but from other sources such as cultural activities like television programs and theater. Therefore, culture is acquired through observation and imitation (Ennaji 20). Bhabha argues that pure culture is shared only among people of the same group otherwise one may not fundamentally

distinguish one cultural group from another. Hence, he defines culture as "… an object of empirical knowledge … emerges as a problem, or a problematic, at the point at which there is a loss of meaning in the contestation and articulation of everyday life" (Bhabha 34). Accordingly, Barbara Bush states that "[culture] is adaptive and dynamic and linked to power relations and can thus generate tension, conflict and resistance" (115).

Moreover, Bhabha believes that the colonizer's culture has an outstanding impact on a particular colonized society. He states that the colonizer enforces the colonized to adopt the western culture; however, this coercion creates a third culture, a new culture that is neither aboriginal nor adopted. In his book, *The Location of Culture,* Bhabha believes that: "the difference of colonial culture is articulated as a hybridity acknowledging that all cultural specificity is belated, different unto itself … Cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to - through - an Other" (58).

In the light of Bhabha's exemplification, Fanon delineates the aftermaths of the ongoing oppression on the colonized culture:

> A continued agony rather than a total disappearance of the preexisting culture. The culture once living and open to the future becomes closed, fixed in the colonial status, caught in the yolk of oppression. Both present and mummified, it testifies against its members … The cultural mummification leads to a mummification of individual thinking … As though it were possible for a man to evolve otherwise than within the framework of a culture … that recognizes him and that he decides to assume. (Fanon 78)

Throughout time, identity has been and is still a puzzling contention. Recently, it becomes a debatable concern of sociologists, psychologists and anthropologists as well. The ongoing changes in the world, such as colonization, to the postcolonial era have reshaped the concept Stuart Hall argues that "identity crisis is seen as part of a wider

process of change with dislocating the central structures and processes of modern societies and underpinning the frameworks which gave individuals stable anchorage in the social world" (596). The notion of identity is elastic and interdisciplinary; as Amin Maalouf, asserts: "identity is one of [the] false friends. We all think we know what the word means and go on trusting it, even when it [is] slyly starting to say the opposite" (09).

To understand the meaning of identity, the elastic multidimensional concept, one should refer to scholars' debates and arguments upon which they built their definitions. Moha Ennaji states that Fishman, has defined identity as "the dynamic relationship between the ancestral heritage, with all its components (oral tradition, literature, beliefs, etc.), and the language(s) which give birth to a specific cultural identity" (23).

According to Hall, identity is defined as a "moveable feast": formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us" (*Identity and belonging: rethinking race and ethnicity in Canadian society,* 250). Meanwhile, Maalouf argues that there are certain circumstances that lead the individual to represent himself as a member of a group with whom he shares common features, here one refers to this representation as collective identity (10). He defines social identity as follows,

> Each individual's identity is made up of a number of elements, and these are clearly not restricted to the particulars set down in official records. Of course, for the great majority these factors include allegiance to a religious tradition; to a nationality sometimes two; to a profession, an institution, or a particular social milieu. But the list is much longer than that; it is virtually unlimited. A person may feel a more or less strong attachment' to a province, a village, a neighborhood, a clan, a professional team or one connected with sport, a group of friends, a union, a company, a parish, a community of people with the same

> passions, the same sexual preferences, the same physical handicaps, or who have to deal with, the same kind of pollution or other nuisance. (Maalouf 10-11)

Hall believes that identity is not innate; rather, it is the produced concept that is shaped under certain circumstances and therefore an ongoing process. These continued changes make identity inconsistent as Hall perceives; " [identity is] not as transparent or unproblematic as we think" (*Identity and Diaspora* 59). Thus, identity is regarded as a group unity, it is determined as a sense of belonging to the past and the future as well as a becoming since it undertakes continuous drastic changes that are related to the historical and cultural dilemmas.

Identity determines the individuals' belonging in a nation. Thus, it can be grouped into two main categories, one as social or collective identity and the other one as self-identity. To quote from Chris Barker, " [identity is] the conceptions we hold of ourselves we may call self-identity, while the expectations and opinions of others form our social identity " (165). Thus, identity is defined according to individual's location in the world and then the individual manners, beliefs, and gender. In this way, identity defines one's affiliation to a certain location in the world representing the link between members of the same group. Therefore, one can identify himself depending on the link with the world in which he lives. Maalouf asserts, "my identity is what prevents me from being identical to anybody else" (10). Identity defines the individual's uniqueness as it determines his belonging and self-identification.

The issue of identity is a significant concern in postcolonial time and literature, and it must be recognized as the most compelling for the dilemma that exists in all postcolonial cultures. Because of the postcolonial period's circumstances and the perilous situations that newly liberated individuals and countries faced in their search of identity. At first look, the

issue appeared to be hidden by their organization of their individual identities. The topic of identity is not a rational and fixed notion, but rather a crisis of identity that has become a phenomena in the postcolonial setting, as Mercer argues, where "character just turns into an issue when it is in crisis, when something thought to be altered, intelligible and stable is dislodged by the experience of uncertainty and instability" (43).

The notion of identity is one of the most contentious and important questions in postcolonial theory and research. The issue of identity has been more prominent since the beginning of colonial wars in newly independent countries over their own identities, as well as with the growth of migrant groups and the creation of nations with different cultural diversity. In theoretical and literary studies, as well as covering various aspects of life, the rise of the identity issue has become a notable subject. The majority of academics and critics link the colonial legacy to the complexity of identity issues. The theoretical discussion of identity centers on the relationship between the self and others, and uncertainty is said to exist within the boundaries of the gap between identities as Ashcroft et al represent identity inquiry as:

> a noteworthy part of postcolonial literature, in which it manages place and displacement. Inside of this specific postcolonial crisis of identity, the worry emerges with the improvement or recuperation of a powerful relationship recognizing the middle of self and place. (8)

All in all, identities are wholly social constructions and cannot exist outside of cultural representations that constitute them. That is, identity is not born into us but, rather, comes forth as we socialize, mature and go through different life experiences (Campbell and Kean 183). To such a degree, the concept of identity is merely a cultural production rather than a being genetically or biologically inherited. The inclusion of the individual

within a given community determines so forth ethnic identity; this might be referred to as Cultural Identity.

1.4. Understanding the Psychological and Cultural Impacts of Colonialism

The ongoing colonizer's oppression on the colonial subjects creates deep wounds in the colonized psyche. It exposes them to historical trauma as it makes them feel themselves and their culture inferior to the colonizer's supremacy. This issue situates them in the dilemma of longing for acceptance and recognition from the whites. Therefore, the oppressed people start to imitate the colonizers' life style; joining their boarding school and speaking their language.

1.4.1. The Colonized Desire to Belong to the Western Sphere

The main collision of the European powers with the native population of the colonized nations is related to oppression and the exerted violence of cultural colonialism (Kirmayer 300). Colonialism and migration create several psychological consequences. They affect the individuals' life and psyche. The ongoing colonizer's oppression on the colonial subjects creates deep wounds in the colonized psyche. It exposes them to historical trauma making them feel inferior to the western colonizer. This leads to cultural suppression and thus to the assimilation of the clashing cultures. Wirihana and Smith refer to historical traumatic disorders that are related to the assimilation policies as a psycho-social illness. They assert: "aboriginal people would call this the greatest violence, the violence that brings the loss of spirit, the destruction of self, of the soul" (119).

Due to the tremendous repercussion of colonialism that touched the social, psychological and political dimensions of life in the occupied nations; the colonized individuals suffer from post-traumatic disorder which buries their national culture and indigenous history. They react to the oppression and marginalization through assimilation and acculturation in order to be part of the western society.

The loss of the native culture creates inferiority complex in the oppressed individual's mind; therefore, he reacts by imitating the westerner. The colonial subject gets himself assimilated within the predominant culture. Fanon states that,

> Every colonized people, in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality, finds itself face to face with … the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. (09)

Fanon believes that the oppressed people develop a sense of dismissal of the homeland culture, self-loathing, and denial along with their feeling of embracement of their culture, which they believe to be inferior to their authoritative master (02). Fanon quotes Aimé Césaire as he says "I am talking of millions of men who have been skillfully injected with fear, inferiority complexes, trepidation, servility, despair and abasement" (Fanon 01). The colonized starts to seek acceptance in the colonizer's world. Thus, the marks of civility, social and psychological resistance start to dwell in the lives of the colonized people as a defense mechanism.

This defensive warfare is delineated through the imitation of the colonial lifestyle such as language, clothing, education, and even religion. The oppressed thinks of the white man as an ideal of power and civilization. Thus, he surpassed hybridity where the colonizer's culture is subverted within the colonized one to mimicry where they get rid of their aboriginal belonging and adopt the colonial culture. Bhabha states that "[mimicry] is the desire for a reformed, recognizable 'Other,' as a subject of a difference that is almost the same, but not quite" (102). In order to free himself from the colonial psychological complexities, the colonized gets involved in the dilemma of mimicry through imitating the colonizer.

In his articles, “Of Mimicry and Man: The Ambivalence of Colonial Discourse,” Bhabha refers to colonial mimicry as “the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same, but not quite” (126). He believes that mimicry leads to the creation of western copies, masks that the colonized put to look similar to Europeans.

In general, the presence of postcolonial discourse and cultural hegemony is linked to hybridity and mimicry. It is unrealistic to neglect how hybridity affects identity and culture. In *The Location of Culture*, Bhabha uses hybridity as an example of colonial insecurity. It is an important work in the theory foundation of hybridity. The hybrid identity of the colonial subjects is the main concern of this essay since it reflects the colonized success in resisting social and political insecurities and cultural suppression. In the postcolonial colonial world, Bhabha also acknowledges the cultural politics of the status of being a migrant (Falakdin and Zarrinjooee 525).

Most frequently, in colonial and postcolonial writings, the colonized citizens mimic the language, appearance, ideology, or cultural mindset of their colonizers. Mimicry is viewed as an impure pattern of conduct during colonialism, as well as in the contexts of migration and exile. Every person imitates the man in power since they want to be able to attain that authority and power for themselves. However, in certain contexts when migrants and conquered cultures are left so bewildered by their cultural interaction with a dominating alien culture that there may not be a distinct former identity to repress, it appears that they must purposefully override their existing culture and identity while emulating the colonizer (ibid).

The selective borrowing from the West was adopted by those who felt threatened by the expansion of Western influence. This cultural shift by intention referred notably to culture but was not an assimilation of one’s native culture but rather an ideal

hybridization of the two. Cultural engagement on the frontiers was encouraged by a number of agencies, both colonizing and colonized, and the cultural contact zone was frequently untidy, dynamic, and dramatic (Bush 133-135).

Indeed, humans and communities are interconnected by culture, and communities are connected by nation. Examining the question of a postcolonial immigrant's national or cultural identity in the West is somewhat a process of removing the standard definition of culture and viewing it from a worldwide perspective. The diaspora authors write on the life of migrants, who are marginalized since they are a minority in their new country. Each country has its own distinct culture and traditions, and while migrants must adapt to those of the host country since they are anchored in their home country, they also work to maintain some customs and practices from that culture (Shah 80).

On the light of the myth of the unified subject and Bhabha's claim that colonial mimicry is a failing resistance strategy, Ben Beya believes that the original copy of the colonized disappears as long as he starts having this anxiety of imitating the colonizer. She says "originality gets lost in the process of imitation and what is left, according to Bhabha, is "the trace, the impure, the artificial, [and] the second-hand" (12). The imitation of the colonizer's language gives the colonized the sense of equality with the western man. The use of mimicry as a psychological defensive mechanism; however, once the colonized gets involved in the process of imitation his culture and identity lost their purity.

Bhabha states that mimicry emerges as a representative image of the colonial ambivalence. It reflects double consciousness, double voicing and colonial power domination ("Of Mimicry," 126). Meanwhile, it pasteurizes the reaction of the oppressed people towards their culture in the time of colonialism, religious missionaries in the third world nations. Thus, mimicry represents the difference between the clashing cultures; it refers to the double articulation and the complexities of the appropriated and the visualized

power (Bhabha, “Of Mimicry,” 102). This latter has a massive impact on the authoritative colonial discourse. It affects also the state of the colonial subject alienating them from both nations and displacing their language from the national language to the colonizer’s norms and language (Bhabha, “Of Mimicry,” 126). Mimicry is supposed to be a resistance strategy towards the colonizer’s anxiety. They think that this process of imitation helps them get rid of the western eye that underestimates them and free themselves from the feeling of inferiority.

On the other hand Albert Memmi believes that those traumatized people mimic the white men to feel their value in the colonial context. He states that “this psychological trauma was so intense that they tend to run away from their own individuality by imbibing the traits of their own masters, in order to be equal or to be accepted by the white community” (166). The colonized subjects melt almost entirely in the western culture and build social and political ties with it. However, there comes a moment when they start to question their true belonging; doubting assimilation and recognition within the western world. At a time, they realize that they are, to put it in Bhabha’s words, “almost the same but not quite” (89).

The mimic men become aware and conscious of the fragmentation and in-betweeness they live in. Nevertheless, mimicry is recognized as a psychological defensive mechanism that brings about the colonized attentiveness to the duality of his identity as it renders him uncertain about his cultural purity. Here, the colonized ends up his affiliation and ties with both, the adopted mother and the aboriginal one, he is “neither the one nor the other” (Farahbakhsh and Ranjbar 107). The colonized finds himself obliged to choose between aboriginal culture and the colonizer culture “either he must follow the tradition of his home land or must follow his own desires which were actually fuelled by the thirst for

acceptance of the white man" (Antony 04). However, some intellectuals advocate the notion of hybridity to subvert the two worlds together.

1.4.2. In-betweeness: Third Space and Cultural Hybridity

In postcolonial discourse, the idea of hybridity is crucial. It is praised and promoted as a form of outstanding cultural intelligence due to the benefit of in-betweenness, the bridging of two cultures and the subsequent capacity to overcome the gap. This is particularly evident in Bhabha's discussion of cultural hybridity. In order to illustrate how culture and identity are created under the hostile and unfair circumstances of colonialism, Bhabha adapted the concept of hybridity from cultural and literary theory. According to Bhabha, hybridity is the act through which the colonial controlling power attempts to convert the identity of the colonized under a single global paradigm, but fails to do so and instead creates a framework that is both common and new (qtd in Meredith 2). Thus, in the colonial contact zone, hybridity is often used to describe the emergence of fresh transcultural varieties (Ashcroft et al 135).

The notion of hybridity immerses a fundamental disputable issue in postcolonial and cultural studies. It is one way through which colonialism's aftermaths are reflected. It affirms the assimilation of the dominated culture and identity within the dominant colonizer's culture, as Bhabha argues that the notion of hybridity presents difficulties for both colonial portrayal and personal identity. It possesses the ability to counteract the consequences of colonial disregard by enabling alternative knowledge systems that were once excluded to penetrate the prevailing discourse and challenge the foundation of its power, which is rooted in its established standards of validation (*The Location of Culture* 156).

Hybridity is believed to be notably understood as the in-betweeness standing point of the two nations negotiating both cultures (Meredith 02). Besides, Bill Ashcroft states that

hybridity refers to the newly transcultural intercourse between the colonized and the colonizer in the colonization contact zone (135).

Likewise, hybridity exhibits and displays the aftereffects of the process of colonialism as it demonstrates the repeated colonial upheavals towards the colonized culture and identity. It shows the changes and deformations that take place on the colonized people (Ghasemi et al 27). Bhabha contends that the belief of cultural purity and linguistic originality in the post-colonial world does not exist. He assumes that the co-existence fragmentations of the two cultures together to form what he calls 'the third space' (Ashcroft et al, *The Empire Writes Back* 36). Therefore, this space is referred to as a procedure through which reflection between cultures is described; According to Bhabha, "this hybrid third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity'" (Meredith 03).

This space creates new dimensions that shape the originated hybrid culture and identity. It blurs the borders of the colonizer's and colonized cultures assimilating the limitations that separate them. Hybridity tends to analyze the cultural and linguistic dualism of the third space components highlighting contradictions and ambiguities. This latter initiates the inclusive political and social space creating a new identity. Meredith argues that third space "initiates new signs of identity and innovative sites of collaboration and contestation" (03).

Furthermore, the blending of the cultural and linguistic patterns together inevitably leads to a distinct culture, a hybrid culture. Hybridization, according to Mikhail Bakhtin, is the blending of various opposing languages within the confines of a particular discourse; these utterances are divided by social distinction or by other contributing factors (358). Accordingly, Bakhtin asserts that social borders never change. Hybridity happens only at the linguistic level. He describes hybridity as the employment of a dual language, the

author's own language and the language of the colonial power. The use of these two languages together creates a hybrid literary style that is grammatically, syntactically and literally new.

According to Bakhtin, a hybrid construction is an exemplification that emerges to be used by a particular author due to its linguistic and stylistic identifiers. However, that certainly integrates two utterances, two speech patterns, two linguistic formats, two cultures, as well as two contextual and conceptual ideologies. Languages and dialects are separated within the constraints of a single linguistic unit, often within the constraints of a single sentence. We emphasize that there is no formal stylistic or structural border between any of these outcomes, structures, languages, or ideals. It is typical for a single phrase to belong to both languages, two doctrines, and a hybrid construction simultaneously. As a nutshell, there will be two languages and competing interpretation of the word (304-305).

Hybridity entails the emergence of a contact zone between the colonizer and the colonized, resulting in the generation of transcultural characteristics that influence culture, language, and identity simultaneously. (135). Therefore, speaking about postcolonial literary texts and the colonial discourse, we can refer to resistance literature as an intellectual protest that necessitates writing about aboriginal history in the colonizer's language amalgamated with some native words. Besides, Bhabha believes that both, the colonizer and the colonized fall under the ambivalence of the colonial discourse. He states that authority also is hybridized since ambivalence provokes the shift of authority from its potion to be placed in the colonial context in which it is inflected by other cultures (14).

It is quite necessary to understand the concept of third space and cultural hybridity in the postcolonial context. In the postcolonial discourse, hybridity is the focal point of critics and theorists as it refers to the in-between space that merges the different edges.

Paul Meredith states that it is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweeness, the straddling of two cultures and the consequent ability to negotiate the difference” (02). Thus, hybridity arises from the cross-cultural contact between different cultures.

Alongside the ongoing globalization, the increase of cross cultural contact, migration increased. The expanse of this process caused drastic changes in people’s self-determination and racial identification. At the platform of culture and identity, none of the national cultures and identities is pure due to the affiliation between the different ethnic groups. Likewise, Bakhtin assumes: “hybridization is a mixture of two social languages within limits of a single utterance… separated by social differentiation or by some other factors” (358). He believes that the assimilation of the two cultures and the two languages give birth to a third culture, a hybrid culture. Over and above, the process of assimilating the different cultures and languages gives birth to a third culture that is made of different segments of traditions and languages to form the hybrid culture. Thus, the assimilation of two cultural and linguistic segments within the colonial context leads to hybridization.

The diffusion of the blurred cultural borders shakes the living representation of people as it creates the third space. This latter functions as the link between the clashing cultures; it goes beyond the frontiers and traces the purity of cultures, identities and originality. Accordingly, Bhabha affirms that “claims to inherent originality or purity of cultures are untenable, even before we resort to empirical historical instances that demonstrate their hybridity” (qtd in Ashcroft et al 701). He believes that hybridity does exist through history; even more, before the contact with the colonial power. Ashcroft points out that Bhabha confirms that both the colonizer and the colonized fall in the third space and the ambivalence of the colonial discourse. For Bhabha this gap is related to the shift of power

and its position as it becomes hybridized once it is placed in the colonial context that is absolutely influenced by multiculturalism (14).

Hybridity can be referred to as a way to represent ambivalence. It works as the backstage of the clashing authorities and the representation of the colonial problems. According to Meredith, Bhabha argues that hybridity appears as an aftermath of the colonizer's attempt to integrate the colonized individuals within the colonial context. This process aims to erase the colonized culture and thus identity so that they can be assimilated within the universal framework. However, this process fails in the mission of amalgamating the clashing cultures. On the other hand it gives birth to a new space that contains both cultures at the same time (02).

On the light of Bakhtin's claim, Bhabha has developed the idea of cultural hybridity to shed light on the newly born culture and linguistic ideologies inward colonial contentions, hostility and antagonism. His theory of hybridity, ambivalence and mimicry analyzes the hybrid culture in the colonial context (Meredith 02). In his book *Nation and Narration*, Bhabha defines hybridity as follows:

> Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life; it is an instance of iteration, in the minority discourse, of the time of the arbitrary sign, 'the minus in the origin', through which all forms of cultural meaning are open to translation because their enunciation resists totalization. (314)

Bhabha's concept of hybridity is devoted to describe the strong relationship between the elastic notions, culture and identity, within the colonial discourse and postcolonial discourse (Meredith 02). He believes that hybridity provokes linguists and sociologists to question the social and linguistic situation of the colonized and the postcolonial nations (Ghasemi et al 27). Thus, they examine and negotiate the third space and the transition of

the cultural spaces. Therefore, this critical analysis conceptualizes the notion of nation, nationalism, identity, and originality positioning the hybrid culture in the third space which assimilates all notions together. Hybridity does not only trace the borders of the two clashing cultures; however, it merges them to create a new culture and transitional identity (Meredith 02-03). Accordingly, Ngugi assumes that "what we have created is another hybrid tradition, a tradition. In transition, a minority tradition that can only be termed as Afro-European" ("Decolonizing the Mind," 26).

In Bhabha's viewpoint in *The Location of Culture*, the incorporation of hybridity into the discourse of colonial system alters the consequences of the colonialist denunciation, so that alternate denied all knowledge intrude into the dominant discourse and disassociate the foundation of its legitimacy. As a result, the writer is able to undermine the power ingrained in the colonial narrative and create a constructive space for the language of the other through the use of hybrid discourse, which has two voices. According to Bhabha, hybridity is a type of liminal or in-between space where the cutting edge of translation and negotiation takes place and which he refers to as the third space. This is a place that is inherently skeptical of essentialist conceptions of identity and original culture (Meredith 2-3).

Bhabha assumes that the colonial culture has fundamental effect on the colonized culture and thus on the whole society. He states; "cultures come to be represented by virtue of the processes of iteration and translation through which their meanings are very vicariously addressed to - through - an 'Other'" (58). Here, he insists on the paramount power of the colonizer's cultural and social dominance on the colonial subjects. Meanwhile, Ashcroft adds:"hybridity commonly refers to the creation of new trans-cultural forms within the contact zone produced by colonization" (135). Nonetheless;

> Hybridity has no such perspective of depth or truth to provide: it is not a third term that resolves the tension between two cultures, or the two scenes of the book, in a dialectical play of recognition. The displacement from symbol to sign creates a crisis for any concept of authority based on a system of recognition: colonial secularity, doubly inscribed, does not produce a mirror where the self apprehends itself; it is always the split screen of the self and its doubling, the hybrid. (Bhabha "Signs" 156)

Due to the continuous cultural interactions, hybridity is woven here and there, into spheres, to create cultural hybridity. This interaction is analyzed by the postcolonial theorists and critics through the examination of the relationship between the colonizer and the colonized. According to Bhabha this cultural hybridity is mutually shaped and formed by the opponent subjects. Nevertheless, Robert Young contends Bhabha's assumption as he says, "For Bhabha hybridity becomes the moment in which the discourse of colonial authority loses its univocal grip on meaning and finds itself open to the trace of the language of the other" (21). He opposes Bhabha's definition of hybridity of colonial discourse; he says that hybridity describes the dominance of the colonial power over the colonized. The colonial voice overpasses and silences the colonized culture to make itself the representative of the colonial subject. Thus, hybridization is the production of the colonial power's subversion (21).

The cultural consciousness of colonized individuals awakens their understanding of being fluid between two worlds. They begin to surpass the Eurocentric perspective that colonialism claims as a means to "civilize" them. This resistance against cultural colonialism empowers oppressed races to stand against colonial projects. The mimic men develop a longing to express their cultural identities, igniting a drive towards anti-colonialism and a heightened sense of race consciousness. They establish connections

between culture, language, and identity and these connections become a clear path to independence. (Bush 133-134).

Bhabha provides a realistic, albeit controversial, theory of cultural hybridity that extends even beyond earlier efforts undertaken by other critics by rethinking questions of identity, psychological and social aspects, and national belongingness. In *The Location of Culture*, Bhabha makes the case that the most fertile ground for cultural development is frequently the most confusing, employing concepts such as mimicry, interstice, hybridity, and cultural alienation. Bhabha has become to be one of the most notable post-colonial theorists of contemporary era, advocating with such a perspective that combines academic security with the belief that theory can assist bring forward true political reform.

1.5. Writing Back: Constructing National Literature

After long decades of struggle with the colonial annihilation, the third world nations have got their independence. Yet, a new age of neo-colonialism started; the ex-colonized communities started to experience new ideologies of oppression that focus on colonizing the oppressed people's minds. This latter creates economic dependency and social chaos, identity crisis, cultural loss and psychological disorders. Postcolonial literature and language are often seen as a means of intellectual resistance against colonialism.

Postcolonial writers champion the power of language and literature as a form of resistance. By confronting prevailing narratives, reclaiming their cultural legacy, shaping our outlooks, and fostering communities of resilience and restoration, they assert the vital role of literature and language in countering colonialism. These works uphold the belief that literature and language possess the capacity to challenge and undermine the dominant colonial narrative, as well as to honor and reclaim the cultural heritage of those who have endured colonization.

1.5.1. The Rise of the Caribbean Intellectuals' Consciousness

The enormous effects of colonialism implemented the seeds of cultural ideologies in the ex-colonized nations like the Caribbean Island. The newly emerged cultural ideologies have given birth to intellectual and psychological colonization. Hence, postcolonial literary texts are devoted to discuss the status quo inflected cultures and fragmented identities highlighting the aftermaths of colonialism (Sinvansankar and Ganesan 489).

Postcolonial writers have been subjects to social, political and educational subjects of Europe and America referring for instance to the Native American writer Leslie Marmon Silko who has been educated in the American Boarding Schools. Similarly, V.S Naipaul has been a pupil in the British Boarding School in the Caribbean island before immigrating to London where he had college education. Despite enrooting a metropolitan universal affection and being chosen as members of the elite and as part of the colonial authoritative society, those writers question their true belonging. They could not identify themselves neither as colonial subjects who are amalgamated and assimilated in the western society nor as a part of the indigenous society that shaped their aboriginal belonging although they were able to have a comfortable location in the wider neo-colonial world (Boehmer 231). Henceforth, postcolonial writers who detain original belonging retain national affiliation rather than being wholly assimilated immigrants'. In this context, postcolonial theorists like Ngugi and Aijaz are regarded as metropolitans who preserve cultural integrity holding forms of nationalism along the neo-colonial era (233).

Postcolonial literature centered on national and regional consciousness aiming at the assertion of colonial upheavals. Indeed, postcolonial elite writers focused on the indigenous dilemma of the colonizer's language. They identify their cultural heritage with the colonizer's power. Hence, the first literary texts written in the colonial period are

written by representatives of the colonial power (Ashcroft et al 04). Therefore, these texts are hybrid; they can be identified neither as western metropolitan texts nor as forms of literature that perpetuate indigenous culture. Although they focus on portraying the native landscape, highlighting customs they emphasize the western home on the native seeking belonging to the civilized metropolitan rather than to the native community (04).

The colonial context provoke writers to examine the social and cultural dilemma of the colonized nations and the complexities of governance. They tend to shed light on the educational aspects of the colonized community to prevail the hidden mission of the civilizing missionaries and the boarding schools as important instruments of psychological oppression and mental colonization (Smith 03). Therefore, Bill Ashcroft states that postcolonial writings are based on political and social crisis that exhibits the relationship between the colonizer and the colonized; Fanon and Memmi are the foremost theorists who discussed this affiliation analyzing the psychological and social aftermaths of colonialism and oppression (28).

The rise of identity crisis evoked and provoked the indigenous writers to decolonize the aboriginal people’s minds. Postcolonial literature has grown rapidly challenging the evil of neo-colonialism. This latter has taken the responsibility of decolonizing the indigenous' minds, perpetuate and celebrate the ancestral culture along with locating individuals within the border of the nation to make them able to identify their belonging. Postcolonial writers and critics stress the necessity to write in the colonizer’s language, English, using the word as a weapon to liberate the soul and the mind from the intellectual and psychological oppression of the colonizer (Denis 59-61).

1.5.2. Freezing the Image of Cultural Apartheid

Postcolonial writers strive to free themselves and their nations from the oppressive grip of colonizers, working to decolonize the minds of the oppressed and resist the

colonizer's efforts to marginalize and erase their cultures. Thus they subvert English using a hybrid style to exhibit all what is related to the colonized nations even their sacred history and culture. Bhabha notes that "those who do write in English suffer from different kinds of discrimination. Even when born into the English language they are seen as being at a disadvantage: they write well for foreigners" (113). Bhabha believes that writers often use a hybrid style that blends elements of both Western and non-Western literary traditions. This allows them to depict the experiences of migration and exile in a unique way that reflects their cultural heritage and the effects of colonialism.

The cultural discourse of colonization encompasses many forms of Resistance literary texts; Barbara Harlow states that there are several artistic resistance literature such as memories written in prison, spiritual and cultural autobiographies, revolutionary novels, and poems of protest. All these texts express the spiritual, mental and social instability, thus they tend to decolonize the minds, liberate the oppressed souls (Eagleton at all 86).

Postcolonial writings have emphasized resistance to, and subversion of, dominant cultures and the ways in which colonized subjects actively appropriated aspects of 'Western' culture and melded them into their own subordinated cultures, creating new, hybrid forms. An example here is how colonial languages also stimulated cultural resistance in revivals of indigenous languages and the creation of creole languages. Such resistance also embraced the subversion of dominant cultural codes through mimicry; that is, utilizing the tools of the dominant, such as written English, in nonstandard forms (Bush 133-134).

In fact, these postcolonial texts defend the notion of literature and language as intellectual resistance is through the use of language itself. Postcolonial writers often use the language of the colonizer to reclaim their cultural heritage and to subvert the dominant

narrative. They use words, phrases, and literary techniques to challenge the authority of the colonizer and to assert their own cultural identity. Moreover, these texts defend the notion of literature and language as intellectual resistance is through their portrayal of the experiences of the colonized people. The characters in these works are often depicted as struggling with the trauma of colonialism and the loss of their cultural heritage, and the writers use their works to expose the injustices of colonialism and to reclaim the cultural heritage of the colonized people.

These texts defend the notion of literature and language as intellectual resistance through their use of cultural symbols and references. The writers often employ symbols and references from their own cultural heritage to assert their identity and to challenge the dominant colonial narrative. By doing so, they aim to express their unique experiences and perspectives, as well as challenge the dominant colonial discourse that often devalues their culture and perpetuates power imbalances. This creative approach allows them to assert their own voice and make an impact on the literary world, while shedding light on the complex issues of colonization and its ongoing effects.

Theorists like Bhabha and Fanon agree that the writers who inaugurate the advantageous creative revolutionary cultural reciprocity are migrant authors. They have a hybrid identity. Thus, they depend on the national text of their culture to reconstruct it. Those writers translate the text from its aboriginal origin into a modern western form that illustrates all the aspects of the contemporary modern life in a sense of traditional indigenous seeds (Ashcroft, *Key Concepts* 71).

Besides, Fanon thinks that the oppositional discourse arises from a political effort at the beginning of the petition of the past, its petition in opposition to the colonizer's denigration and neglect of indigenous practices (Ashcroft et al 44). Post-colonial writings such as George Lamming's *In the Castle of my Skin* focus on the national and the

hybridized nature of post-colonial culture as a backbone of the strength of the aboriginal cultural identity (183). Meanwhile, V.S Naipaul's novel *The Mimic Men* tends to exhibit the life journey of exiled emigrants and their vision towards the illusionary pure metropolitan British society.

1.6. Unraveling the Impact: Language, Culture, and Identity in Postcolonial Literature

Contemporary postcolonial literature exhibits the socio-historical, political and cultural dilemma of the relationship between the white colonizer and the native colonized. Postcolonial writers acknowledge the past to heal the present creating a better situation, which offers hope for a stable future.

Boarding schools and missionaries attempted to break all the bounds with the indigenous cultural and political heritage. The western education creates a western cultural literacy background. It inaugurated the colonizers values and life style making the aboriginal people detached from their cultural heritage specially their ancestral language and spiritual activities (Archibald 14).

During the colonial and postcolonial periods, people discarded their traditional way of life and thinking. They were either acculturated or assimilated within the colonizer's culture under the name of civilization (ibid, 13). The new life necessitates the use of English as a way of communication instead of the native mother language. Even the young children were addicted to the language they have been exposed to; they did not speak their parents' native language (Billy and Washburn 68). The colonial educational system as well the economic and political situation helped in erasing the indigenous linguistic background replacing it by the colonizer's language. Thus, the individual's native skills fall into disuse creating a gap in mind as well as in the psyche of the indigenous people. This latter alienated them from their culture, land and belonging to the

native community. Karen Piper states “By reimagining history as spatial history we may begin to hear the language of the colonized” (495).

The indigenous oral literature started to lose its authenticity due to the effects of colonization, which touched the social values and the memory of the natives threatening their language (Archibald 07). Hence, it was difficult to translate the literary works from the aboriginal language into English. They were stories made to shape the native communities not the western ones. Paul Lauther believes that the foremost and greatest confrontation that faces the constancy and perpetuation of indigenous culture chiefly languages, stories and oral traditions is process of cultural colonialism that comes with the new technologies and the age of globalization (139). Likewise, the educated postcolonial aboriginal writers wrote about the colonized and ex-colonized nation using the English language along with some historical markers focusing on the originality of the content.

Choosing the appropriate language in the postcolonial literary context is a contended issue that faces postcolonial writers. Writers depend on the power of the word to decolonize the mind; they use language as a powerful tool to write back. They need a language that serves their goals as well as the necessities of the post-independent minds. Onward, Alan Mahbubul states that choosing the appropriate language to write about the postcolonial political and social issue as well as the aftermaths of colonization has gone through two stages.

At the very begging, they refused the colonial culture, claiming that English is the language of the colonizer. However, in the second stage writers admit the necessity of the English language use in postcolonial literary texts along with using a local color and native diction that allows them reach the indented goal as protestors against neocolonialism and cultural colonialism. Mahbubul refers to the first stage as abrogation and the second one as appropriation (104).

The native writer considers the use of English language as a medium of communicating with the Western European and American reader as he addresses the aboriginal colonized minds. English is used to give a powerful voice to voiceless silenced alienated other. As it has been agreed on by the African writer Chinua Achebe when he stated that every native writer should work on modeling the colonizer's universal language, English, on the way that best brings out his message putting the pillars his peculiar experience. Likewise, he urges writer to make it a new English saying that "… but it will have to be new English, still in full communion with its ancestral home but altered to suit its new [native] surrounding" (61-62).

The dilemma of the sociopolitical chaos caused by neo-colonialism creates issues of identity crisis, cultural loss, historical and political clashes as well as mental trauma and psychological disorders. This situation urged and provoked the intellectuals of this era to reform what has fell down; looking for a pure belonging to free their minds from neocolonial fragmented identity. They Aim to reshape their cultural identity, perpetuate their culture along with identifying themselves within a community. Those writers acknowledged their ancestral past to heal the future using the colonizer's language in their writings.

1.7. Writing between the Borders: Narratives of Caribbean Migrants

Migrants write about the dilemma of the colonial and postcolonial life of the exiled people in the mother country as well as in the hosting western country. They narrate their journeys from their formerly colonized nation towards the European world. The postcolonial migrant literature is often identified as being created by elites and canonized by migrant intellectuals. It is a writing that highlights the social, psychological and cultural dilemma of the colonized and exiled people. Meanwhile, those migrant authors tend to write about the fragmented culture to show the effect of the western hegemony on the

components of cultural identity. Thus, postcolonial writers concentrate on using the language of the colonialist to write about their homelands to replace the voids left by the reduction of native languages. In doing so, they reflect their experiences within and around their roots in cultural contexts while affirming the lingering signs of the past.

Once again, replacing white with black or native dialect with western English is not the main intention behind writing back. Instead, these texts emphasize a traumatic, constantly contested hybridity that demonstrates the third space wherein migrants can locate themselves. They aim to chronicle ancient traditions in so-called western forms of literature such as novels, to interweave continually and imaginatively between native and colonial cultures, to transcend languages and subvert the established perspectives along with combining imagination and satire. In other sense, indigenous writers attempt to impose order and security on society on all dimensions (Boehmer 222).

Anglophone Caribbean authors apply their different insights and perspectives to cultures in Africa and India. The English literature of the Caribbean shows a vast diaspora that unites the historical, cultural and political experiences of British domination and the more contemporary expansion of American impact through the same language. For instance, cricket, a particularly West Indian cultural item in the Caribbean diaspora, offers authors symbols for cultural identification and tactics for political rivals (Savory 717).

Thus, it is apparent that West Indian literature functions as a powerful and impactful resistance to British cultural superiority. Renowned authors like Derek Walcott and Jean Rhys modernize traditional British and European works, adding to the array of tools in postcolonial cultures' arsenal. Notably, the reimagining of English Caribbean literature during the apartheid era becomes a crucial weapon. Like Shakespeare's Caliban in *The Tempest*, it is understood that battles are often fought with words and thus perpetuated and

sustained through the exertion of power when language falls short of its intended outcome. (ibid 718-719).

1.7.1. Narrating the Caribbean Nation from the Margins

Caribbean history studies focus on exhibiting the most fundamental corners in the Caribbean Island such as race and ancestry. These studies are necessary in a society that has been exposed to a long term of colonization, repression and oppression along with immigration and migration. Caribbean Aboriginal writers accentuated the revival of cultural heredity challenging the British mental colonization that was basically the result of the educational system in the West Indies (Ashcroft 145). Accordingly, Tymoczko asserts:

> A nation's history is made for it by circumstances and the irresistible progress of events; but their legends, they make for themselves ... The legends represent the imagination of the country; they are that kind of history which a nation desires to possess. (15)

The incidents, attitudes and factors that formed the history of the West Indian slave colonies are too numerous to be covered in detail. Numerous accounts, analyses, dissections, and evaluations of the painful narratives have been made. One of the monumental tragedies of the twentieth century encompassed the immense forced migration of African people to the Americas as slaves, orchestrated by supposedly advanced and cultured Europeans. Nearly 300 years were spent upholding the practice of Black slaves in the British West Indies (Smith 19-20). Within the plantation system, the first upheavals and displacements caused a great deal of misery and struggles. Despite the fact that Black and colored people were now ostensibly free, they have very few economic alternatives until they had direct exposure to a skilled trade or possessed land for independent residence.

The detrimental consequences of structural shifts in agricultural output and protracted trade depressions during the ensuing decades made their problems worse. Hunger, homelessness, and poverty all became commonplace. Some people went toward the congested, unclean towns in search of alternative jobs, maybe as street vendors or hustlers, but they frequently joined the masses of underemployed temporary laborers who lived in appalling conditions. From the densely populated islands of Barbados and the Leeward Islands, migration became a popular choice, with Jamaica, Trinidad, and British Guiana as popular locations. Thousands of immigrants from all over the Caribbean, but especially from Barbados and Jamaica, are drawn to the Panama Canal building sites at the beginning of the 20th century (Smith 21-22).

The British colonial system expelled the ancestral links with the Caribbean Island and the African ancestry. These issues force people to migrate to Europe. Those migrants find themselves facing issues of displacement, exile, diaspora due to transcultural dilemmas. Thus, migrant writers adopt the English language to write about their journeys as well as about the postcolonial issues. Indeed, the dilemma of social, economic and political confrontations of colonization has raised the movements of migration. This geographical movement marked a shifting point in human experience as well as writers themes. Migration was one of the central issues of colonialism; thus, it becomes a leading theme in the narratives of migration.

Migration provokes authors to narrate their journeys of displacement, portraying the different metamorphoses in their lives as well as their mentalities. Getting in touch with multiple ethnic groups reshapes their life style, psyche and their identity. These new contacts affect self-determinism and personal identity. Thus, the migrants' affiliation to their homeland is lost and it creates a misrepresentation of their culture (Connell and White 01). Migration, then, initiates questions of culture, identity, home and homelessness as

well as exile and displacement. All these consequences evoke writers to narrate their experiences in a form of autobiographies within the context of colonial and postcolonial migration.

1.7.2. Resistance Literature: Building Bridges between the Clashing Zones

The newly emerged social, political and cultural upheavals urge scholars and intellectuals to identify new literary paradigms that allow them portray the surrounding dilemma calling for liberty and decolonization. Political independence in the West Indies is produced from the literary texts that are the result of political dilemma of the nation states. Postcolonial writers reacted to the social and political issues. These anti-colonial texts give writers the legitimate right to liberate the colonized states from their former colonizer's domination. However, these the discourse of these texts is regarded as a reactive counter-discourse. It displays the political reaction towards the colonial subjugation. Accordingly Moslund believes that Anti-colonial discourse is seen not as an assertive discourse, but as a reactive discourse animated by the political anger of the slave against the master (09) and in this case the migrant West Indian writers against the British colonialism.

The Windrush generation[1], as it was referred to by V.S. Naipaul, George Lamming, C.L.R. James, and Wilson Harris, arrived in London in the middle of the twentieth century with the intention of engaging with the city in a vibrant manner and of producing literary, critical and theoretical works. Indeed, the previously stated authors shared the same perspectives on colonialism and Western civilization. Thus, they tend to make their postcolonial discourses recognized because their writings are concerned with the interactions between the colonized and the colonizing nations. They emphasized the reaction of the former colonized nations to the effects of colonialism and questioned its

[1] The Windrush generation refers to the group of people who migrated from the Caribbean to the United Kingdom between 1948 and 1971, in response to a call for workers to help rebuild Britain after World War II. The name "Windrush" comes from the ship HMT Empire Windrush, which brought the first group of Caribbean migrants to the UK in 1948.

legitimacy and durability, as well as the question such as to what extent the boundaries between the colonized and the colonizer can be clearly defined. However, their writings generally had the same connotations in terms of how they represented the immigrants' perceptions of London afterwards when they moved there, as well as how they struggled to deal with their identities as both West Indian and English writers though West Indian authors in the first place whose literary works overwhelmingly resonated with their home cultures (Karagöz 4).

The modern period of Caribbean Anglophone literary studies witnessed the emergence of resistance literature. Writers tend to resist oppression and have a voice in the colonial world through writing their experiences. Resistance was inevitable; it was carried out by every single colonized individual to liberate himself from enslavement and exploitation. Thus, literature proved its value and played a vital role as an anti-colonial means to break the social and political engagement with the colonizer.

1.8. The Caribbean Transcultural Migrant English Literature

The flow of migration raises the amount of literary productions that deal with postcolonial themes. Migration movements have had a great impact on literature as well as on identity formation and culture loss. These waves of migration paved the way for a new generation of postcolonial writers, including Selman Rushdie and V.S Naipaul who are considered as chroniclers and best representatives of literature of exiles and refugees. Rushdie demonstrated the way migrant and refugee writers portray the expatriates' uprooted people. He focused on migration as a key concept that opened the door of this type of writings, counter colonial discourse, which was first originated by Conrad writing *Heart of Darkness* to create a colonial discourse. He points out that the emerging novel is a trans-cultural bilingual postcolonial artistic written work that narrates cross-cultural dilemma (Moslund 03).

Besides, exile is a prominent theme in postcolonial writings of migrant writers. They portray their experiences in the new land. They write about what pushes them to migrate as well as about their journey of migration. Accordingly, Lamming states that "… to be colonial is to be in a state of exile. And the exile is always colonial by circumstances" (*The Pleasure of Exile,* 17). He believes that this state of exile is an effect of colonization. Accordingly, he asserts that these issues of migration such as exile, displacement and alienation are the fundamental themes upon which his novels are constructed (Connell and White 60). These trans-cultural mystical literary texts are the powerful magical fuel that empowers the heart, the soul and the colonized minds belong to the anti-colonial literary production that tends to decolonize the mind.

Migrant literature reflects on migration itself. Writers like Rushdie depict their real situation as postcolonial cosmopolitan. Meanwhile, they spot light on the geographical spheres and the historical accounts of migration and diaspora. Rushdie's works demonstrate the mass movements of global migration from different nations of the third world to London. As any postcolonial ethnic literary text, migrant literature tends to explore the multidimensional consequences of colonialism and migration from the homeland to the adopted land.

Yet, the resulted aftermaths such as multiculturalism and mimicry are seen as the major dimension that is given much importance by migrant writers. Through these lenses, migrant writers express novelty in the age of modernity and globalization. They demonstrate the amalgamation of the different cultures as well as the existence of pure non-mixed cultures. Meanwhile, they tend to shed light on the aftermaths of colonization and migration (Benessaieh 15). Besides, Dagnino believes that the transcultural lenses are the appropriate way to study the different issues of ethnic migrants and the cross-cultural problems (02-03).

Arianna Dagnino contends that transcultural literary studies imply the different notions of transcultural as well as transnational perspectives. She argues that these English studies stand on behalf of the complex affiliation between the practices of writers and the local world (02). This type of literature demonstrates the writer's situation as an individual who can no longer belong to a definite nation; he is unable to identify himself within a particular national space.

Transcultural literary texts aim to analyze and illustrate the cryptic relationship between individuals and communities; as it deals with regional and local social, cultural and linguistic interactions. This latter relates the ethnic literary productions with the political and social dilemma. Thus, writing between the borders from different histories and several nationalities creates a profound infrastructure for the postcolonial literary productions that are genuinely hybrid.

Migration indulges individuals in a new socio-cultural and political environment. It raises their awareness about the margins between the two nations and thus their literatures are based on their reflection on the new experience. Migrant writers reflect on issues of migration as they feel homeless. Most of the times, they spot light on the "other" to demonstrate their situation in the new nation. As Connell and White state "... the migrant may never be quite sure where home is, ever again" (xiv). Migrants look outward and backward to examine the surroundings looking for home. However, they find themselves uncertain neither about their pure identity nor their stable home.

Issues of migration have given migrant writers the voice to speak out migrants' feelings; the feeling of being at home and a stranger at the same time. These distinctive ethnic and cultural voices reflect on the ways individuals are living inside and outside home simultaneously. Therefore, the emerged literature is concerned with ethnicity,

identity, acceptance, and self- identification. They focus on being caught between the borders of the two nations, exile and alienation conflicts (ibid xv).

Migrant narratives tell about life in the frontier where the migrants are relocated. The new life exposes migrants to a new salad bowl of languages, religions and cultures. Alongside, in these literary texts, writers tell about the changes that occur in the migrants' life; their losses, struggles, homelessness, and the sorrow that affect the migrant's sense of belonging. Migrant narratives become a shelter for the individuals who are living between the borders. Accordingly, Connell and White argue that "for those who come from elsewhere, and cannot go back, perhaps writing becomes a place to live" (xv).

The coexistence of cultures, which transcends the various dualities between Northern and Southern spheres, the West and the Rest, the colonizer and the colonized, the dominator and the dominated, the native and the migrant, the national and the international, is what transcultural literary works, in my opinion, evoke. The cultural struggle to reshape sense of national conceptualizations is documented in transcultural literature which must adapt to the universal perspective in the new era of transnational and international economy, the dynamics of politics, society, and culture (Dagnino 3).

Reading the postcolonial literary work requires paying attention to the different dimensions which urged the writer to write. Therefore, readers should consider places, histories, people, and languages in order to recognize the purpose of the author and the ties that link the text with reality. Henceforth, these features are what characterize migrant narratives since they codify and reflect on the fictionalized reality. Dagnino quotes from Di Maio's *On the Importance of Differentiation Between "Migrant" and "Immigrant" Literature*; "… yet, what makes migrant writing specific, as I intend it in this work, are its contemporary trans-cultural … aspects … and its consequent resistance to being exclusively appropriated by traditional national canons" (03). She believes that these

pieces of literature are shaped by migrant flows creating a transcultural migrant literature which is their voice in new life. She asserts,

> These literatures include those works of fiction which are particularly affected and shaped by migratory flows, wanderlust, and travel experiences, diasporic-exile-postcolonial conditions, expatriate statuses, and, more recently, the multiple trajectories of transnational and neo-nomadic movements. (04)

Migrants' literature explores themes of globalization, national identity, cultural identity, and human identity, all of which had geography and history as important components. However, in general, the migration narrative operates from a standpoint of rewriting history and identities in attempt to stimulate their inferior and diverse character. The characters in migration literature generally figure out how to deal with migration in varied contexts, out from encounter of migration and the confusion of uprooted identities as threatening, agonizing, and painful to the perception of displacement and immigration as constructive, thrilling, and alluring journey of self-discovery (Moslund 3).

In terms of style, migration novels' enunciatory tactics show a sophisticated interplay with multiple perspectives, shifting thoughts and emotions, and also intra-textual crossing points within tale and discourse. As a result, dialectical limits are continually contextualized and transgressed increasing the work's migratory nature. Additionally, the migrant's understanding of multiple languages is meant to create a Bakhtinian heteroglossia and a sense of consciousness of the highly created nature of the world. Overall, language is used to destroy conceptual frameworks since it is continually being set in motion, diversified, and impure through the dual consciousness of a number of languages in the migration fiction (3).

The discursive emphasis of cultural hybridity, which usually demonstrates itself in archetypes and themes of the encounter of cultural in-betweeness, mechanisms of

intermixture, replacements or blending of multiple cultures or two or more structures of denotation, is another distinctive prominent feature of the contemporary migration novel. It is intended to shed light on reality, personal and social identity, language, and the process of representation itself as being in a constant state of change, perpetual change, and transformation (4).

1.9. Conclusion

Anglophone migrant writers and writers born out of migrant experience contributes in highlighting the social and political struggles that affect individual and collective identity. They shed light on the process of migration and therefore they linked between the national and international English literary studies. Accordingly, migrants' literature put migration and colonialism under the same umbrella as they deal with the same notions of postcolonial crisis of cultural and diasporic identity (Connell and White xii). The Caribbean migrant literature emphasized themes of colonial hegemony, alienation, trauma and awe of the colonialism, acculturation, psychological and social disorders along with exile and migrants' woes in the metropolis.

Chapter Two

Oath to Barbados's Decolonization: Narrating the Clash of Cultures and the Rise of Socio-Political Consciousness in George Lamming's *In the Castle of My Skin*

> The settler makes history and is conscious of making it. And because he constantly refers to the history of his mother country, he clearly indicates that he himself is the extension of that mother country. Thus the history which he writes is not the history of the country which he plunders but the history of his own nation in regard to all that she skims off, all that she violates and starves.
>
> (Frantz Fanon, *The Wretched of the Earth*51.)

2.1. Introduction

Colonial hegemony has pervaded Caribbean writers' mindsets from the time of official Empire to the contemporary times of post-independence. The Caribbean writers who sprang out on to the literary scene in the 1950s and 1960s experienced childhood amid the last decades of colonialism. Following independence, authors in the 1950s and 1960s sought to oppose colonialism through the use of the power of words. Thus, George Lamming's work is distinctively adapted to depict the era's key literary themes: colonialism, alienation and exile. Nonetheless, George Lamming is a Caribbean writer with an intense national awareness that is profoundly cautious about society and politics.

As it is mentioned in *The Pleasures of Exile*, Lamming's ability to capture the social consciousness of Caribbean culture at a certain historical moment may be linked to what he refers to as his 'peasant sensibility,' which he thinks to be the most fundamental quality of West Indian heritage (225). Therefore, this chapter is devoted to highlight the authenticity of narration in delineating the power of culture as a therapeutic tool for the fragmented identity of Barbados' people. Lamming's coming-of-age novel is a detailed account about life in Barbados and thus, Lamming aims to exhibit the clash of cultures in this society, colonialism, slavery and psychological oppression. Hence, this chapter shows the strong bound between people and their native land delineating the role of culture in raising the

sense of national and cultural consciousness among Barbadian people. According to Wheat, *In the Castle of My Skin* is one of the earliest books of almost any depth to express, with true confidence, the existence of common rural inhabitants inside a fully realized surrounding landscape. (123).

The local Caribbean literature reveals the wounds of racial oppression accurately. The selected work attempts to demonstrate that the mind of the colonized still bears the taint of racial inferiority and colonial oppression. *In the Castle of My Skin*, as a coming-of-age work, typifies much of the subject substance of Caribbean writing from the 1950s and 1960s in its depiction of ethnicity, social classes, gender identity, colonization, and exile. It is more than just a novel about a child coming of age in the Caribbean; it is also a story about a significant historical event in a nation that, in many respects, is itself coming of age. Essentially, this novel attempts to depict the Caribbean's controversial progress toward emancipation from colonial dominance, as well as to create the setting for the upcoming era of the colonial past portrayed in Lamming's second novel, *The Emigrants* (1954) which narrates the journey of a migration from the Caribbean to England searching for social order and new opportunities.

In his *In the Castle of My Skin*, Lamming investigates the British Empire's declining authority in Barbados. The island is not anymore the center of a booming colonial power; instead, it is caught between the memory of a violent history and its fragile future in a global market system. At its core, the autobiographical form of the novel serves as a captivating and extremely provocative way of illuminating the complicated and often befuddling reality that constitutes Creighton's village, castle's synthesis of the British colonizer's dynamics.

2.2.Significance and Symbolism of the Title

George Lamming's the magnum opus, *In the Castle of My Skin (1953)*, is an unrecognizable autobiography, and the author, himself, states in his book, *The Pleasures of Exile (1960)*, that numerous details and incidents in the narrative are directly connected to his early memories (Lamming 226). This novel is a masterpiece amid Caribbean childhood literary works that recounts a path of a colonized man to his inner awareness as it represents the author's psychological, social and wholesome life through a retrospective perspective. It was published in 1953, at the height of the anti-colonial contest, and it does not only chronicle and recall the author's childhood, his perceptions, migration and artistic career but it portrays also the diverse socio-cultural, economic, and political metamorphosis taking place in the community. Henceforth, *In the Castle of My Skin* tends to make a relentless attack on the British colonial administrative system, the colonial economic system, the colonial educational institutions such as boarding schools, the dominator's language, social stratification, ethnic background, and all what impact the welfare state of the villagers especially children in their formative years to resist the colonial hegemony and claim for a pure ethnic identity.

This novel provides exceptionally fertile terrain for an investigation into how remnants of an emigrant author's authentic, and difficult, circumstances may be identified inside a declared, alternative posture. The novel obviously aims to illustrate a rich and underrated peasant past and highlight Barbadian workers' yearning for revolutionary sovereignty, but its attempts are hampered by its own structure and description of people and incidents. On closer examination, and in contradiction to its stated goals, the novel finally reveals itself to be a glorification of the knowledgeable, aloof individual emigrant over the impotent peasant community. This interpretation presents a contradiction. Although *In the Castle of My Skin* has a clear political agenda, it also celebrates the local society and focuses on the growth and development of the young citizens' consciousness, specifically G. and Trumper. Furthermore, it is the foundation upon which Lamming's

reputation as a truth teller was built and remains. Despite this, the book's politics are fractured, and its recognition with the community is inadequate. *In the Castle of My Skin* portrays two storylines at the same time; that of its protagonist, G, and that of the Creighton's Barbadian village wherein he resides.

In a nutshell, the citizens of Creighton's Village receive the majority of the narrative's attention; the lives of the peasant society, their routines, customs, conflict, and anxieties comprising many more pages than G's knowledge and concerns. The representation of Creighton's Village shows the characteristics of a work trying to shed light on forgotten people and illustrate the essence of an oppressive colonial regime. The villagers are depicted as a subjugated people devastated by mistaken identity and so traumatized by years of persecution at the hands of white masters that they accepted intuitively that others, meaning the white, were superior, yet there was always the fear of realizing that it might be true (Lamming, *In the Castle* 27). They are victims of a feudal system in which the white owner of their property, Mr. Creighton, has awarded a handful of locals, among other things.

The novel's major focus is Lamming's introduction into life in Barbados society, but this is obscured by massive alterations occurring in the neighborhood, region, nation, and on a worldwide scale. The description and prominence given to education, church, and landowner's castle on the slope demonstrate how British colonial power percolates to masses. The expression illustrates the relationship between the colonizer and the colonized; "they got up in the morning to landlord's bell and go to bed when the lights on the house on the hill go out" (Lamming 29). Accordingly, this relationship is built on mimicry and dominance and therefore it creates darkness in the psyche of the colonized individuals.

In this novel, Lamming focuses on the image of the castle and the concept of skin. Nonetheless, Jonas assumes that lamming has taken the title from Derek Walcott's poem

Juvenilia in which the ego confronts white folks who are alienated from him by social and racial inequality:

> You in the castle of your skin
>
> I, among the swineherd. (346)

Walcott masterfully summons up a traditional romance scenario; an unreachable mistress as well as an enamored, self-deprecating enthusiastic supporter of the extra sourness of ethnic undertones implied by 'skin.' Lamming, on the other hand, alters the possessive pronoun, changing the dynamic and capturing the castle for him. The exposed black skin, with its implications of disclosure, humiliation, and poverty, is converted into a picture of impregnability, power, and soul by this misdirection. Lamming slips the shackles by changing the dramatic irony (Jonas 346). Lamming reverses the whole situation and seizes the castle for Barbados people; he places himself as well as the black peasants within the borders of the castle of his skin. Thus, this reversal restores the black skinned people's dignity and gives appreciation to the black identity as the black skin is the castle they own.

At first, Lamming introduces the castle from a political perspective as Creighton's house on the top of the hill is represented and described as "a castle around which land like a shabby black garden stretched" (Lamming 29). The landowner and his connection with the community are depicted through the lens of mediaeval master and slave relationships. By the end of the story, Creighton and his castle have been supplanted by Mr. Slime's farmland conglomerate. The castle, an emblem of solitude, appears inaccessible at first, denying entry to people who are intrigued about its internal architecture. Lamming uses this imagery to protect the individual's pure identity and identification. The castle's construction is a typical aspect of community unstructured play, and in the novel, children construct sand castles on the shoreline, which is a cooperative endeavor that unifies its

inhabitants while isolating them. In this way, Lamming uses 'the castle' to symbolize social unity and self-identification within the racial community. He assures this when he was leaving the village saying:

> I am always feeling terrified of being known; not because they really know you, but simply because their claim to this knowledge is concealed attempt to destroy you....They can never know you....They [will not] know the you that's hidden somewhere in the castle of your skin. (Lamming 261)

In fact, Lamming chooses the word 'castle' to depict the differences between people in the same place. Generally, in a castle we find different social classes; the ruling royal family that controls everything in the castle holds unlimited power and authority, the nobles who are the administrators in the castle as they make the servants obey the laws of the royal family. In the castle, everyone is under the cruel authority of the king and/or the queen who claims protection but in reality they practice tyranny.

Lamming tends to portray the evil syndromes of the British colonialism that's ruling his village and the Caribbean in general. Thus, he compares colonialism to the ruling royal family, teachers and inspectors in the schools to the nobles who work hard on issuing laws and passing the message of the authoritative ruling power, and in fact ruling on behalf of it. Nevertheless, Lamming identifies the place of this castle using the words "My Skin" to refer to the process of colonialism in his homeland Barbados. He aims to exhibit his situation as being a slave in his homeland; therefore, he is oppressed in the castle of his skin as being a subaltern Caliban in his own skin.

2.3.Cultural Dualism as a Sign of Interaction between the Western and Barbadian Poles

George Lamming is a Caribbean author who has written extensively on the cultural dualism of the Caribbean. He explores the tension between the African and European influences in his works, which often focus on the struggles of post-colonial societies. Lamming's works often explore how these two cultures interact and how they shape the identities of those living in this region. He examines how these two cultures can be both complementary and conflicting, and how they can both be sources of strength and weakness.

In Lamming's novel *In the Castle of My Skin*, cultural dualism plays an important role in portraying the interaction between the Western and Barbadian poles. Lamming portrays a society caught between two worlds; the colonial influence of the Western powers and the resilience of the Barbadian people.

Through G.'s experiences, Lamming explores how cultural dualism affects individuals and communities in post-colonial societies. He also examines how this dualism can be both a source of strength and weakness for those living within it. Lamming's works are important for understanding Caribbean culture and identity because they explore how cultural dualism shapes people's lives in this region. His work demonstrates that while there may be tension between African and European influences, there is also potential for harmony if people are willing to embrace both sides of their identity. By examining these issues through literature, Lamming helps us understand how cultural dualism affects our lives today.

The novel explores the clash of cultures and the tension that arises as the two poles interact. Lamming skillfully depicts this through the narrative voice of the protagonist, G., who is torn between his African heritage and the allure of Western ideals. The duality of G.'s identity reflects the broader struggle of the Barbadian people to negotiate their place within the colonial power structure. Through various characters and their experiences, Lamming examines the different ways in which this interaction manifests. For instance,

G.'s mother embraces Western ways, including sending him to a British school, in the hopes of securing a better future for him. This reflects the desire for upward social mobility and acceptance within the dominant Western culture.

However, other characters resist the encroachment of Western influences and prioritize preserving their Barbadian identity. This resistance is further exemplified in G.'s own journey of self-discovery as he grapples with the conflicting forces of tradition and modernity. The cultural dualism in the novel highlights the complexities of identity formation in a colonial context.

In the Castle of My Skin presents cultural dualism as a sign of the multifaceted interactions between the Western and Barbadian poles. It explores the dynamics between these two contrasting cultural forces and the tensions that arise as individuals and communities navigate their place within them. Lamming's novel is a detailed account about life in Barbados. Thus, through its themes and narrative techniques Lamming aims at exhibiting the clash of cultures in G.'s village. The novel discusses colonialism, slavery, exile, migration, along with displacement and therefore, it deals with identity crisis and the colonized journey of self-discovery and cultural identity.

In fact, the traumatic legacy of slavery might be found almost all around, in almost everything G. recalls instances in his infancy when this legacy manifested itself in peasant society, particularly in historically established political and socio-economic ties. Ma and Pa provide a realistic detailed depiction of chattel slavery existence, offering a remedy to the established, colonial European histories. Furthermore, their impending situation as slaves who dread losing control of their own house tells quite much about the ongoing implications of slavery as an action that occurs in the novel's immediate stage (Marquis, "Crossing Over: Post memory and the Postcolonial Imaginary in Andrea Levy's Small Island and Fruit of the Lemon" 36). Lamming emphasizes the psychological, emotional, and socio-cultural effects of land claiming destruction for the individual and the nation as a

whole. Pa's social position collapses when he loses his ancestral property. This homeless man is sent to the Alms House, which erodes his feeling of autonomy and predicts his death (Lamming 247-57).

The novel explores the complex relationship between the African and European cultures in the context of colonialism and its impact on the people of the Caribbean. The interaction between the Western and Barbadian poles is reflected in the cultural dualism of the novel. The African culture represents the Barbadian pole, while the European culture represents the Western pole. The interaction between the two poles is fraught with tension and conflict, as the African culture is suppressed and subjugated by the European culture. However, there are also moments of interaction and exchange between the two cultures in the novel. For example, the African characters in the novel are forced to learn the language and customs of the European colonizers in order to survive in their society. This interaction between the two cultures is reflected in the hybrid language spoken by the African characters, which combines elements of both African and European languages.

Similarly, the European characters in the novel are influenced by the African culture in subtle ways. For example, the character Mr. Slime is fascinated by the African ritual of the jumbie dance, and even joins in the dance at one point (219). This interaction between the two cultures is also reflected in the way that the European characters adopt some of the traditions and customs of the African culture, such as the use of African folklore in their stories and music (Lamming xxxvii).

Lamming portrays the cultural dualism through the characters in the novel. The African characters in the novel are depicted as having a strong sense of community and tradition. They are connected to their ancestral roots and have a deep respect for nature. The European characters, on the other hand, are portrayed as being individualistic and disconnected from the natural world. The cultural dualism in the novel is also reflected in

the language used by the characters. The African characters speak in a Creole language, which reflects their African roots and the influence of the colonial language. The European characters, on the other hand, speak formal and proper English, which reflects their cultural background and education.

Overall, the cultural dualism in Lamming's *In the Castle of My Skin* reflects the complex interaction between the Western and Barbadian poles. The tension and conflict between the two cultures is a result of the power imbalance created by colonialism, but the moments of interaction and exchange between the cultures suggest that there is a possibility for cultural synthesis and recognition of the shared humanity of all people.

2.4. The Colonial Implementation the Seeds of the Colonial Melancholic Gospel in Barbados

The political and cultural impacts on Barbados proved to have really long-term ramifications on the colonized people, irrevocably reshaping their country and culture. Traditions, language, and history are severely influenced, frequently shaping the residents of one society to adopt the traditions and behavioral patterns of a more powerful one. George Lamming seems to be well aware of this reality; he analyzes how Western traditions have been swiftly incorporated into his society of Barbados. He observes how British colonialism influenced African slaves and their ancestors, altering their society and culture.

After colonizing Barbados, large expanses of the land were set aside to grow vital products including cotton and sugar. Slaves were then taken from all over Africa in order to supply the inexpensive labor required for agricultural productivity. Slavery persisted in the region until it was abolished formally in 1834. George Lamming gives an in-depth investigation about how these ex-slaves were afflicted in this postcolonial novel. Through the perspective of the main character, G, *In the Castle of My Skin,* Lamming investigates

the repercussions of post colonialism on a macrocosmic level. Throughout the work, Lamming concentrates on the interconnections within Barbados societal structure rather than the struggles of the individual main character himself who disappears completely for over a hundred pages length in the novel.

The cultural barrier arises because the indigenous have a considerably darker skin than Englishmen and immediately discover that all political authority is placed in the hands of people with a white skin. These former slaves eventually feel like inferior humans, unworthy of the splendor and luxurious delights encountered by whites. As in the situation of Mr. Creighton, the British custom is elevated and regarded as the ultimate law of the village. He is a white man who owns a plantation in a tiny farming community of Barbados (25). His status as a landlord authorizes him to a feudal encounter with his subjects, the villagers, who eventually work for his benefits and pleasures. Mr. Creighton is envious of all peasants, and even the location of his home is a sign of his immense power and reputation, which is allegedly unachievable by the people. As G analyses the finery of Mr. Creighton's residence, he notes a striking difference: A massive brick structure was encircled by wood and a steep rocky barrier that bore fragments of bottle along the top to the east, where the terrain climbed gradually to a valley. The landlords resided within the wall, among the trees (Lamming 17-18).

In fact, the colonizer works on implementing the seeds of the British culture in the minds of the young villagers in the school. The name of the village actually changes as a result of British occupation. Barbados is commonly known as Little England; as G mentions: "the inspector waited [un]till the shouting died down and& concluded: "Barbados is truly Little England"!" (38-39). The British Inspectors visit schools and other locations to ensure that British ideals are well implanted in the young children's minds willing to reshape their culture and values. British national ceremonies and celebrations are

regarded as one of the colonialists' ways to diminish the young Barbadian's sense of nationalism towards their homeland. Thus, they tend to raise British nationalism through glorifying England; flags of red, white, and blue are raised and waved, and national hymns and anthems are chanted, reflecting Britain's glory and power. This day is known as "Empire Day," and it is completely dedicated to the absolute enthusiasm and appreciation of British culture. Alongside the celebration of such occasion, the inspector makes a visit to G.'s school and speaks to the whole school population as well as the teachers. He delivers a word on behalf of the monarchy, praising and empowering the maintenance of the English core beliefs and principles in the schools as well as in the whole village;

> 'As you know,' the head teacher went on, 'every Empire Day we give pennies to the children. It's the gift of the Queen, and a great old Queen she was. And it is our custom here, as in all the schools, to give a penny to the boys in the lower school and those in the upper school up to standard. The others get two pennies. Our three exhibitioners will get three pennies each. You must all when you go to spend your penny think before you throw it away. Queen Victoria was a wise queen, and she would have you spend it wisely. Some of those boys in standard think they know what it is to be a king. Victoria was a real queen.' (Lamming 50)

The inspector accurately identifies England's reason and intent: realize that the British Empire has indeed strived for peaceful coexistence and stability in the world; claiming that it was indeed a holly mission attributed by God. He justifies the Empire's failure, as he claims, in bringing about peace, order and solving armed conflicts at any point in the world by blaming circumstances and forces well beyond its authority. Then, he continues his speech saying:

> Yet, recall, my dear young men, makes no difference either way occurs in any piece of this world, whatever happens to you here in this island of Barbados, the pride and fortune of the Empire, we are continuously in favor of harmony. You are with us, and we with you. Furthermore, together we will continuously stroll in the desire of God. Allow me to say how intrigued I am with the improvements. I truly want to believe that I will begin no envy among the schools in the island under my influence assuming I say that such as how as I see here could never have been battered by the fellows at home. (Lamming 38)

The inspector's speech aims to wash the brains of children and make them believe that Britain is the powerful authority that is controlling the world and protecting all its subjects. Indeed, on particular cases like this, the British seize the opportunity to move further and strengthen their cause for colonizing Barbados along with other nations. The English fake respect is revealed when they attempt to persuade young villagers that their Empire has done everything in the name of legitimate care for individuals, despite the fact that this is clearly not the case. The British do their utmost to legalize their acts, including using God's will to further their goal, but they also try to keep the ex-slaves within proper limitations. This imposed a significant portion of their way of life, particularly on the laborers.

The formerly enslaved individuals from Africa seem to have been influenced to believe that their entire history is inferior and uncivilized. However, the British claim to have saved them from these calamitous and primitive conditions. This sense of inferiority creates a significant disconnection from African culture, resulting in numerous disputes and conflicts among the people. It is clear that the colonizers forced their own cultural heritage upon the peasants, substituting it for their own rich cultural background. The English did this partly to ensure unwavering loyalty to the monarchy, thereby ensuring a

continuous supply of labor in the fields, benefiting the mother country economically. Consequently, these peasants became oblivious to their own history and the current reality of their servitude.

Accurately, the legacy of slavery and political abuse from the history of Barbados has been hidden to avoid any local consciousness and path towards resistance. Even many instructors at the village school are unaware of it, and the locals assume that Barbados has been the little child of England, as Lamming mentions; "Little England" (37), rather than a subordinate colony. The new generation seeks to seriously question the empire's proclaimed glory and to rediscover Barbados' true past. Each effort, unfortunately, is frequently encountered with apathy, and British sovereignty and virtue are reaffirmed once more. A little child informs his instructor about a woman he met who noted to be a slave, but he is immediately silenced; lamming narrates,

> … and nobody knew where this slavery business took place. The teacher had simply said, not here, somewhere else. Probably it never happened at all. The old woman, poor fool! She must have had a dream. A bad dream! They laughed quietly. The whistle was blown. Silence, silence! It came up like a ghost and soon faded again. (58)

The inspector denies the woman's note on slavery due to his fears of the slaves' consciousness. He tends to keep them under the rule of the Empire as submissive loyal subjects.

Between the less fortunate blacks and those who held an eminent socio-political position in the village, mutual hatred and skepticism come into social existence. The villagers were miserable niggers who could not stand watching one of their ethnic groups gets acculturated and assimilated within the master's life without feeling jealously and

disgust. This had resulted in a strained relationship between the administrator and the typical resident. Each predicts an image of the rival to the other (Lamming 19).

The fact that a couple of blacks may emulate the others if they modify British tradition and proclivity further obliterates Barbados' social bonds, isolating individuals from themselves. This schism pulverizes people and forces them to constantly modify their way of life willing to be recognized and assimilated within the Western realm. Ashcroft et al comment; since most postcolonial nations are multicultural, the question of what constitutes pre-colonial original culture is inherently difficult, especially when the present postcolonial nation-state defines itself in terms that favor a single dominant ethnic minority (175). It emphasizes the persistence of specific parts of oppressed culture even under the most powerful oppression, and demonstrates how they become an intrinsic component of the new forms that emerge from the collision of cultures typical of colonialism (183).

Nonetheless, the presence of the British on their island not only created a barrier between the English and the locals, but it also caused a group to abandon their inherited way of life. The British are seen as the superior race, which has a tremendous drastic impact on how former slaves perceive themselves and their history. Lamming's story clearly delineated what a culture was meant for years after servitude was abolished. He investigates the social repercussions by listing feelings of inadequacy and social alienation as directly caused by colonialism. Lamming's novel is built on the strained links pictured above. He seeks to demonstrate social secrecy and remoteness in the hope that Barbados would become its own independent country. The function of culture in opposing the established system is perhaps most sophisticated in the Caribbean. Slavery's protracted centuries offered an appropriate education in which the preconditions of potential substitute creolized cultural structures and behavioral patterns were formed and the constraints for their emergence have been most honed (Schwarz 175).

2.5. Exploring Childhood Memories for Healing Psychic Trauma and Self-Discovery

The colonial subjects' history and culture are carried forward through writing about the atrocities and abuses committed to them in the post-colonial epoch. Thus, in his semi-autobiographical novel *In the Castle of My Skin* (1953), Lamming aims to transcend from ego to consciousness through the Barbadian protagonist G focuses on narrating G's journey from infancy to youth in quest of his own identity.

Children and adolescents are vulnerable to a psychosocial identity crisis and inferiority complex. These are indeed stages in the individual's existence when one attempts to discover his authentic identity by developing awareness of self from both one's own and the other's perceptions. Actually, the journey to self-discovery is a mental procedure whereby an individual passes throughout different inquiries and uncertainties before coming to a determination recognized as his dilemma phase. In this perspective, this crisis is a turning point or a critical time in one's life that causes the individual to finally wake up from unconsciousness and progress toward certain self-knowledge.

The child's journey of search for identity is a crucial dilemma due to the complex factors that shape it. Identity is challenged as a pattern or expression of a person's self-relationship and self-conception. Identity in this context refers to the individual's communication skills, socialization, assimilation, and synthesis of the various emotional reactions, cultural expectations, attitudes, convictions, social assimilation, and so forth. It is precisely at this moment that Erikson distinguishes role identities from self-sameness as the ability to sustain core consistency and persistence. He argues, "at one time it seemed to refer to a conscious sense of individual's uniqueness, at another to an unconscious striving for a continuity of experience, and at a third, as solidarity with a group's ideals" (208). Therefore, Introspective consciousness is a defining feature of individuals that allows them to emulate their history as well as who they are and how others recognize them. Thus,

people are continuously reinventing the self, a representational entity that mirrors their awareness and identity.

On this way, the concept of identity indicates such a reciprocal relationship in that it denotes a constant similarity inside the individual's self and an extremely continuous shared form of basic trait with others. At one point, it will allude to a conscientious emphasis on individual identity; at another, to a non - conscious pursuit for stability of self, identity; at a third, as a characteristic for the motionless behavior and actions of self-importance synthesis; and, ultimately, as a preservation of an inner unity with a group's ideologies and identity. In some ways, the phrase may sound excessively vernacular and naive; in others, it will appear vaguely linked to current notions in psychiatry and sociological studies (Sollberger 3).

G. would have been thrilled if he had been lucky enough to experience the same kind of consistency that has clearly characterized the Creighton community. His early life is mysterious and quite depressing. The narrative begins with his ninth birthday celebration rather, more accurately, the celebration of the ninth year of his absurd past and loneliness, he narrates; "it was my ninth celebration of the gift of life, my ninth celebration of the consistent lack of an occasion for celebration" (09). G. is always depressed and unsatisfied about his situation; even when it rains and everyone in the village consider rain as a blessing that come after years of draught; "[he] wept for the watery waste of [his] ninth important day. Yet [he] was wrong, [his] mother protested it was irreverent to disapprove the will of the Lord or reject the consolation that [his] birthday had brought showers of blessing" (Lamming 09).

In order to develop an authentic fixed identity, the child needs to grow up in an environment that gives him the sense of order, purity and security. Nonetheless G's environment was the opposite of what it was supposed to be. He is raised in a colonial

village by a single mother; he has school in the missionaries' boarding school, he claims about his family saying "my birth began with an almost total absence of family relations"(12). The rainfall is not the only incident that dampened G.'s emotions on his birthday: G.'s father had abandoned him to his mother's care, his grandfather has died, his grandmother departures to Panama, and his uncle migrates to the United States. Thus, the absence of the family which is the comfort zone creates an insecure environment that promotes mistrust, pessimism, and insecurity in G.'s psyche as well as in the colonized individual's self. G adds:"my parents on almost all sides had been deposited in the bad or uncertain accounts of all my future relationships, and loneliness from which had subsequently grown the consolation of freedom was the legacy with which my first year opened"(12).

G. is overwhelmed by the need to belong but instead of being identified within a family and a social group to have ethnic identity, he finds himself examining the surrounding in the village and the changes that are occurring there. He tries to learn about his culture and history in order to develop his identity. As Lamming quotes from Walt Whitman; "something startles where I thought I was safest" (*In the Castle of my Skin* 1). Fanon, in his *The Wretched of the Earth,* discusses the colonized mental disorder's presence arguing that this latter comes out from the colonialist's outrage which urges the colonial subject to question "Who am I in reality?" (182). He comments*;* "for many years to come we shall be bandaging the countless and sometimes indelible wounds inflicted on our people by the colonialist onslaught" (181). Indeed, issues of belonging and cultural identification are crucial barriers that threaten the colonized social, cultural and individual identity.

Actually G.'s dilemma of identity crisis begins in the opening episode, when he asks his mother about his father and realizes that his father had left him; "and what did I

remember? My father who had only fathered the idea of me had left me the sole liability of my mother who really fathered me" (Lamming 11). In due order, the plot discloses G.'s paternal identity. His father, who merely fathered the notion of him, has abandoned him to the complete responsibility of his mother, who has properly brought into the world the sense of fatherhood to her son G. However, G. tries at each time to remember his infancy and shape some memories to construct his identity. G. struggles to accept the difficult complexity of his historical scenario because he has no memories of his family. He follows his mother's recollections of the past trying to recapture a storyline of beginnings, but he is unable to uncover a coherent, comprehensive account, he states "for memory I had substituted inquiry… and memory was again pursuing the line of discovery which inquiry had left off" (Lamming 12).

On the psychological level, the individual starts accumulating, thinking on, and picking previous experiences unintentionally as early as infancy. These memories of childhood make a lasting influence on the person, who subsequently examines and reflects on these factors that molded his present. Yet, G. finds himself unable to determine what is wrong in his life and in his village. He questions what his mother tells him when she says it is a shame to look at the unvarying wreck after the heavy rain on the village. However he does not realize what exactly is a real shame? Is it the climate, the hamlet, or the social situation against which the impoverished have vowed their allegiance to daily existence? Yet, his mother contends, she would defer her criticism and, in a prayerful mood, tries to remind him of the pleasures that would have otherwise slipped his consciousness (11). G.'s mother is indeed cautious not to reveal anything about his ancestral origin and his historical background and has frequently attempted to deflect him from his quest for his identity.

Nevertheless, G.'s mother's reaction, on the other hand, appears to reflect the mindset of many peasants toward their own past. The interactions between colonizers and colonized have not eradicated the community customs of the people, and Lamming illustrates the nature of the links that exist between different social groups: children, women, men, the young, and the elderly, with tremendous passion, adoration, nostalgia and melancholy. Throughout the colonial subjection, the colonial subjects instilled in themselves the seeds of an inferiority complex, which lead them to perceive themselves as inferior while believing in the superiority of white skins.

Indeed, the white man is extremely skilled at constructing inferiority complexes. Casting fear and uncertainty in the indigenous people's minds led in a sense of weakness and inferiority. Furthermore, the colonizer portrays Europeans as the essence of what a civilized individual should always be. In regards to culture, traditions, religion, and socioeconomic context, the colonized are diverse. They attempted to emulate the Western ideal, resulting in a loss of culture and identity (Sadeghi 49). Due to this new psychic trauma, the colonial subjects seek to flee from their own originality by adopting the traits of the colonizer in attempt to be identical or recognized by the colonizer. This need for recognition as a living being led them to lose sight of their whole identity, consciousness and aboriginal belonging they attempted to do that by speaking English, by questioning and isolating themselves out of their own society and therefore denying their social background (Antony 01).

G. is impotent to remember any blessings about his infancy and his village; "[he] went away from the window over the dripping sacks and into a comer which the weather had forgotten. And what did [he] remember? And beyond that [his] memory was a blank" (Lamming 11). Indeed, memory is not an entity identified by a term, but instead an action marked by a verb. People have memories, but recalling is what they are used to. To return

to the academic libraries analogy, memory is like a textbook that we produce afresh every occasion we recall, rather than a text that we read.

Memory might well be predicated on fragmented traces of details presented by the mental representation of these traces, but remembering entails reaching far beyond facts provided therein (Kihlstrom 04). Through memory, the individual can acknowledge his past to set up guidelines for his present. Thus, memories play the role of the historical testimony as they are relied on the individual's recall of his social and cultural experiences. G.'s memory is traumatized since it is the record of his emotions and all the surroundings in the village. He recalls the rain and the flood that filled the village in the day of his ninth birthday; "memory was again pursuing the line of discovery which inquiry had left off. Late as it was, my birthday was still alive. The morning had opened in clouds which had dissolved the noon into a wet and sudden night" (Lamming 12).

The flood symbolizes transformation; it serves as a precursor to comprehending the inner flood of emotions. The restless note is hit right at the start. When the hero looks at the rain, he can view the droplets as metaphors for his inner existence; "our lives, meaning our fears and their corresponding ideals, seemed to escape down an imaginary drain that was our future," (10) as G. asserts. In fact, G.'s mother tries to calm him by describing the flooding as showers of blessings but the child is unconvinced (11). His birthday is ruined by the rain. As a result, water represents the moment of transition in the town from the begging of colonialism. G.'s personal experience mirrors the community's reality. In such ways, he is the village; the history of his dislocation mirrors that of the community (K. T. 292).

Nevertheless, the flood that ensues is a natural calamity that may signify the end of an era or the impending dissolution of the small community's traditional structures: "the floods could level the village's stature and even conceal the identity of the village" (3).

Obviously, since the fate of 'Little England' seems to just be inextricably linked to that of the mother English Empire, the colonialist's school commemorates not just Empire Day but rather; the king's birthday also. The students study about England's history and sing the national hymn of the United Kingdom. The monarch's freeing characteristics are taught in schools, but nothing has been mentioned or discussed when it comes to Africa or issues of slavery, which are parts of the daily life of the citizens of Creighton's Village (Ambroise 411).

Besides, in the Forward of the novel; G.'s relationship with his community as a child and adolescent is receptive and fundamentally maternal as the topic of his own story. He observes, analyzes, and provides internal feedback about the surrounding circumstances. The village house he lives in with his mother is one of several houses that represent a shared cultural and social inheritance. It serves as the window through which a musical memory is a bit sight and ear wherein the villagers are positioned. G. is physically gazing through the window or looking through into the village and its people. The interior and exterior alignment of G.'s village and home depicts the center and periphery of his imagination. He is the product of his colonial society, and his perception is limited by its constraints (Lamming xiii). Therefore, as G. grows and matures, he witnesses the evolutions in the village, and through assimilating these events, his character and mentality evolve, providing a great glimpse into Caribbean mindset.

2.6. Colonizing the Mind: Intellectual Ideologies as Modus Operandi of Colonization

The aims of the school may differ based on the sort of political culture within which it evolves. However, it is widely agreed that its fundamental function is to teach and maximize people's capacity to progress in society. Education is seen not just as a mind-liberator, but also as an instrument for social and political progression in nations, particularly industrial nations. Despite alternate meanings and perceptions on education,

academic scientists generally reckon that it is a socio-cultural endeavor wherein different cultures and institutional organizations implement the concepts, perceptions, notions, and procedures that organize and offer meaning to the world in general (Dieng 183).

One of the colonial era relics portrayed in *In the Castle of My Skin* is a disdain for schooling and educational systems since it is worthless for a peasant villager as superior careers, professions and higher ranks are indeed allocated for the ruling elite. *In the Castle of My Skin*, the shoemaker's attitudes mirror this mindset. In a conversation with Mr. Foster, he believes that a parent must first and foremost consider his children's well-being, but he does not believe that institutionalized schooling is the appropriate path; Lamming asserts: "…they ain't got no chance to go to high school an' get the sort of job respectable people gets, but you can give them something as good. A good trade and some facts 'bout the world" (102). The shoemaker clearly assumes that regardless of how hard the locals strive for making their situations better, higher positions in social structure are designated for honorable people, which he employs as an antithesis to an ordinary citizen in the village. College education, in his estimation, is worthless for ordinary people since it gives knowledge about the world that they do not have access to. The shoemaker considers teaching children the skills of business or industry, instead of enrolling them in high school, as a preferable way to prepare them for future life. Actually, the shoemaker's mindset reflects the structure of the Barbadian society as it delineates the different social classes in the village.

According to Campbell, the Caribbean social structure is three-tiered, having whites at the top, blacks at the bottom, and non-whites and mulatto in the center. Although this is an oversimplified, the concept is that the whiter a person's skin, the stronger their chances of rising through the ranks of Caribbean society. Racism is a recurring theme in the novel as well as in Caribbean literature, as it is strongly ingrained in Caribbean culture and

impacts nearly everyone on the islands (03).Since racism provides the aspect that renders the empire's legitimacy possible, racism is the mindset of colonialism, the essence of colonialism. As a result, racism is more than a metabolic end of empire; it is a component of the empire's guts (Bush 29).

Even though slavery took place in many other British colonies, most particularly in southern Africa, it was the West Indies massive extent, diffusion, and persistence of the structure that distinguished its people's history. The immensity of people with black and/or brown skin struggle in the Caribbean throughout the slavery epoch, whether brought from Africa or local Creole, was certain to have a tremendous influence on individual and social emotional and psychological stability; both during and after the era of enslavement (Smith 02). Slavery in the Caribbean has been overly associated with the Negro. What is really a financial phenomenon has thus been assigned an ethnic dimension. Slavery is not really the result of discrimination; indeed, racism has been the outcome of slavery. In the West Indies, forced or compulsory labor was brown, white, black, and yellow; Catholic, Protestant, and pagan (Eric Williams 07). All these multiracial groups come into being due to slavery and racism.

In *The Empire Writes Back*, Ashcroft et al comment on the real image of the West Indies issues of slavery and race in relation to education. Indeed, race and ancestry are definitely concerns of ultimate and essential relevance in Caribbean history, vital not only to philosophy but also to the dynamics of day-to-day life. This had to be the reality in a nation scarred by strife, repression, migration, and forced displacement. In the West Indies, where British education system strictly banned any acknowledgment of slavery or the slaves' African origin (145), the peasants of the landlords face issues of social marginalization and therefore psychological oppression.

Likewise, Fanon argues that the molding of the colonial oppression will lead to the colonized people's responses which come to existence as a reaction to "inferior races." However, the colonizer ignores the power of human memory and consciousness and the everlasting impressions left on it. Foremost, there must be something that he may be aware of. He has never recognized the mindset of the colonized and that they are only what they are because of the extreme and tight rejection of what others have manufactured from them; despite the psychiatric fact which states that they are traumatized for life. But, much further from attempting to bring people to heel, these consistent revived aggressive actions compel individuals into an untenable inconsistency for which the European will pay eventually (17).

Actually, racism and the complexities caused by the color of the skin are stressed when G gets sick. As he consults a doctor for an issue, the value of skin color is stressed. The doctor asks G what he wishes to get for a job once he reaches adulthood, and G declares, out of gratitude for being diagnosed and cured, that he, as well, wants to be a doctor. The doctor then contends that it is disappointing that G does not have his mother's pale skin as she is mulatto, and he has a dark brown skin. The doctor indicates that G's skin is the sole barrier that would prevent him from ascending up the ranks. Even G pities himself whishing he could have a white skin like his mother;

> With my hair and her skin everything would be all right. I could get a permanent appointment at Barclay's Bank. We were all very pleased. I never wondered how my mother had come by her skin. She was what they called a very fair mulatto. I was brown. (Lamming 277)

The gap of race is not represented only in matter of the color of the skin and social hierarchy, but through the social and cultural gap between the villagers and the landlord as well. The barrier that really exists separating the opposing ethnic groups is also tackled in

the novel when Mr. Foster reflects on the landlord's palace on the hill just above village;"he [could not] feel as happy anywhere else in this God's world than he feel on that said same hill lookin[g] down at us"(Lamming 97).

The landlord is a descendent of the plantation owners who have controlled the area on which the village stands for years, and he obviously lives in the house constructed by his slave-owning ancestors. Even though the landlord is not cruel to the people, he cannot get rid of the concept of the slave master aligned with the palace he lives in and his ancestors. As the shoemaker points out in his response to Mr. Foster, this depiction is imprinted in the cultural memory of the peasants. As he comments; "a place gets in the blood" (Lamming97).

To overcome the dilemma of racism and oppression, Fanon convincingly, but ambivalently, accepted negritude as a form of protection against the everyday assault of racism. Fanon, on the other hand, did not belong to the governing capitalist or the white race. Coming from and belonging to a completely colonized Caribbean island, he had tangible awareness of what it means to be black and oppressed. He noted how, in a racist context, the need for recognition and acceptance might effectively be distorted into a burning yearning for assimilation; sometimes by intercultural marriage and other times by migration and hybridity. In fact, *The Fact of Blackness,* a chapter in *Black Skin, White Masks*, is more than just a descriptive account of the colonized psycho-existential dilemma. It also depicts Fanon's transient psychosis with negritude's reactionary movements;

> I rummaged frenetically through all the antiquity of the black man. What I found took away my breath … The white man was wrong, I was not primitive, not even a half-man, I belonged to a race that had already been working in gold and silver two thousand years ago... I put the white man back into his place growing bolder, I jostled him and told him point-blank, "get used to me, I am

not getting used to anyone." I shouted my laughter to the stars. The white man, I could see, was resentful. His reaction time lagged interminably... I had won. I was jubilant. (130-132)

The process of colonizing the mind is reflected in the character of G as he interacts with the European colonizers and their culture. He begins to internalize their values and beliefs, which causes him to feel disconnected from his own cultural heritage and identity. This sense of cultural dislocation is reflected in G.'s experiences as he struggles to reconcile his African roots with the European culture that is imposed upon him. For example, he is forced to attend a British boarding school, where he is taught to reject his own cultural heritage and to aspire to a European way of life. This leads to a sense of alienation and a feeling that he is not fully accepted or valued in either culture.

Lamming uses the character of G. to illustrate how colonialism can have a profound impact on the psyche of the colonized people. The process of colonizing the mind is a means of maintaining power and control over the colonized people, as it creates a sense of inferiority and dependency. This is reflected in the way that the European colonizers in the novel use their power to impose their own values and beliefs on the people of Barbados, thereby creating a sense of cultural dislocation and disconnection. On the whole, the theme of colonizing the mind in Lamming's *In the Castle of My Skin* highlights the devastating impact of colonialism on the psyche of the colonized people. It shows how the process of colonization goes beyond the physical and material aspects of domination and extends into the realm of the mind, perpetuating a sense of inferiority and dependency that can be difficult to overcome.

2.7. Colonial Missionary Schools as a Means of Psychic and Mental Mew

Since the village school serves as a center of mass replication of the Empire's ideals amongst young villagers, the village school tends to prolong this situation of alienation in

the hearts of peasants. It seems apparent that the intention is to inundate the peasants with illusionary visions of the Empire's power and political grandeur. While mimicry may be inspired by the intensity of visual effects, this has a substantial mimetic utility. It is through schools that the British Empire employs her devastating ideologies and perpetuates her ideals. Lamming introduces the colonial educational system and describes the schools as well as teachers and all what surrounds them. The schools were set up just as they were in the United Kingdom, with no attention for the interests and requirements of Black students in Barbados or elsewhere in the Caribbean; G. narrates;

> The linking of the ideal of the school with the civilizing mission of the British Empire rings hollow as the narrative unfolds. The archetypal figure of the great headmaster is revealed as a toady who guards his privilege as "village overseer" with simile and fawning in his dealings with the English school inspector, and violence and sadism in his dealings with the children. (Lamming xviii)

The story examines the mechanism through which people are taught to adopt master's ideals, where colonial and peasant senses are fundamentally antithetical, ensuring an agonizing contradiction, a rift within the self. In storytelling, much like in reality, village and school life are distinct. As G. becomes involved in the routines and mindsets of the school, his rural companions fade from his awareness. He appears to be trapped between two realms, he says; "my roots had been snapped from the centre of what I knew best, while I remained impotent to wrest what my fortunes had forced me into" (220). G. passes his exams, but he quickly finds himself in state of uncertainty. His studies isolate him from the household, and his village upbringing discourages him from participating in the high school's social life. G. was alienated from his peasant roots.

Albeit, the colonial educational system tends to detach peasant children from their origin, it also offers such socio-economic and political prosperity that parents like G.'s

mother continue to make dramatic commitments for their children's education. G.'s mother funds for three or four years of special education to get G. into a top high school. G., who is continually reminded of the ultimate sacrifice she has undertaken on his behalf, eventually depicts her cautions as an excruciating speech; what she desires is that he distances himself from the inhabitants of the hamlet (K.T 293). The decisions have been made for him. Although school is represented as a chief place of hostility and alienation, an alienation that is assisted by religious education, G's education in these schools, as well as the English language, became his home. Language becomes a medium for assimilation, a defensive and an empowering instrument by which he has been able to migrate.

Indeed, G.'s experience at the British school indicate a tremendous interest on the parts of the exiled Caribbean man reflecting directly at his experience during and after colonialism to protest the effects of alienation that come out due to the colonialist educational ideologies in the process of looking back at his history. In his distinct Bildungsroman, lamming portrays his childhood with the mature and critical vision of an adult to uncover the devastating impact of the British-oriented school on the construction of oppressed individual's themselves and the Caribbean society in general, G. asserts; "we lived the purest racism without acknowledging that any such calamity had really touched our lives" (Lamming xlv). Lamming portrays school as a source of brain washing, bolstering the roots of colonialism. He confirms the argument that British colonial violence reinforced itself with chalk and chalkboard and created circumstances of psychological and intellectual exile for the Caribbean man within his own community; Thus, through G.'s lens, Lamming comments on the issues of colonial education on both, the individual and political level; he state;

> The English themselves were not aware of the role they had played in the formation of these black strangers. The ruling class were serenely confident

> that any role of theirs must have been an act of supreme generosity. Like Prospero, [they] had given us language and a way of naming our own reality. The English working class were not aware they had played any role at all, and deeply resented our arrival. It had come about without any warning No one had consulted them. Occasionally I was asked: "Do you belong to us or the French?" I had been dissolved in the common view of worker and aristocrat. English workers could also see themselves as architects of Empire. (Lamming xxxviii)

In his novel, *In the Castle of my Skin,* Lamming evaluates the colonial education system and its attempts to suppress the cultural and spiritual identities of colonized peoples. The "melancholic gospel" in this case refers to the melancholic and oppressive state of the colonial subject, who is denied the ability to freely express and connect with their cultural heritage. By 'fracturing the mew,' Lamming seeks to break free from this melancholic state and create a more liberating narrative for colonized peoples

In a nutshell, the legacy of resistance has been assisted by students' national pride, academic and non-academic intellectuals, combatants, and other revolutionary and liberal components of the minor middle class. As Ngugi states, in *Decolonizing the Mind*, this resistance is shown in their nationalistic commitment of national cultures' peasant worker foundations, as well as their promotion of the political conflict in all ethnicities sharing nearly identical land. Any strike opposing colonialism, regardless of ethnic or local roots, is a triumph for all anti-colonialist groups in all ethnicities. The entire amount of all these blows, regardless of their weight, magnitude, scale, or time and space, is national legacy (02).

2.8. Resisting Cultural Hegemony through Ma and Pa's Narration of the Past

The existence of a nation is highly reliant on the creation and preservation of culture, memories, and historical markers that assist people in maintaining their identity. However, this is mostly dependent on custom and historical storytelling, both of which are essential factors. This nation provides a feeling of belonging, closeness, and identity through sharing land that they consider they control and hence have the authority to divide by creating boundaries across governments. From the beginning to the end of the book, Pa and Ma, then Pa on his own since the sorrowful death of his wife, depict history, culture and solidity, the rock of peasant consciousness (Antony 03). They record incidents that influence the Barbadian ethnic community. They chronicle, analyze, and assess the shifts and adjustments that arise from time to time in their society in their own distinct way.

The historical and contextual awareness of what comprises the legal system in distinct civilizations, as well as how various verities of offending behavior and attitude are detected in colonial and postcolonial countries, improves awareness of colonial legislation. Nijhar argues that dangerousness and illicit kind notions serve as cohesive archetypes and the foundation for research techniques, emphasizing the relevance of historical views via a postmodern context of law crime and social evolution. This historical awareness provides a bridge between the present and an insightful appreciation of the past via the persistence of ideologies and ideologies that have been consistently deployed by indigenous postcolonial elites and Western nations in their subjugation of the low classes and non-Western ethnicities (03).

In fact, the traumatic legacy of slavery may be found practically all around, in almost everything. G recalls instances in his infancy when this legacy manifested itself in peasant society, particularly in historically established political and socio-economic ties. Ma and Pa provide a realistic detailed depiction of chattel slavery existence, offering a remedy to

established, colonial European histories. Furthermore, their impending situation as slaves who dread losing control of their own house tells quite so much about the ongoing implications of slavery as an action that occurs in the novel's immediate stage (Marquis 36).

Lamming emphasizes the psychological, emotional, and socio-cultural effects of land claiming destruction for the individual and the nation as a whole. Pa's social position collapses when he loses his ancestral property. This homeless man is sent to the Alms House, which erodes his feeling of autonomy and predicts his death (Lamming 247-257). The loss of home may even be perceived as a reenactment of colonial displacement and exile for Pa, Ma, and the broader group as "they were the oldest couple in the village, so old no one could tell their age, and few knew what names they had besides those we had given them, Ma and Pa" (14). The couple has been traumatized because they consider the land their property, their home and inheritance; to use Miss Foster's argument: "this land [is not] the sort of land that can be for buy or sell… [it] was always an[d] [it will] always be land for we people to live on" (239).

Actually, the noticeable shift in society comes out due to an emancipation campaign, directed by Slime, a resigned schoolteacher, and would cause tremendous upheaval and the greatest amount of uncertainty in this once calm community populated primarily by peasants and laborers. All these events have been recorded by Pa and Ma (79). Slime's goal is to establish a co-operative public stability, beginning with a semi-feudal civilization led by a wealthy white landlord believed to have come from slavers. Alas, Slime's orchestrate which seemed to be a socialist's revolt at first, gradually devolves into a capitalist affair.

Nevertheless, Creighton's village has been recognized as a secure calm downtown area. Despite certain interim servitude, the peasants have interests that sustain them

connected to the land and nature: “the villagers were peaceful. They asked for nothing but a tolerable existence, more bread, better shelter, and peace of mind to worship their God” (107). In such an environment of serenity, peace and semi-developed, the person lives his life ignorant to the countless assumptions and socioeconomic rivalries that emerge in contemporary, industrialized countries. Life in the village is dominated mostly by regular activities that constitute the villagers routine and the profound harmony of social bonds, which appears to be the modest inheritance of the African culture from which the village’s pleasant citizens descend.

Even more, the geographical setting of the village provides a very peaceful environment: The community was a miracle of all these, crowded dwellings constructed languidly on groundsels of limestone, and organized in groups from either side of the growing clay roadways (10).The tiny community has been constructed according to contemporary urbanism’s demands, rather than being a simple settlement with a name created in a haphazard and primitive manner. Its construction appears to be definite since walls divide it from bordering villages. The church, the school, and the school principal’s apartment are all located in structures influenced by modern design, forming a cohesive ensemble. Overall, the internal layout of the village appears to be immutable. Its inception and management have been without controversy. For three centuries, he has been connected to the British Empire by an artificial limb. G describes Creighton’s Village as:

> an estate where fields of sugar cane had once crept like an open secret across the land [which] had been converted into a village that absorbed some three thousand people. An English landowner, Mr. Creighton, had died, and the estate fell to his son through whom it passed to another son who in his turn died, surrendering it to yet another. (25)

According to Lamming, the significance of Papa's dismissal is the backbone of In the Castle of My Skin. Given that a writer's first work is often a slave of his memories, pleasures, and sorrow, it is easy to see why Lamming persists, to some degree, trapped by history. As Ramchand aptly assumes that Lamming's aim is not to just resist the colonial hegemony through writing, yet his imminent purpose is to indicate the crucial layouts of usual early childhood in a West Indian society that is dreadfully expanding into ideological consciousness, like the four boys who are G.'s childhood friends, and his consideration to imply multifaceted shifting in the community in general, at occasions, prioritizes over any assumption of sincerity to the boys' awareness (207).

Lamming has definitely proposed the necessary illustrations of common childhood in the Caribbean people group that are increasing dreadfully into social and individual consciousness. Meanwhile, his eagerness to exhibit the multifaceted shifts that have tremendous direct effect on the border of village, circumstance, overshadows any notion of commitment to the young men's consciousness.

Lamming's *In the Castle of My Skin* indeed portrays how individuals like Ma and Pa, through their narration of the past, resist cultural hegemony. In the novel, the inhabitants of the village deal with the impact of colonialism and the dominant cultural forces that try to suppress their own history and identity. Ma and Pa, as storytellers, play a crucial role in preserving their cultural heritage and challenging the hegemonic narratives. Ma and Pa use oral storytelling traditions to recount and pass down their personal stories and the history of their community. By doing so, they resist the erasure of their experiences and assert their agency in shaping their own cultural narrative. Their narratives are a form of resistance against the dominant colonial narrative that seeks to control and subjugate their identity.

Through storytelling, Ma and Pa provide an alternative perspective to the dominant voice of the colonizers. They highlight the lived experiences of the villagers, emphasizing their humanity, resilience, and collective struggles. This act of storytelling allows them to reclaim their own history and assert their authenticity as a community. Furthermore, the act of storytelling itself becomes a powerful tool to resist cultural hegemony and create spaces of freedom and empowerment. Through their narratives, Ma and Pa foster a sense of unity and solidarity among the villagers, reinforcing their shared values and traditions. This collective consciousness challenges the hegemonic narratives, as it strengthens their identities and fortifies their resistance against oppressive forces.

Ma and Pa's narration of the past in Lamming's *In the Castle of My Skin* holds immense significance in resisting cultural hegemony. By preserving their history and asserting their authentic voice, they contribute to the collective resistance of the villagers, inspiring them to reclaim their identity and shape their own destiny. Their storytelling is not just an act of remembrance, but also a powerful tool for liberation and empowerment.

2.9. Mimesis and Cultural Duality: Seeking Security and Recognition in Creighton's Castle

The Western modern culture has a paradoxical dual influence, encompassing both cultural oppression and a multidimensional blending of cultures in order to get a hybrid culture. The imported modernism and local cultural norm never simply clashed or coexisted; rather, new blends emerged. Some aspects of Western culture, like democracy and civil rights, were seen enthusiastically and utilized by nationalist movements in their anti-colonialist clashes. Western political and administrative frameworks not only eroded and degraded pre-colonial cultural norms, but they also shaped political atmosphere during and after nationalist campaigns for independence (Bush 133). Lamming's novel resurrects a wretched history that appears to unravel cultural and personal identity, not just in its own

period, but also through centuries, particularly the anguish of slave ownership for Black Atlantic people. In this framework, trauma challenges aestheticism, even as it necessarily refers to specific instances and defines the individual's journey in terms of a broader, shared story (Marquis 35).

The mimetic fallout in Lamming's *In the Castle of My Skin* and in post-colonial fiction in overall has one origin: oppression; but, their representations in the experiences of the locals differ widely. Coercion in G.'s society, for example, is not associated always with incarnate cruelty. This is due to the following factors. One is an issue of authentic historical portrayal, as according Lamming's *The Pleasures of Exile.* He claims that there has been no "physical cruelty ... No torture, no concentration camp, no mysterious disappearance of hostile natives, no army encamped with orders to kill" (xiii). However, the other one is an autobiographical reality about a writer who desires to represent Barbados as a serene country under the benign supervision of a civilized British monarchy by his own mimetic assimilation of the Empire's principles. According to Nair, the novel's "critical perspective of England is faint," since Lamming along with many other West Indians at the time, embraced the idea of the compassionate mother nation that reigned virtuously and wisely (87-88).

Besides, Prendergast notes that mimesis is a model of epistemological and psychological health, as a necessary condition of human growth and maturation (19). However, because coercive power is the basic mechanism by which the colonial authority enslaves and governs the, colonial subjects and culturally assimilated them by coercion to withdraw their native culture in preference of the colonizers. Lamming is satisfied to employ illustrations that indicate coercion and enslavement rather than brutal violence. These representations are no less efficient in the novel because, as Lamming notes in *The*

Pleasures of Exile, ""the terror of the mind" and "daily exercise in self-mutilation""(xiii) are colonizers' instruments when physical terror is not used.

The novel's path to parody starts with a broad evaluation of the challenging set of circumstances proclaimed in the comments of Pa, who lies down after witnessing his village's incessant cultural, social and political shift and actually starts a lengthy melancholic soliloquy wherein he describes in detail 'a silver sail' and a purchase being "shipped like a box of good fruit" (Lamming210).

> The sale was the best of Africa's produce, and me and my neighbor made the same bargain. I make my peace with the Middle Passage to settle on that side of the sea and the white man call a world that was west of another world ... The tribes with gods and the one tribe without we all went the way of the white man's money. We were for a price that had no value; we were a value beyond any price... I see the purchase of tribes on the silver sailing vessels, some to Jamaica, Antigua, Grenada, some to Barbados and the island of oil and the mountain tops. And then, as 'tis now, though the season change, some was trying to live and some trying to die, and some was too tired to worry about either. The families fall to pieces, and many a brother never see his sister nor father the son. (Lamming 210-211)

Actually, Pa's dream provides multiple dimensions of awareness of the African people's socioeconomic and psychological displacement during the peak of apartheid in the 17th century and corollary, the interaction of mimicking powers in their consciousness as displayed in the novel. Nonetheless, what arises from mimesis and mimicry, as Bhabha mentions in "Of Mimicry and Men", is a narrative discourse, a method of depiction, which alienates history's sense of depth, mocking its potential to be a template, that force that purportedly renders it imitable (128). This discourse is reflected through Pa and Ma, who

consider the political, cultural and socioeconomic upheaval they are experiencing and try to overcome them so that they restore the village's heritage. Aside from that, they both have the typical dread of mortality among teenagers. Pa is worried that pictures of the destroyed village would be ingrained on the new generation's minds from birth. He is also concerned well about announcement that the Landlord plans to sell the property, and where they will relocate if it really happens. He is aware that Mr. Creighton's land is without an heir, and no one appears to know how the subsequent owner will interact with them. He wonders if the village's metamorphoses are for the positive outcome or for the nastiest (Lamming 79).

Initially, there is uprooting and diffusion, as Graham Ley describes it, a violation of frequent, new standard social structures; this is accompanied by the procedure of successive crisis designated by the Middle Passage; and finally, there is acculturation of the disturbed socio-cultural group the residence of countless thousands of divergent sections of the population in an alien cultural background of the new world (115). This is significant as if the dominated villagers missed the power to convey their civilization to the Western realm by the end of the journey. It is hard to construct a case for cultural negotiation and, eventually, mimetic relations between the colonized Africans and European colonizer. It would also undermine one of the essential aspects of socio-cultural imitation; the intention of those mimicking to withdraw everything they have over what is thought to be superior, more helpful, valiant, or just attractive in the mimicked specific individual.

According to Paquet, the village is the historical, ideological, and socio-cultural context that simultaneously reveals and echoes G's goals, fears, and challenges (361). This connection is essential since the narrative begins with the unlucky celebration of G.'s ninth birthday. The opening line begins, "rain, rain, rain," and goes on to tell the account of the

rains that not only disrupt G.'s birthday, but also overwhelm and uproot the settlement in a catastrophic flood. To use G's description;

> The morning laden with cloud soon passed into noon, and the noon neutral and silent into the sodden grimness of an evening that waded through water. That evening I kept an eye on the crevices of our wasted roof where the color of the shingles had turned to mourning black, and I waited for the weather to rehearse my wishes. But the evening settled on the slush of the roads that dissolved in parts into pools of clay, and I wept for the watery waste of my ninth important day. (9)

To illustrate the significance of G.'s dismal birthday and his perilous surroundings, Lamming creates the link between G.'s unsteady and insecure surroundings and the psychological realm of identity and cultural background by introducing his story with the flood. The conditions of G.'s personal encounter serve to emphasize this point. When G. attempts to reconstruct his family historical background, he discovers that it, like the homes washed away by the floods, is absorbed, shaky, and doubtful. Yet, memory, the one factor required for determining his past, origin, and familial ties, has deserted him and he feels he has been deceived by all his family members due to their absence even in his special day, the birthday "... and loneliness from which had subsequently grown the consolation of freedom was the legacy with which my first year opened" (Lamming 11-12).

The first chapter of novel is labeled by a feeling of alienation due to deficiency of relatives and, as will be shown later, cultural history. According to Gikandi, G. fails to structure his story inside specific cultural components such as genealogy, culture, and legacy as a narrator (77). Likewise, G. witnesses the near breakdown of his entire identity due to the pervasive insecurity encircling him, particularly upon his birthday (76).

However, like most other events inside the novel, the relationships with the external social realm are constructed eccentrically, with the core becoming a notable individual such as G. at one point, Mr. Creighton at another, or Mr. Slime at still another. As a result, the flood tale maintains a linear path from G.'s distress over the inclement weather during his birthday to the overall situation of the villagers' life.

2.9.1. Creighton's Apocalypses: The Down Shell of Culture and Identity Deconstruction

Culture is regarded as a multidimensional totality that encompasses numerous aspects such as customs, conventions, a set of beliefs, morals, professions, as well as other practices accumulated by individuals in a particular community (Ennaji 20). Yet, Western civilization had a dual influence, encompassing both cultural repression and a dynamic synthesis of cultures. Cultural interaction on the territory was encouraged by a number of agencies, both colonial and colonized. Western state and societal frameworks not only eroded and degraded pre-colonial traditions, but they also shaped political culture during and after nationalistic campaigns for sovereignty (Bush 133-135).

In Barbados, the fragile structures of the village buildings were rattled and damaged when the flood hit the village, according to G. the floods may reduce the village' s prominence and perhaps erase its identity as he asserts: "I gazed out the window at the homogeneous ruins of a community completely submerged in water at night" (Lamming 11). Mr. Foster, who may have passion for his family and home, chose to remain on the rooftop and was taken along with it when the locals chanted, "Look, Noah on the Ark." (33). Ma, who, with Pa, is the village's oldest pair, wonders at the way "those homes just stroll right amid the river" one year after the disaster (76).

According to S. Gikandi, the analogy between G. and the local peasants, as well as the allusion to the village's intrinsically fragile construction, reflect something beyond G.,

a much more fundamental aspect that runs deeper within the society's core. The protagonist transfers his emphasis from himself to his society, wherein he witnesses his alienation and insecurity echoed in and validated by his village's structure. Gilkandi asserts that the flood and its fallout also activate a storytelling procedure that discloses the fears of individual identity and belonging all around colonized subject (76). Wilfred Cartey goes even farther, claiming that the flood's disaster is apocalyptic since it symbolizes, at the very minimum, a profound shift in the community or its whole collapse (149).

Above and beyond, Nair notices a representation of the flood's midway section. She deems that through employing the picture of the aftermaths of rain on the village, Lamming is recreating the flood by taking a figure like G and putting him in the middle of it as she says; in the same way that the 'watery waste' of an urban flood destroys the fragile roots of row houses, the Middle Passage's fear is accountable for the perplexing and shameful sense of a similarly unsteady past (82). Furthermore, Nair's vision is supported by the underlying likeness of gathering school children to a boat. A total of thousand young men were divided between nine ships. The crews were stuffed close, and seen from the school patio the exhibition was that of a huge boat whose freight had been stuffed in boxes and set on the deck (36). The fact that this image is set at the heart of "Groddeck's Boy School" (42) suggests that in the pilgrim paradigm, forceful subjugation and philosophical training are identical duties.

2.9.2. The Shadow of the Master: The Colonial Subject's Mimicry and Despair in Barbados

After portraying the peasants as completely estranged, Lamming deliberately positions them on an inferior status with minor significance in relation to the landlord and the Empire, and sets them up to doubt, even odium and underestimate, their own history while longing to mimic Western culture. The process of mimicry mirrors their fascination

by Mr. Creighton, the white landlord, who owns and lives in the Great House on the Hill as Lamming portrays. The black peasantry's gloomy and dreadful despair in The Castle's opening words is juxtaposed with visions of the landlord's richness, security, and consistency. Mr. Creighton is represented mostly as a person with secure aboriginal ties, also as a mimesis of an extensive, wealthy, and reputed legal framework widely regarded affectionately as the Empire, or Big England, unlike G., who searches for ancestral ties but is unable to assert any aboriginal links. Lamming narrates;

> An English landowner, Mr. Creighton, had died, and the estate fell to his son through whom it passed to another son, who in his turn died, surrendering it to yet another. Generations had lived and died in this remote corner of a small British colony ... To the east where the land rose gently to a hill, there was a large brick building surrounded by a wood and a high stone wall that bore bits of bottle along the top. The landlords lived there amidst the trees within the wall ... From any point of the land one could see on a clear day the large brick house hoisted on the hill. (Lamming 25)

While G.'s existence is drain and his past is obscure and mysterious, Mr. Creighton's, according to Nair, is everything but seems both immutable and progressive. The organic and linear connectedness of the past empowers him to be spatially and culturally located over and above the lesser mortals-the rent-paying tenants on his land. There is a naturalness to the successions of his estate (82). Mr. Creighton exudes confidence. He is a guy with a well-established family background and, as a result, a cultural identity that G lacks. Besides, G realizes this disparity, particularly the void in the peasants' life that is interpreted as a search for purpose in a precarious universe (Lamming 5). We get a preview of the peasants who really are enthralled by the landlord's estate and lifestyle soon when we are all exposed to the landlord's towering home. The peasants might "[crawl] over their borders, or [sneak] throughout the woodland aside out

the fence" to observe the landlord performing completely routine things like hosting his visitors or pouring tea "on the big, pitched roof," for instance. They are "fascinated by the notion of tea in the outdoors" as they observed on the landlord, so they "watched on, unobserved, wide-mouthed" (26).

The native culture is infected and fragmented due to mimicry since the colonized psyche is influenced by the traits of mimicry. This way, culture composes the psychological functions of people; it is inside their minds and their psyche. Thus, the fragmented cultural determinants that are the result of mimicry leave the oppressed mind's colonized (Ratner 234). This is reflected in the peasants' obsession with Mr. Creighton quickly transforms into a sophisticated manipulation framework as they design their lives all around landlord's lifestyle and ideologies; their fascination and obsession is portrayed for example when the locals caught a glimpse on the landlord house, they noticed the lights are turned off, this means the landlord has fallen asleep. Therefore, it is time for them to go to their beds too (29). The aforementioned scenario from Pa and Ma's wedding is inferred all through the village. The house has been duplicated:

> Old Man: I wonder what time it would be now?
>
> Old Woman: Look see if light on the hill.
>
> The old man walked to the back door. In the distance, he could see vaguely through the trees the lights from the brick building on the hill. (Lamming 81)

The notion of light from the landlord's palace might also draw on other manifestations. The children retreat to a light emerging from a circular pattern of worshipers as they are chased by the overseer for encroaching on the landlord's palace, nevertheless they are challenged to be born again (167). G. shares his adventure with the boys, but it is dark where the streets intersected, and there were no streetlights illuminating them. Amidst the crowd of admirers and onlookers, G. could faintly make out the

minister's face, standing alone like a solitary stone in the darkness. In that moment, G. still hopes to hear the song about the master who visits Jesus at night. They have not exchanged many words since they met. Trumper seemed slightly annoyed that G. has stayed for so long. He believes G. should not have paid attention to the whispering of the ladies or the scrutinizing looks they gave them. Quietly, they strolled through the grassy area between the trees, and G. has a strange feeling that we were both thinking about the same thing. This is not the first time we met at an outdoor gathering, but it is the first time they have intended to follow through with Trumper's suggestion (Lamming 166).

This passage describes G.'s adventure with the boys in the absence of streetlights. The darkness adds an air of mystery and tension to the scene and emphasizes the isolation and separation of the minister's face. Despite this, there is still hope to hear an important song about the Master. G. and Trumper's silence suggests a shared understanding and anticipation, while Trumper's frustration with G.'s delay hints at possible conflicts or complications that may arise. This passage sets the stage for an intriguing and curious journey ahead.

The words of the song seemed to gently fall like a delicate mist, making their way through the trees and into the listeners' ears. They have a captivating effect, as if they have the power to bring life back into the stagnant air. There is an unsettling quality to them, amplified by the eerie setting in which they are sung. The psalm has been recited, perhaps in an attempt to control the amusement of the onlookers, or maybe because G. has managed to escape. It feels as though a weighty responsibility is being imposed upon them. In fact, the priest seems like a supernatural authority figure, offering salvation in exchange for the villagers' despair. It is as though he possesses the ability to grant them a newfound sense of rebirth. The words of the song seem to chase after the villagers, and although it is

not certain if the local inhabitants can still hear them, the words still linger in the air. Trumper, with his fearless demeanor, breaks the tense silence as he speaks (Lamming 167).

Likewise, Ma encourages Pa to return to the mild lamp in their home and forgot about sovereignty when he stares outside into the despair and fantasies of liberty. “The peasants’ lifestyle is dictated by the light from the landlord’s home... [Their small lamps] reluctantly draw their signals in unflinching devotion from the lighting on the hillside”; Jonas writes (350). The concept of villagers drawing inspiration from the landlord’s lamp is so pervasive that Jonas claims the peasants are “imprisoned in the colonizer’s light (352). This fascination drives the colonized to seek belonging to the colonizer’s culture through mimicry and acculturation. The landlord’s life and personality are synthesized in a series of symbols of compulsion, dominance, authority, dignity, and sincerity that finally led the narrator to declare that the landlord comes from the sphere of “the Great,” rather than the common society of peasants. Lamming narrates: “The world ended somewhere along the bridge, and beyond was another plane of reality; beyond was the Great, which the landlord and the large brick house on the hill represented” (28-29).

Indeed, in G.’s perception, as well as the villagers, the “Great” consists of “the landlord, the overseer, the villager, the image of the enemy, the limb of the law, strict, fierce, aggressive” (28). He argues that all these together formulate the notion of the *“Great” (*ibid). The villagers describe the landlord in countless ways since he is so ‘Great.’ In fact, setting the Western landowner on the top of a hill symbolizes not just power and authority, but also glorification. Accordingly, Nair asserts; the spatial arrangement of the houses is as striking as its structural appearance: the ramshackle shacks fall down beneath the increased impact of the landlord’s home, the site of an elevated divinity beyond man grasp (84). Furthermore, because the landlord’s house can be seen from whatever height place, the narrator’s description of the limestone house as being to the east of his home becomes even more noteworthy. Africans have a particular religious devotion to nature

like lakes, mountains, hills, and heavenly entities; as Robert Thompson argue. For instance, the sunrise in the eastern sphere is a sign of reincarnation, and the persistence of the individual's existence (Thompson 106). The inherited natural relationship that exists here amongst landlord and the villagers is heightened by the east region link with the sunrise. As indicated by Mbiti, the sun represents God's 'Extraordinary Eye,' since he is viewed as "the all-knowing from Whom nothing is covered up ... He knows it all, notices all that and hears everything, without impediment and no matter what" (31). This perspective is reflected through realities in Lamming's *In the Castle of My Skin*. From one side it is validated that G.'s own affirmation that from any place of the land, one could see the enormous block house rose on the slope (25); and besides, by thought of the secret of the property manager as made sense of underneath.

The villagers place the landlord in the context of supernatural religious aura because of his distinctive mystique character, which is supported in portion by a notion of complexity; a secret creates and intensifies the impression of heavenly Selfhood. On the light of this contextualization, G. believes that the universe of power has existed in some place along the edge of the residents' awareness. Direct contact with the property manager could have helped towards some comprehension of what the others, meaning the white, were like. However, the manager who ostensibly was a go between had worked like a scaffold which may be utilized, yet not really for crossing from one finish to the other.

The world finished some place along the scaffold, and past was one more plane of the real world; past was the "Great," which the property manager and the enormous block house on the slope addressed (28- 29). Despite his remoteness, the villagers prioritize Mr. Creighton as the central core of expressing personal lifestyles because the landlord's building maintained a consistency of idealistic security over them (29). It is no surprise that Trumper is astonished when G and his friends endeavor to arrive at the house of the landlord: "Tis as if you treadin' on holy ground" (177); or it was like what we called

the other world (172). Nonetheless, the villagers were able to form an interaction with such authority. The village ideals and practices are shaped by the white landowner, who has become a massive power in reshaping the village's cultural background to the point that children imitate his tea ceremonies, which they can see from the roof of the enormous brick home on a hill above the village (Lamming xvi-xvii). The peasants went so far as to examine their consciences to guarantee that everything they do satisfied the landlord; G. narrates:

> It was time they did the same. A custom had been established, and later a value which through continual application and a hardened habit of feeling became an absolute standard of feeling. I don't feel the landlord would like this. If the overseer see, the landlord is bound to know. It operated in every activity. The obedient lived in the hope that the Great might not be offended, the uncertain in the fear it might have been. (Lamming 29)

The House on the hill looms well over lifestyle of the villagers everywhere; it is the epitome of domination, although a quasi-form, whereby the villagers voluntarily and flawlessly acquiesce. In a straightforward perspective, this scenario foreshadows a complicated culmination of two opposing impulses in the Castle: the landlord's dictatorial goals and the peasants' proclivity for mimicry, ultimately resulting in a state of negligible resistance that would reconcile the two constructs relation. Indeed, the sense of mimesis lays in the villagers' fascination in the white master's lifestyle as Gebauer and Wulf explain; mimesis has multiple diverse interpretations but underline that every notion of mimesis encompasses different features including imitation, reflection, and representation to broaden their understanding of traditional mimesis and how the word has indeed been applied from Platonic generation to generation. Mimesis in society is defined as imitation, metamorphosis, the construction of similarities, the construction of representations, and

misperception (25). They point out that imitating a model requires that the model being mimicked is ideal. They assert that:

> The person or object being imitated is worthy of being imitated. This valuation involves an ethical point of view. Persons imitated exist as models, for example, [in reference to The Republic] the excellent men of earlier times. 'Their abilities are worthy of becoming common knowledge. The imitation of their actions and ways of behaving will cause something of value to be gained by the imitators. (32)

Mimicry and being mimesis come into existence due to the imbalanced contact zone between the colonizer and the colonized; in this case, Lamming's novel portrays this unequal contact zone between the landlord and the villagers; the reason that leads the peasant villagers to look for resemblance to the landlord. This disparity leads Nair to the assumption that the gaze of villagers into the privileged space of the landlord is directed by a dream of taking the landlord's place (84). However one contact exemplifies this willingness: in another moment of contemplation, Pa turns to Ma and glances towards the home on the hill: "I look up over yonder there at the house on the hill, an[d] I wonder what it feels like to be big an[d] great" (85). Ma acknowledges their longing for the landlord's way of life in her response, which includes whatever "the Great" do in the open air (86). When a black officer removes warring ladies from their homes, he asks: "why can [not] you all live like people in Belleville? I [have] been on duty on the other side of the main, and the white people don't even talk" (106).

Nevertheless, at this phase in the novel, the desire of becoming the same as the landlord or possessing the landlord's authority is elusive, and now the only opportunity to possess the landlord's status and authority would be through mimicry and appropriation. According to Fanon, identifying with the English landowner may provide a sense of pleasure and self-identity to the peasant (63). Likewise, Lamming, himself, strongly

believes in the landlord's authority and thus he comments on mimicry as he argues in *The Pleasures of Exile*; power attaches itself like influenza to the great man. So that each sneeze the great man makes will sooner or later produce a sniffle from his admirer (58). Mimicry and appropriation create a hybrid contact zone. In *The Empire Writes Back,* Ashcroft et al argue that hybridity pertains to the emergent contact zone between the colonizer and the colonized, giving rise to novel transcultural elements that impact culture, language, and identity concurrently (*Key Concept* 135). Bhabha posits that both the colonizer and the colonized are subject to the ambivalence inherent in colonial discourse. Bhabha further suggests that authority itself becomes hybridized, as ambivalence prompts a transfer of authority from its original position to the colonial context, where it becomes influenced by other cultures (*The Location of Culture* 14).

Considering that almost all disparity comes mainly from the villagers' interactions with Empire authorities, it is indeed evident why peasants' mimicry of the landlord is prompted by the fascination to emulate his authority representation. This is certainly relevant throughout the situation of the Creighton village overseers. The overseers in Creighton have special direct connections to the landlord, as well as certain financial benefits; they had a chance to acquire a design of land and the pleasure of assisting the mistress. Lamming portrays those overseers as mirroring, yet resembling, the landlord in situations where they interact with the local peasants in the village. They are depicted in the bathhouse as silent males who look severe, noteworthy, and hostile. They "carried bunches of keys strung on wire which they chimed continually, partly to warn the villagers of their approach, and partly to satisfy themselves with the feel of authority" (26). They actually constructed their entire smaller version system. They tried to separate themselves from the peasants by naming them "low-down nigger people" and "enemy" (ibid) in their authentic quest for an opportunity to integrate deeper with the landlord. Lamming exhibits this relationship:

> Low-down nigger people was a special phrase the overseers had coined. The villagers were low-down nigger people since they couldn't bear to see one of their kind get along without feeling envy and hate. This had created a tense relationship between the overseer and the ordinary villager. Each represented for the other an image of the enemy. And the enemy was to be destroyed or placated. The overseer was either authoritarian or shrewd. The villager hostile or obsequious. (ibid)

The mimesis ends up clashing their history and their culture willing to be similar to the European master even if this similarity is covered by being the European man's servant. In this case, resistance and the rise of consciousness are urgently needed to preserve the national aboriginal culture and identity. Thus, In Lamming's novel, the idea of the 'mew of melancholic gospel' refers to the cultural and historical baggage that has been imposed upon the characters by the colonial power, and how this has created a sense of despair and loss in the community. The novel explores the ways in which this cultural trauma is internalized by the characters, and how it manifests itself in their relationships and individual lives.

2.10. Overcoming the Melancholy of Displacement: Narrating the Journey of Migration and Exile

The scarcity of opportunities for former slaves to actively engage permanent residency and the colonial authorities' deficiency to identify the former slaves' cultural structures created a critical space in which they became symbols of resistance and identity reconstruction. Moreover, the hardship and misery of the Caribbean in the nineteenth and twentieth centuries inevitably resulted in massive migrations. There is hardly a family in Barbados that has not been influenced by migration (Schwarz176). However, migration contributed in breaking the melancholic emotional prison of colonial ideologies since those homecoming migrants have been exposed to different social and political changes that

occur in exile. Trumper, like many migrants, is now conscious about his race and all the destructive ideologies of the British Empire in 'Little England'; thus he establishes the roots of resistance in Barbados.

2.10.1. The Role of Migration in Fracturing Colonial Disillusionment

In his novel, Lamming discusses migration and exile as being social, political, economic, and psychological consequences of the Western ideologies. Throughout the sequence of events, the reader can notice the absence of local males, except Pa and the little boys, and the dominance of females in the village. Yet, what may seem crucial in G.'s castle of his skin is that women control the boy's social environment. As G claims; He was raised by his mother and has no reminiscence of his father, who had left him as his mother's only burden (Lamming 11). Likewise, Miss Forster is the mother of six children, three of whom are the butcher's children, two of whom are the baker's children, and one whose father is never acknowledged in the novel (24).

Definitely, slavery is at the basis of the problem, which is being reinforced by the economic need that forces men to pursue their wealth in cities or even abroad in America or England. Thus, men of the village are exposed to compulsory migration ; Mr. Slime had continually raised the question of emigration in the local House of Assembly, and a delegation which was sent to Washington brought back the news that the United States Government would contract a considerable number of laborers for three or four years. The rates of pay seemed fantastic to people like Trumper who had never worked (225).

Likewise, being confronted with a scenario wherein fathers are absent or just tangentially involved in the family, mothers resort to intimidation and whipping to maintain patriarchal control over disobedient sons. A comedic incident in which Bob, attempting to hide from his mother's lashing, later flees in a sack by playing bear, a children's game, and passes unmolested in front of his astonished mother and other

giggling ladies, perfectly captures the battle of wills and wits between sons and mothers. On the other hand, being unable to grasp what is at the base of this societal phenomenon, the boys believe it is their mothers' foolishness that pushes males away from home. The children's reactions to the circumstance are varied, ranging from appreciation to disdain (Ngugi, *Homecoming* 113-114). As they talk about their fathers' migration and absence that fills their souls with anguish feelings and emptiness some perceive this absence as an opportunity for them to hold responsibility and pretend to be the only remaining men in their families (Lamming 40). The mothers' attitudes toward their boys are a blend of impatience and severity (Ngugi, *Homecoming* 113-114); "the children bring too much botheration to parents nowadays. Look what that other one make me do this morning, but let him hide. Night run[s] till day catch him" (lamming 19-20). Yet, the mothers' attitude towards their children reflects their love and care about them.

The laborer individuals have become familiar with curbing their own set of experiences. This social estrangement show up most apparent when G. himself at last passes on his home island of Barbados to seek after educational open doors. On the one hand, G. takes his decision to leave his homeland after finishing high school as he finds a position as a teacher in Trinidad. Indeed, he departs from his basic assumptions. Besides, Trumper, the childhood friend, has been in America for some years, and before coming home, to Barbados, he sends G. a letter that concludes with the enticing sentence, "You [do not] understand, you [do not] understand what life is, but [I will] tell you when I come and I am coming soon" (227). His words hearten G. to examine his homeland's status quo. In fact, by Trupmer's return with the new look, American clothing and language, as being a mimic man who is willing to revolt against the British colonial hegemony through adopting the American life standards and political ideologies, the Barbadian society shifts to another direction towards liberty. Trumper claims that his most significant shift was discovering his ethnic belonging, he says: "'my people, 'he said again,' or better, my race.

[It] was in the states I find it, an[d] I[am] gonna keep it [until the] kingdom come" (295). Griswold assumes that G admires Trumper's consistency concerning his identity, but he is anxious because of his potential to accomplish an identical revelation as G narrates: "It was like nothing I had known, and it [did not] seem I could know it until I had lived it" (298). Nevertheless, the case of whether ethnic consciousness will serve G.'s desire for identification is left unresolved (Griswold 1009-1010).

Returning home for a quick visit, G. notes; "I had a feeling sometimes that the village might get up and walk out of itself. It had receded even farther from my active consciousness" (Lamming 224). For G, the village is still a misty picture of his memory. Thus, he decided to leave the society he inhabited due to the massive oppression he experienced in the village; which in return makes him feel worthless and distant. As a result of the inherent cultural tensions and detachment, the indigenous develop inner ethnic tensions. Numerous blacks tended to regard one another as "the Enemy," (26) particularly those who had deemed completely adequate with the landlords and the Empire in general. The landlord may provide some of the villagers' particular rights and rewards in return for executing various activities and keeping order. Their formal designation as superintendent allowed them to brutalize on the inferior peoples and mimic their white masters even more. As a result, they were detested and loathed by the other peasants in the village (Lamming 26).

The friendship between G. and Trumper is extremely crucial and has political ramifications. Lamming tends to raise another essence of race awareness through Trumper. G. is persuaded to recognize, after Trumper's homecoming from America, in the novel's last chapter, that the castle is not only a location to shelter, but rather a space to identify oneself belonging and gaze out over the globe. Trumper is the one who understands how

the land-selling and-buying scenario is being played. He opposes Mr. Slime's project and suggests a property transfer embargo from colonial power to local bourgeoisie.

Through Trumper, the author displays his views on colonial exploitation. Trumper has paid him a visit. He appears to have undergone a complete transformation, as he is now a confident, intelligent, and well-informed socioeconomic exposed with experience in politics. They talk about America for a long time, and G. and his mother are both fascinated by the country. He appreciates America for its abundance of financial prospects, but he also criticizes it for its institutionalized racism. His response reveals that he is pleased with his migration and is planning to return with all official processes in place. Eventually, their discussion shifts to land sales and Mr. Slime's lackluster involvement in the process. In fact, Mr. Slime's purchase of property via Penny Bank and Friendly Society, according to Trumper, is a misdemeanor perpetrated against the Black population; G narrates: "Mr. Slime and the village head teacher … were discussing the land and the conditions they would create for the villagers. After the privilege spots had been sold they were going to sell the other spots to the villagers" (Lamming 259).

Trumper believes Mr. Slime tricked the villagers by luring them into big aspirations of landowners; as Pa mentions when he talks about Mr. Slime's speech when he told the villagers that he will help them to be landlords but Ma told him that she does not have confidence in him and he is not chosen by God like Moses. Pa believes that, like Moses, Mr. Slime would guide his folks out of obscurity, misery, and injustice. He recalls whoever welcomed him following his speech on the village's destiny. But Ma opposes the analogy of Moses and Slime, believing that he was not predestined. She is also suspicious of his ideas and worries that the aspirations he depicts in his speeches are difficult to realize in reality. Pa agrees and acknowledges that he has never met him in person, but he also claims that they have encountered Mr. Slime since his childhood (78). He believes he has

abandoned his work to work on improving the villagers' life in their society through the Friendly Society and Penny Bank for the welfare of the village, nevertheless these projects run against the villagers' benefit (230). Thus, Ma has the same vision with Trumper.

G. notices that Shoemaker's home being displaced (293) from its original location by some villagers as he returned after his last beer with Trumper. Tragically, it came crashing down to the earth. G. then encounters Pa, who is enraged by the persons who have produced this cracking noise at this time at night. G. assists him in returning to his house and bidding him a farewell (303). G. may be viewing Pa for the last time at home. Pa reminds him that on his ninth birthday, the rain inundated the village, followed by disasters such as urban turmoil and spot selling; and here Pa refers to the colonial hegemony that destroyed approximately the village's order and took the lands and deconstructed people's homes, culture and identity. Pa and G. finished and closed the series of scenarios that had been detailed throughout the novel. He soon had the feeling that he was saying his final goodbyes to the island.

G. and his friends' earliest childhood adventures come to an abrupt end in the final chapter of the novel. It is as though naivety has come to an end, and the brutal socio-cultural truth has become apparent. G. has taken a position as an English teacher at a Trinidadian boarding school. The chapter depicts his farewell night in Barbados before departing the next day. G. gets a special meal prepared by his mother. Yet she still sees this as a last chance to offer him some advice. She cautions him that he will always be a little child to her, even when he lives to be a decades old. When G. prepares himself to leave Barbados, his mother reminds him of all what is related to his cultural background in order to preserve his ethnic cultural identity. She reminded him also of what's prohibited to do in order to avoid any cultural exchange between the Barbadian and Trinidadian culture; the fact that will, certainly, affect his Barbadian cultural identity. She complains as well about

the black cat that steals from her kitchenette in their conversation. Dave, who was recruited as an army veteran in Trinidad, has provided her with details on the cultural background of the Trinidadian society. G.'s mother displays her disdain for Trinidadian society when she learns from Dave that no one invites visitors to supper at their house; alternatively, they usually organize it at restaurants or hotels (Lamming229). She opposes also the practice of street dancing under the guise of festival. Dave has returned from Trinidad owing to a bribery concern. She also advises him to have a decent circle of friends and to stay away from the Americans. G praised her on her culinary skills after the meal and said that he will remember and miss her meals. She gives him the cuckoo recipe while presenting the ice cream, which may not be a component of Trinidadian cuisine.

2.10.2. The Rise of Socio-Political Consciousness as a Manifestation of the Homecoming Migrant's Resistance

History clearly demonstrates that the clash against colonialism does not begin with nationalism. The local devotes his energy endlessly, way longer, to end particular positive maltreatments: restricted employment, flogging, unequal recompense, and hindrance of political privileges. This battle for a sovereign government and democracy against the persecution of humankind will gradually leave the disarray of neo-liberal universalism to arise, now and again difficultly, as a case to nationhood. It, therefore, happens that the ineptness of the informed classes, the absence of down to earth joins among them and the mass individuals, their apathy, and, allows it to be said, their weakness at the unequivocal snapshot of the battle will bring about appalling accidents (Fanon, *Wretched of the Earth*, 148).

In fact, a group of people without power is a group in chaos and confusion. Confusion is not simply the nonappearance of force; however, it is tightly related to the shortfall of political power and political privileges are just the deficit of call for

sovereignty. Indeed, the chaotic status leads to the development of the despots and dictators. Power can be the reason for the subordinate insight, embarrassment, and danger. From one perspective, it recognizes a gathering as one substance, for example country, society, political local area and a state, under its umbrella; then again, it can undermine the character of certain gatherings. It gives security to the political local area or an establishment to flourish and create, but the individuals who hold power, or try to do as such, can be in conflict with each other or the individuals whom they oversee, and hence, represent a danger to their own reality and others. In this sense, political power is among the main issues as it is the most dangerous one since balance is so challenging to accomplish (Shokri 2-3).

Actually, Europe had prepared minority people, chiefly the black people, to adopt and put the white masks that Franz Fanon loathed and which the racist society of the United States eventually breaks apart. America was a great, dynamic outgrowth of that diabolical Europe, dispossessed devoid of all illusion of pursuing a democratizing and a civilizing purpose in the shadowy places of the world. However, the US had also endowed Trumper with political expertise that the profound power of British colonialism has never really permitted to formulate in the island. Trumper came home with a new worldview and the shocking realization that his black existence had a very particular immense importance after his journey in the United States as a migrant laborer. He has learnt about race's political and cultural value (229). In return, all he has learnt is employed to enlighten G and the villagers about the colonial ideologies.

After the short discussion with G's mother (280), Trumper asks G to go for a walk, "we [are going] take a little stroll" (289), and when they get outside, he offers him a departing drink. They talk about the upheavals that have occurred in the community while drinking. Trumper exhibits how white colonialism has suffocated the Black ethnicity and

their culture and pushed them further into dark corners of complacency. In America, he discovered that individuals are grouped across the universe according to their race or ethnicity, but Black skinned people are referred to as Negros, regardless of their country background. He has formed a feeling of belongingness to the Negro struggle as a result of this sort of professional expertise to African-American socio-cultural activities. However, G is amazed by Trumper's political consciousness and racial awareness; he narrates

> I recalled the letter he had written and understood why the meaning wasn't clear. It seemed my last chance to find out. I understood the village, the High School, my mother, the first assistant. There was a sense in which I would have called all these mine. I understood my island. This was more impersonal, less immediate, but not altogether outside my claims. I spoke of my island. But this new entity was different. The race. The people. Trumper was right when he said certain things weren't mentioned at the school, but I didn't see what the High School could say about this. They [could not] teach me how to belong to this thing which Trumper called race and people. On that account I had nothing to be angry about. The Race. My people. (Lamming 295)

Trumper refers to all African Americans enduring beneath white control as "my people" (295). It is because of his perception of racism and colonial hegemony that he realizes the brutality that is being perpetrated against the village's Black people. Mr. Slime causes him to become immensely stern and judgmental. Trumper regards him as a corrupt politician who poked unsuspecting people in the crowd with a knife. Trumper informed him about how white men profit from their stupidity. G. thinks of Trumper's message and examines the world around him; he realizes that the world is vast than what has been taught in the colonial school. Suddenly, He, desperately, asks Trumper (295) if he considers him as one of his people. Trumper replies: "'You [are] one o' my people all

right,' said Trumper, 'but you[cannot] understan[d] it here. Not here. But the day you leave [and] perhaps if you go further than Trinidad you'll learn" (295). Trumper is aware of the differences between people, ethnicities and societies. After the drink, Trumper wishes him a happy life in Trinidad and departs.

Accordingly, in his *Homecoming*, Ngugi writes: when Trumper comes back, he has a better grasp and appreciation of the situation in Barbados. Exile is both a spiritual and physical state. Emigration becomes the symbol of struggling West Indian alienated from his past and immediate world (125). Trumper brings a new level of thinking to bear on the situation of the village, in this way deepening their already awakened consciousness.

In Lamming's view, exile gave Trumper the perspective needed to judge accurately the nature of change in Barbados; Trumper say*s* "I [did not] understan[d] it myself till I reach the States. If there be one thing I thank America for, she teach[es] me who my race w[a]s. Now I'm never goin[g] to lose it. Never never" (295). After his contact with the Black American nationalists, Trumper identifies with the oppressed Blacks (293) and this enabled him to appreciate the international character of the problems, which beset his own country (Lamming 295). Trumper also evokes G.'s ultimate tragic and triumphant destiny, when he, too, travels far beyond Trinidad to learn about ethnicity. G. feels ill, and he realizes Trumper's passion in resisting dominance and alienation and his commitment "to fight for the rights of Negroes and to die fighting" (297).

As a result, the black man in the United States was obliged to identify himself as a distinct entity. Trumper cherished his new position, and when he returned home, he extended it to the peasants as the only cornerstone for black people's personal autonomy and dignity. Trumper comments on the multiple races that inhabit the USA; he says:

> [You will] hear [a]bout the Englishman, an[d] the Frenchman, an' the American which mean man of America. An[d] each is call that [b]cause he

born in that particular place. But [you will] become a Negro like me an' all the rest in the States an' all over the world, [b]cause it [does not] have nothing[g] to do with where you born. [It is] what you is, a different kind [of] creature. An[d] when you see what I tellin[g] you an[d] you become a Negro, act as you should, [and do not] ask [history] why you is what you then see yourself to because History [has not] got no answers. You [are not] a thing till you know it. (297)

2.10.3. The Rise of National Consciousness: Migrating Minds and the Quest for Freedom in Barbados

The oppressed villagers have been loyal subjects to the colonial supremacy as they kept obeying the Empire's laws. Thinking that the holly mother, Britain, is protecting them, resistance never crosses their colonized minds. Nevertheless, Trumper's travel to the United States inspires his interest in politics and prompts him to present a political platform to the peasants in his village. He raises questions and demands for self-governance which become "as the only foundation for a free human dignity among the black people" (xiii). Trumper's stern and scathing message is pan-African in nature. Trumper is reinforced in argument by black people's recorded music: "Let my people go" (294).

Although migration and exile affect the migrant's psyche and mentality and sometimes they change his perception towards his homeland, culture, and lifestyle, Lamming sheds light on the bright side of migration. He proves that it affected Trumper's mindset and reshaped his sociopolitical consciousness towards the 'Negro people'. Admittedly, migration plays a vital role in reshaping Barbados people individual and social awareness. Despite the fact that Trumper's displacement to America is a journey of self-remedy; it raised his consciousness once he had contact with minority people in America.

This contact encourages him to re-examine the situation of the oppressed people in the castle of his skin. Thus, Trumper returns to Barbados enlightened and revolutionized by his experiences of migration to the United States, and his rational use of democracy and autonomy is supposed to be viewed as a remedy to the tragic betrayal which has been so skillfully demonstrated all over the sequence of events in the novel. In fact, the closing episode of Lamming's narrative text validates the displacement of the impoverished from their land. It is Trumper who advocates for a unified fight of the oppressed.

With his homecoming, Trumper offers an alternative elevation of conscience to claim on the circumstances in the community, thereby increasing their previously aroused political consciousness. In the last chapter, Trumper is introduced to help the skeptical boy-narrator envision his own sad but glorious destiny when he, too, travels even further than Trinidad and learns about ethnicity, "My people." Indeed, it is worth noting that Trumper discovers his ethnicity race, what he calls the 'Negro' ethnicity race, only after visiting America, once he hears Paul Robeson singing "Let My People Go" (Lamming 294). Trumper witnesses oppressive white racism, and participates in mass political movement. In his book, *Homecoming,* Ngugi discusses Trumper's life changing perspectives oversea. He assumes that Trumper comes back to his homeland, Barbados, wherein, he discovers that the conflict among black and white is essentially camouflaged by dexterous British authoritative maneuvering. But suddenly his eyes are open (94). Trumper says:

> My people here go to their homes an[d] all that. An[d] take the clubs, for example. There be clubs which you an[d] me [cannot] go to, an[d] none o' my people here, no matter who they be, but they don't tell us we [cannot]. They put up a sign, 'Members Only', knowing full \Veil you [have] got no chance [of] becoming[g] a member. An[d] although we know from the start why we

> [cannot] go, we got the consolation we [cannot] [b]cause we [are not] members. In America they [do not] worry with that kind [of] scatin[g] [a]bout the bush. (Lamming 303)

The homecoming migrant, Tramper, represents those who leave their homeland to seek opportunities abroad and eventually return. G., as a symbol of this archetype, represents the resilience and resistance of those who have left but come back with a heightened consciousness. Through his experiences, G. gains a unique perspective on his society and becomes a bridge between the old ways and the emergence of a new socio-political consciousness. G. experiences a gradual awakening to the oppressive circumstances of colonialism and the impact it has on the lives of the people around him. As he witnesses and participates in various events and interactions, G. becomes more cognizant of the inequalities and injustices inherent in the system.

In his book, *The Wretched of the Earth*, Fanon provides a detailed description and characterization of the rise of national consciousness among the oppressed people who believe in a leader who fights for their liberty and dignity. In Lamming's In the Castle of My Skin, Trumper is the enlightening power that raises the Barbadians' consciousness and pushed them to resist the colonialist's ideologies. Thus, to use Fanon's characterization, Trumper functions as a decelerating force on the uplifting awareness of his folks. He approaches the counselor of ordinary status and hides his maneuvers from those around, so being the most ardent professional in the task of confusing and mystifying the public. whenever he speaks to a group, he recalls his often heroic history, the fights he has fought for the benefit of others, and the victories he has achieved in their name, thereby implying to the majority that they would rather keep putting their faith in him to achieve their goal by the end of the process of resistance (168).

Although the previous provincial power expands its requests, accumulates concessions and assurances and takes less and less agonies to cover the hold it has over the public government. Individuals deteriorate wretchedly in agonizing destitution; gradually they stir to the unutterable treachery of their chiefs. This enlivening is even more intense in that the bourgeoisie is unequipped for learning its illustration. The dispersion of abundance that it impacts is not fanned out between a large numbers of areas; it is not gone among various levels, nor does it set up an order of halftones; thus stated (167).

In the novel, Trumper and G.'s friendship becomes more meaningful and political. Trumper is the novel's most politically aware child, and he is portrayed as opposing the stream of colonization. He views things more rationally and politically than G. that religion is a colonial weapon, a method of establishing and sustaining colonial rule leadership, as well as establishing the accurate attitudes of respect, subordination, and obedience. In reality, G. has been suffering from symptoms of colonialism such as fractured consciousness and alienation due to his blurred history, and Trumper's news is actually intended to have been a cure; "a man who know his people [will not] ever feel like that, says Trumper" (301). G. starts to grasp Trumper's pledge to counteract for the privileges of the black people and to starve to death protesting and defending them (334). Thus, he believes, it is the starting point of his newfound confidence. The food ritual is important in the novel, as it is in another childhood novel, Great Expectations. G's mother's cooking of the cuckoo meal just before his trip to Trinidad is described in detail. The meal's advantages as happiness, love and socialization ritual is highlighted.

Trumper stands out as one of the many Barbadian migrants and exiles who face the challenges of navigating the societal, cultural, and historical tumult in Barbados. Similar to many others from the Western world, Trumper seeks to grapple with the complexities of history and uncover the true nature of colonial ideologies, particularly the concept of

mental colonialism, by exploring the educational system. However, Trumper soon discovers that these colonial structures create disillusionment and hinder the exchange of cultural and linguistic understanding between the subjugated individuals and their indigenous history. (Gikandi71). Thus, Trumper, like many colonial subjects, denies the cultural and historical background since "[history has] got no answers. You [are not] a thing [until] you know it" (Lamming 297).

The colonized consciousness rises only after he recognizes that he is a mere colonial subject of colonialism. Yet, Trumper achieves consciousness only after he recognizes that he really is just a subject in the colony's historical memoir and political economy. What is noteworthy about Trumper, however, is the scale toward which his denunciation of the colonial historical context is prompted by his personal experience in the United States; as Gikandi argues; "away from the Caribbean he is forced, by racism and the black nationalism that develops to counter it, to reconsider his previous identity with the colonizing structure and its history" (Gikandi71). The desire to come to grips with the past is Trumper's goal here; nevertheless, he is also interested in the search for an authentic instant wherein the oppressed might reclaim values which have already been repressed by violence and brutality.

The desire for authenticity is established in all power structures. In general, in the event that we allude to the meaning of authenticity introduced in this part, then, at that point, the meaning of the usurpation of force can relatively be instantly recognizable. The usurpation of force, in this manner, is essentially the infringement of the standards by which power as is practiced in light of the political awareness (Shokri 03). Actually, political awareness that emphatically advocates for civil rights and the restoration of essential privileges to underestimated networks underlines grassroots activation what is more, joined endeavors to battle for civil rights.

> We do not face the world in a doctrinaire fashion, declaring, “Here is the truth, kneel here!” . . . We do not tell the world, “Cease your struggle, they are stupid; we want to give you the true watchword of the struggle.” We merely show the world how it actually struggles; and consciousness is something that the world must acquire even if it does not want to. (Howard 1)

Eventually, the blend embraces all ideas of political power in a type of basically not challenged ideas, at the same time, running against the norm, the basically coordinated ideas, which is a proportional constitutive piece of political power. In other words, the authenticity of political power is the ejection of a creating limit or capacity in a power connection which depends on the normal and generally expected wills. Such peculiarity can be called as cognizance of privileges or political awareness, which draws in with the two sides of the public authority and the represented. It makes a difference that each side of this political range to perceive both their freedoms what is more, the privileges of opposite side, and to deliver certainty. It moreover shapes the idea of force as the basically coordinated idea of power and privileges (Shokri 03).

Glancing to the village, senior G considers the landlord Creighton's home as a palace within which the grounds sprawled like a scruffy side yard (Lamming 231). Although the colonialist dynasty’s squalor is undeniable, its garden like nature, it ultimately turned out, is indeed not. When it comes to how the colonial system affects his second realm, Lamming has never made any withdrawal from the strains of resistance; however, once this regime is supplanted by the native wealthy elite, resulting in the purchase of land as well as the breakdown of a manner of living, the decline for the simple, sense of harmony in the village compellingly usually denoted by Pa’s displacement to the abandoned house is felt so deeply that rural life appears in reminiscence like an naive utopia (Brown 39).

The verdure of the land is realized solely after the trees are brought down, and the land's worth becomes obvious as it were at the point when it is sold. G's mother voices this reality in an axiom: "you never miss the water till the all around run dry; You never miss a mother till she close her eye" (Lamming 264) here she means that one cannot realize how much his homeland is dear to him and to what extent his cultural identity is valuable until he migrates and experiences the dilemma of exile and alienation. Similarly, as the youngster's absence of cognizance of being an individual separate from the mother gives way before the proof that he is himself not her, so man, the villagers, presently not in a monistic relationship with the wellspring of food, the normal world, becomes strongly aware of his separateness with significant (Brown 39).

While the residents ascertain the socioeconomic and cultural shifts to be regrettable, the novel's analysis of these alterations is more nuanced. Despite the fact that the majority of the clever G.'s ideology is similar to that of the community members, their destruction is polyandrous. He has a dual in existence. The sociopolitical account of social transformation in a Barbadian community includes a solitary breakdown, which appears to be a partial fall. Even beneficial transformation involves inconvenience: "Whether you were glad or sorry to be rid of [things,] you could not bear the thought of seeing them for the last time" (238). G. has been unaware of Trumper's journey in the United States of America until he passes through the same experience. He claims that Trumper has framed his personal experience of recognizing a race, a people, as a discovery. It was unlike anything G. had ever experienced, and he did not realize he would be able to fully comprehend it until he has experienced it (Lamming 336).

G. experiences a gradual awakening to the oppressive circumstances of colonialism and the impact it has on the lives of the people around him. As he witnesses and participates in various events and interactions, G. becomes more cognizant of the

inequalities and injustices inherent in the system. Lamming portrays G.'s resistance as a manifestation of his inner strength and his refusal to accept the status quo. By questioning and challenging the existing power structures, G. becomes a catalyst for change, inspiring others to join him in speaking out against oppression. Therefore, *In the Castle of My Skin* highlights the importance of socio-political consciousness as a tool for resistance and transformation. It underscores the power of individual agency and the collective efforts of those who challenge social norms and oppressive systems to pave the way for a more just and equitable society.

2.11. Conclusion

Lamming's *In the Castle of My Skin* is a powerful exploration of colonialism, oppression, and identity in the Caribbean. He explores the experiences of a young boy growing up in Barbados during the colonial era and the aftermath of independence. Through the protagonist's experiences and the cultural and social dynamics of the community, Lamming portrays the complex legacy of colonialism and the ongoing struggle to forge a new identity in the post-colonial world.

Lamming paints a portrait of a tiny castle's developing cultural collective consciousness through the eyes of a child. A diverse range of cosmetic changes in the community accompany the transitions in G.'s journey. This novel is more than just a memoir; it depicts the various impacts of colonialism on Caribbean society. G.'s journey into maturity is monitored by social, political, cultural and psychological metamorphosis in his castle, says Lamming. The novel's sociopolitical themes, instead of its autobiographical aspect, are accelerated by G.'s journey and depictions of life in the village. Lamming's goal in replicating the childhood venture is to transmit the history and culture of a group of villagers who wrestled with anxiety of being uprooted from their homeland wherein they had survived and thrived.

Thus, *In the Castle of My Skin* alludes to the idea of fractured identity as a more or less absurdist journey to obtain ownership of this territory, Barbados. The main character of the novel, the narrator G., whose life coincides with the author's life to a certain level, implies that we can effectively treat the work as entirely autobiographical narrative: the path undertaken by G. might be interpreted as the journey taken by Lamming too (Marquis 35). Lamming appears to have been more concerned with how society as a whole was changed, and characters are only employed as a method to communicate the increased repercussion on culture and society.

Lamming identifies issues of inferiority complex and cultural alienation inside Barbados as a result of the British occupation, after meticulously outlining the adversarial interaction between the landlords and the former slaves as well as the contact between all villagers. As an outcome of being oppressed and manipulated; Lamming exhibits a society that generates notions of inferiority and subordination to the colonizer. He depicts the sharp separation between the Africans of the island and the British colonists. The Westerners have a luxurious life, but the former slaves are continuously fighting for a future and a life. It is almost as if the two societies exist on two different realms, each entirely unconscious of the other's culture and community.

Chapter Three

The Melancholic Corral: Exile and the Burden of the Traumatic Memory in V.S Naipaul's *The Mimic Men*

> Transplanted flowers decay in unsympathetic climates; so do human beings.
>
> ___(Çulhaoglu et al, *Construction of Identity in V.S Naipaul's The Mimic Men* 89-90)

> Migration was not a word I would have used to describe what I was doing when I sailed with other West Indians to England in 1950. We simply thought that we were going to an England which had been planted in our childhood consciousness as a heritage and a place of welcome. It is the measure of our innocence that neither the claim of heritage nor the expectation of welcome would have been seriously doubted. England was not for us a country with classes and conflicts of interest like the islands we had left. It was the name of a responsibility whose origin may have coincided with the beginning of time.
>
> ___ Lamming, *In the Castle of My Skin* 09

3.1. Introduction

This chapter discusses issues of migration and its aftermaths such as exile, homelessness and mimicry. It focuses on the traumatized psyche of the colonized during colonialism in his homeland, as well as his despair in the Western alien country. *The Mimic Men* highlights the aftermaths of the British colonialism on the people of Trinidad Island and the migrant impasse of exile in London. The writers' use of autobiography gave the narratives an authentic voice that reflects a deep feeling of melancholy and despair which resulted from the rendered history of the homeland, the ideological confusion, political subordination and social chaos.

It is noticeable that the newly independent nations suffer from the aftermaths of the colonial hegemony. Yet, the colonized people start to rebuild their nation basing on the socio-historical and aboriginal cultural heritage aiming to affirm sovereignty and order. Alas, this desire fades with the foggy memoir of culture and history along with despair of nationalism and nativism. The former colonized people strive for belonging to a civilized

home and culture. Nevertheless, they find themselves caught between the borders of the clashing cultures. This fragmentation affects their securities and social identity; therefore, they migrate to the colonizer's cities aiming to locate themselves there among the local citizens. V.S Naipaul's novel, *The Mimic Men,* is an illustrative literary work that discusses the sociopolitical, historical and cultural issues of an ex-colonized nation along with the psyche of the colonized individuals.

Ralph Singh, the storyteller and main character in *The Mimic Men,* is an outstanding exiled colonial politician who is dislocated and alienated from his culture and homeland. The forty years old Singh lives in London where he isolates himself in hotel room to write his memoirs. He attempts to impose order on his life, heal his past, determine his belonging and therefore reconstruct his fragmented identity to dispose of the devastating feeling of separation and relocation.

Singh is the ideal representative of the uprooted and baffled formerly colonized people of the Caribbean sphere. His life and experience as a child of Indian immigrants to the Caribbean and a Trinidadian man by birth along with the experience of an exiled migrant student in London then a frailer politician portrays the plight of colonialism on the psyche of the colonized people. Singh's life reflects the aftereffects of colonialism in a cycle form since these latter harms their history, culture, identity and therefore it puts people in the dilemma of blurred belonging and painful experience of displacement.

Accordingly, this novel accentuates the connection between the socio-political and the psychological and mental injuries of the outcomes of being colonized and ruled by the colonial authority. This implies that Naipaul's The Mimic Men must be read as a socio-political text that exhibits the psychology of colonization as: "to read the novel just for its politics is to destroy its emphasis on the psychological problems of colonial people" (Asangaeneng & Udoette 60).

3.2. Symbolism and Significance of the Title

The novel presents the state of a newly independent country in the Caribbean, the Isabella Island, and delineates the condition of the people in the postcolonial era. The title of the novel signifies the condition of colonized man who imitates and reflects the colonizer's lifestyle, culture and language. The novel presents the life of the previously colonized people of the island who are unable to set up order and govern their country. The colonial experience has caused the colonized people to perceive themselves as inferior to the colonizer.

Colonial education plays a vital role in cultural colonization which presents the English world, with its rich culture, as a world of order, discipline, success, and achievement. Thus, the colonized people who are devoid of their native culture, language and race consider themselves to be inferior to those of their master and therefore they try to identify themselves within the master's borders. As they are far away from their original homeland, their own local traditions and religion have become meaningless to them; as it is entirely diverse to the master's world in terms of cultural, racial, and religious backgrounds. The colonial subjects are unable to successfully associate themselves with the colonizer either. They suffer from cultural displacement, dislocation, homelessness, fragmentation, and loss of identity.

On the light of the significance of the title, this novel is a vivid amplification of the West and East Indian psyche of the colonized people. It elaborates the common reactions of the conflicting powers and cultures as it tackles the affinity between the antithetic quarrelling aspects of postcolonial society such as politics, power and social reciprocal between the colonized and the colonizer. Naipaul's *The Mimic Men* evokes the colonial man's experience in a postcolonial world. It highlights the paradox of the colonized individual's life as the protagonist tries to impose order on a chaotic existence.

Therefore, the novel describes the shift in the dynamic of politics and the power of the colonized Isabella Island of the Caribbean. Meanwhile, the title indicates the colonized cultural shock, alienation, confusion and more importantly the fragmentation of the past and therefore the colonized failure to blend within the colonizer's society. Certainly, the title of the novel encompasses both, psychological and sociological dimensions of the former colonized people who are in constant search for home, determination and self-identity.

3.3. Crux of Disillusionment: Ralph's Schizophrenia, Alienation and Shame of being a Trinidadian

The Mimic Men explores the themes of schizophrenia, alienation, and shame, particularly from the perspective of the protagonist, Ralph Singh. Throughout the novel, Ralph grapples with his own identity and struggles to find his place in a post-colonial world. Singh experiences a sense of bewilderment when it comes to his connection to Isabella. He begins to feel ashamed of his birthplace, perceiving it as an obscure transplant in the New World, second-hand and uncivilized. In his eyes, being born on an island like Isabella implies being born into a state of disorder. Singh sees Isabella as a distinctive, tumultuous, and uncivilized land, subjected to colonial authority and heritage. To Singh, this land is strange; a world of relocation of the wretched people who are brought up there to work and to be used as slaves. The different races on the Island give Singh a sense of disorder; thus, he reflects on his feeling as sickness in chaos.

Singh is haunted by the image of chaos in Isabella; this creates psychological disorder in Singh's psyche. Therefore, he strives to locate his shipwrecked self along with struggling with his failure to create a position for himself in the island. He considers his life on Isabella as a gap of accident that attempts to fix; he states: "the locality where accident had placed me" (127). Singh feels that he is "cut off" (127) the world "that feeling

of having been flung off the world" (71). Ralph Singh continues his endeavor to cross over the gap of life on the island. His subconscious is evoked by the image of the tree "the trunks of trees washed up by the sea" (119); this erratic image reflects Singh view towards his life and disappointment. He adds, "here lay the tree, fast in the sand which was deep and level around it, impossible now to shift, what once had floated lightly on the waters" (120). He sees himself as the tree that has roots on the sand of the island but striving to endure on the sea. Singh tells of his desire of uprooting himself from the shipwrecked island and drawing breath somewhere else in a world of order. He states; "[t]his tainted island is not for me. I decided years ago that this landscape was not mine. Let us move on. Let us stay on the ship and be taken somewhere else" (43).

Despite the fact that Singh's family migrated to Isabella where he was born there, he has the sense of homelessness; he feels displaced there. This feeling haunted his soul since his childhood; he keens to grow up to find a way to locate his desperate soul with a nation. The more he grows up the more his trauma damages his sense of belonging creating crisis of identity. Singh's life in the Isabella Island is a burden on his soul as he is unable to enjoy his childhood like his teenagers. He expresses these feelings when he writes;

> For Cecil childhood was the great time; he would never cease to regret its passing away. It was different with me. I could scarcely wait for my childhood to be over and done with. I have no especial hardship or deprivation to record. But childhood was for me a period of incompetence, bewilderment, solitude and shameful fantasies. It was a period of burdensome secrets. (Naipaul 75)

In addition to the feeling of displacement, Singh is not satisfied about his family's financial status; he expresses his shame and dissatisfaction when he says; "to be descended from generations of idlers and failures, an unbroken line of the unimaginative and oppressed, had always seemed to me to be a cause for deep, silent shame" (70). Singh is

embarrassed and distressed about his affinity and attachment to his father's social belonging. He is ashamed to belong to an oppressed migrated generation of failures. Likewise, Singh thinks that it is a shame to be poor in Isabella. Thus he denies his paternal affiliation and ancestral cultural background. Yet, he criticizes his father's poverty, social rank and profession as being a teacher at school. The little child, Singh, feels worthless when he thinks of his paternal heritage. However, he is proud of his mother's family whose wealth grants him a sense of a deep grace to be inherited from a maternal wealthy British Family. He claims:

> My father was a schoolteacher and poor. I never saw his family and naturally suspected the worst; and though it was through my father that I was later to be dragged into public life, as a boy I did what I could to suppress the connection. I preferred to lay claim to my mother's family. They were among the richest in the island and belonged to that small group known as 'Isabella millionaires'. It gave me great pleasure at school to have Cecil, my mother's brother, roughly my own age, say that we were related. Cecil was a tyrant; he offered and withdrew his patronage whimsically. But I never wavered in my claim. (70)

Singh is haunted by the image of a shipwrecked island which intensifies his fears and schizophrenia. Even more, when he reads a book about the missionaries' exploration of his father's aboriginal homeland, India, he assumes that his father was accidently shipwrecked on the Isabella Island; he says:

> When I read this book [*The Missionary Martyr of Isabella]* I used to get the feeling that my father was a man who had been cut off from his real country, which in my imagination was as glorious as the Isabella described in the diary of the missionary's lady: nowhere else would people see magic in a white turban, a hibiscus hedge, a bicycle and the Sunday-morning sun. I used to get

> the feeling that my father had in some storybook way been shipwrecked on the island and that over the years the hope of rescue had altogether faded. The book, of magic, was in his bookcase; but he never spoke of it; I never saw him reading it. Perhaps he too felt that it described another man. (Naipaul, *The Mimic Men* 81)

The above quotation shows that Singh imagines India as the ideal homeland that is organized and calm, the land of magic and nature. He assumes that his father has been waiting for help to go back to his homeland; yet he ends up admitting that just as the father's hope to be rescued faded, his hope and the magic image about India withered.

Schizophrenia, in this context, can be understood as a fragmentation of Ralph's mental and emotional state. As a result of his displacement and disconnection from his native Trinidad, he experiences a sense of internal dissonance and a struggle to reconcile multiple parts of himself. This internal conflict adds complexity to his character as he battles with the different versions of himself that have emerged, mirroring the larger themes of colonialism and its profound impact on personal identity.

Besides, Singh estimates that life on Isabella lacks the essential social and cultural as well as the historical basics of sociopolitical formations and institutions. He thinks that the Isabella society went through ages of colonialism, Indian's migration and slavery before it becomes an independent free state. All of these multiple races and sects amalgamate to form one nation; which is referred to as the Isabella Island. He states that those people are aware about their space belonging, one social structure in the same nation, but frustrated and hesitant about the self-identification. All what gather them is being a colonial subject to the British colonialism which fails to give them any sense of identity, as Singh claims that; everyone on the island is an emotionally wrecked individual striving for his or her position in this society. However, there has been a sense of belonging. Those

individuals are all from diverse ethnicities, religions, groups, and clans; they have all landed themselves on the same scant peninsula. Nothing ties them all together but their shared estate; nothing can afford them some sense of identity except their Britishness and their affiliation to the British (Naipaul 73).

Singh describes Isabella several times as the shipwrecked island on which the survived people are waiting for rescue. In the end, Singh decides to leave Isabella as he says: “I had made my decision to abandon Isabella, to eschew my shipwreck on the tropical desert island” (108). He complains about his life on the Island, that is not more than an abandoned deserted land. Besides, Celik also asserts that “[Isabella] lacks the homogeneity of population, culture and traditions that might provide unity of purpose” (17). Hence, this Island is regarded as a wretched land and a melting pot at the same time; this leads to cultural dualism and identity fragmentation.

3.4. Desperate Spirit: Withdrawal and Skepticism to London

The chaotic situation of the Isabella Island during and after colonialism has created a tremendous fragmentation in society as a whole. The colonized people find themselves in urge to leave the island seeking order and belonging somewhere in the vast world. Therefore, migration to the colonizer’s country has been their first and principal choice; of course due to the previously implemented colonial ideal ideologies about London.

3.4.1. Migration and Search for Home

The colonized people find themselves embroiled in a drama of colonial shame and fantasy due to the state of being scattered away from their original homes because the essence of home is intricately tied to the mechanisms of inclusion or exclusion, which shape our subjective experiences within specific circumstances. Singh sustains a way to locate himself and find a home to which he should belong. He feels homeless on the

Isabella Island because he is convinced that all what takes place on the shipwrecked island of Isabella takes place in relation to the British colonizer's authority or to the ancestral Indian cultural affinity. Therefore, Singh's life in Isabella is senseless and schizophrenic (Greenwoo 111). His sense of homelessness is determined by Hall's definition for the notion of home; he believes that "home is the place to take off the armor and to unpack - the place where nothing needs to be proved and defended as everything is just there, obvious and familiar" (93).

The need to belong and the desire to have a home coerce Singh to escape from the land of disorder to the ideal land of power and order, London. Singh perceives the world through binary oppositions that reflect the colonial brainwashing process to colonize the oppressed people's minds along with the feeling of inferiority complex towards homeland; to use Ashcroft et al argument in *The Empire Writes Back,* "[i]n imperial terms this can be seen as a geometric structure in which the centre . . . stands as the focus of order, while the periphery . . . remains a tissue of disorder" (87). This reflects the colonial authority over its ex-colonies, and the way colonial subjects reflect on their situation in the colonies and the way they magnify and glorify the world of the colonizer.

Singh's trauma of disorder and failure to assimilate with the Isabellan under one flag to form one nation as Bhabha defines it in, *Nation and Narration*, using Ernest Renan's words;

> A nation is a soul, a spiritual principle. Two things, which in truth are but one, constitute this soul or spiritual principle. One lies in the past, one in the present. One is the possession in common of a rich legacy of memories; the other is present-day consent, the desire to live together, the will to perpetuate the value of the heritage that one has received in an undivided form. (19)

In fact, Singh is disillusioned once he realizes that Isabellan lack social, cultural and political union. He asserts that the Isabella's people are unable to uproot themselves from the melting pot origins and form their new nation and the feelings of "previous nonentity" (Naipaul 8). Singh, who reflects Naipaul's vision and perception of life on the Caribbean states that; he lives in an empty world which must be left soon to join the world of the civilized men. Therefore, he abandons the chaotic empty world to live in the new world.

The traumatized subaltern, Singh, has an immense desire and an eminent dream: he strives to leave Isabella since his days at school. His compelling desire, ambition and dreams about life in the new world space grow steadily during a sports event. Singh is now motivated to use education as an alternative mean to achieve his goal; he says: "I desired to create a fresh, clean beginning. Furthermore, it was now that I decided to seek my ruler ship within that actual world and to abandon the stranded island and everything on it" (118). Yet, Dizayi states that Singh's irresistible desire to be celebrated as the European colonizer demonstrates his apathetic maturity, he argues; "this wish faintly shows the slow maturation of the former stranded leader wanting to aggressively depart the isle and wait inactively to be liberated as the tribal chief" (179).

Singh's journey of search for home starts when he coasts to London, the archetypal epitome landscape of bright light and fresh air. He gets a chance to switch the terrain Isabella with the city of snow as he describes; "Fresh air! Get away! To greater fears, to huge men, to greater lands, to continents having hills five miles tall and rivers so broad you could not notice the other side… Farewell to this surrounding soiled sea!" (Naipaul 179). Likewise, Singh envisages London as the polestar of the world, the great city where he cherishes order and amazement of life. He wants to discover the new life of order away from his chaotic land of birth. To him, London is the safe shelter where he will find order and home; as he perceives:

> London … the great city, [the] centre of the world… I had hoped to find the beginning of order. So much had been promised by the physical aspect. That marvel of light, soft, shadowless, always protective. They talk of the light of the tropics and Southern Spain. But there is no light like that of the temperate zone. It was a light which gave solidity to everything and drew color out from the heart of objects. To me, from the tropics, where night succeeded day abruptly, dusk was new and enchanting. (18)

The migrant, Singh, starts to examine the city willing to take his greatest step towards order in the city of the former colonizer. He tries to locate himself in the London although he was not born inside it. Singh tries to enjoy what surrounds his room in Mr. Shylock's boarding house where he has been living during his first days in London;

> With [the servant in the boarding house] Lieni and Mr. Shylock's boarding-house one type of order had gone for good. And when order goes it goes. I was not marked. No celestial camera tracked my movements. I abolished landscapes from my mind, Says Singh. (27)

Nevertheless, Bhabha and Rushdie contradict with Singh's celebration of flight to London and his pride of reaching his home of dream. They believe that migrant people suffer from identity crisis and do not agree with Singh's belief that the colonizer's land might be a home as Celik states, "both [Bhabha and Rushdie] regard blurry frontiers as luminal spaces thanks to which man can (re)build his identity. Bhabha and Rushdie cherish and suggest a positive outlook on such an understanding of a nation as a vague entity" (15). This argument leads to the discussion of the relationship between the notion home and the contested concept of identity. Besides, the colonized sense of inferiority complex pushes them to mimic the former colonizer in order to be accepted in the western culture.

Nevertheless, Ralph's alienation is a direct consequence of his experiences as an immigrant and an intellectual living in a foreign country. He embodies the dichotomy between the old and new world, finding himself caught between his Caribbean heritage and the new life he has built in England. This sense of isolation intensifies his inner turmoil and serves as an exploration of the broader effects of diaspora and displacement.

3.4.2. Delving into the Disruptive Aspects of Colonial Discourse: Reflections on Mimicry, Ambivalence, and Identity

In Fact, mimicry does not only threaten authentic identity as it masks it behind the colonizer's ideologies and the civilized superior culture as the mimic men claim. Yet, the process of imitating the colonizer is the paramount threat that disrupts the authority of the ambivalence of colonial discourse (Ashcroft et al 125).Mimicry discloses the limited scope of the authority of the colonial discourse and exhibits the colonial negative outcomes on the colonial nations. Ashcroft et al use Bhabha's claim to assert that mimicry reveals the colonial seeds of destruction;

> the line of descent of the 'mimic man' that emerges in Macaulay's writing, claims Bhabha, can be traced through the works of Kipling, Forster, Orwell and Naipaul, and is the effect of 'a flawed colonial mimesis in which to be Anglicized is emphatically not to be English. (Ashcroft et al 125)

In his essay, "Of Mimicry and Man: The Ambivalence of Colonial Discourse" in 1984, Bhabha discusses the notion of mimicry highlighting the basic elements of this concept defining it as the colonizer's yearning for a reformed identifiable 'Other,' as a subject of a difference that is almost but not quite the same. That is to say, the discourse of mimicry is structured on uncertainty; in order to be effective, mimicry must constantly create its slippage, distortion, and distinction (86). He argues that the colonizer contrasts the native colonized sense of inferiority with their assumption of European superiority. In

other words, the colonizers consider themselves as the central and most powerful authority in the world, while the colonized is the 'Other' and the antithesis of civilization. The colonizer stresses ambivalence and maintains the relationship of master and subject in the colonial discourse. This relationship is enrolled through mimicry; which is developed by the colonized to be recognized by the colonizer who pretends to civilize the colonized people. The mimic individuals identify themselves as an element of the colonizer's realm.

On the light of Bhabha's theory of mimicry, ambivalence and hybridity, the colonial discourse discusses issues of belonging and self-identification that are related to home and identity which raise questions of identity crisis in Naipaul's novel, *The Mimic Men*. Ralph Singh strives to form his individual identity despite being an exiled migrant with the burden of colonial and aboriginal heritage. He said "I had no feeling for the house as home, as personal creation" (Naipaul 59). Singh experiences a sense of confusion regarding his connection to Isabella. He becomes embarrassed about his homeland, convinced that being raised on an island like Isabella, a strange New World of transplantation, uncivilized and secondhand, was to be born into sickness (Naipaul 127). He describes Isabella, the place where he was born and raised, as peculiar, chaotic, and uncivilized, subject to colonial authority and influence. Shame, especially related to his Trinidadian background, lies at the heart of Ralph's struggle. The colonial legacy and cultural assimilation have left him feeling inferior, leading to a profound sense of shame and inadequacy. He wrestles with accepting his Trinidadian roots while conforming to the expectations of British society.

Singh's confusion and shame stem from the clash between his Trinidadian heritage and the influence of the colonial power, represented by Isabella. This struggle between his true self and the expectations of the dominant culture highlights the challenges faced by individuals navigating multiple cultural identities. Singh's aversion to his birth land reflects his belief that it is backward and flawed, further exacerbating his struggle to find a

sense of belonging and acceptance. The sense of homelessness in the Isabella Island along with effect of the colonial withdrawal influences people there, among them Ralph Singh, who is no longer able to change the surrounding circumstances and alter the colonial aftermaths. As being affected by the colonial ideologies and influenced by the missionaries' culture since his infancy; Singh confesses that he has a strong belief that his background is not aboriginal; "this tainted island is not for me. I decided years ago that this landscape was not mine. Let us move on. Let us stay on the ship and be taken somewhere else" (Naipaul 43).

Besides, Singh recalls some memories from his days at school, when he presents an apple to the teacher at school. He narrates about this perplexing situation arguing that taking an apple to the instructor was his earliest recalled memory of school. This has really perplexed him as he strongly remembers that they did not have any apples on his mother Island Isabella. It had to be an orange, but his recollection recalls it was an apple. Although the editing is plainly flawed, it is the only version I has (76). In Fact, Singh is confused regarding the reason behind presenting an apple, which is a strange fruit in Isabella. Although he tries to convince himself that the fruit was an orange and not an apple he ends up admitting that it was an apple. He realizes that the effect of the colonial hegemony starts at school in the early stage of the colonized people lives to wash their brains.

Mimicry is the most noticeable psychological and social aftereffect of colonialism. Critics have identified the main reasons that lead to mimicry. Accordingly, using Bhabha's arguments about the notion of mimicry one can assume that mimicry occurs due to some psychological desires; that can gathered under the umbrella of the colonizer's hegemony and the colonized desire to be accepted and recognized by the colonizer. In fact, it is the sense of inferiority that gives birth to mimicry, which can be either voluntary or forced.

Thus, the colonized individuals find themselves indulged in the dilemma of mimicry as a reaction to the colonial discourse. The colonizer creates a sense of inferiority complex that pushes them to look for admission and recognition in the colonizer's civilization. Even more, this inferiority complex creates a sense of shame and denial towards the aboriginal culture.

Singh's shame and inferiority complex motivate him to fly to London seeking order and purity. He starts to think of escaping to London as he predicts a bright life there. Singh symptoms of inferiority complex and desire for change start since childhood. Yet, it is the rise of self-awareness and desire to belong to another world within Singh's actions which urges the development of personal identity. Accordingly, Singh decides to get a new name for the so-called civilized man imitating the child of the French family that amended their name from the slave breeders to horse breeders. Singh thought of having a covert identity; thus, he adjusts his name from Ranjit Kripal Singh to Ralph Ranjit Kripal Singh (Naipaul 78). On behalf of Singh, Naipaul writes; "I was merely Singh R. From eight years of age until twelve years of age. This was one of my deep coverts. I dreaded detection at home and at school"(100). Ralph kept the new name unrecognizable within his family and even at school. Fanon states: that the burial of one's culture creates inferiority complex in every colonized individual. Thus, the colonized finds himself obliged to seek assimilation within the colonial country's culture through mimicry and adoption of the western culture and its standards (9).

The colonizer focuses on fashioning the clash of cultures in the colonized people's minds through the use of the psychological strategies and ideologies that create confusion within one's consciousness and vision towards both cultural conflicting powers. Therefore, the colonized subjects melt almost entirely in the western culture and build social and political ties with it. However, there comes a moment when they start to question their true

belonging; doubting assimilation and recognition within the western world. At a time, they realize that they are, to put it in Bhabha's words, in *The Location of Culture*, when he says that the mimic men and the western men are "almost the same but not quite" (127). Bhabha suggests that there is a subtle but distinct difference between the mimic men and the western men, although they may seem similar. This concept brings attention to the complexities of cultural identity and the blurred lines between imitation and authenticity. The use of Bhabha's words emphasizes the notion that colonized individuals can embody characteristics of different cultures, but still maintain their unique and separate identities.

The concept of mimicry highlights a contradiction in the experience of colonization. On one hand, it serves as a defense mechanism for the colonized to navigate their dual identity and cultural uncertainty. On the other hand, it presents a difficult decision for those under colonization, as they are forced to choose between holding onto their ancestral traditions or adopting the culture of the colonizer. This dilemma is often influenced by a desire for acceptance in the dominant white society.

Ashcroft et al describe mimicry as the foggy blurred affiliation with the colonizer's culture; arguing that the process of copying the traits of the European men shaken/ sharked the colonized identity and belonging. Mimicry describes the relationship between the oppressor and the oppressed as it reflects the mixture and ambivalence of the clashing cultures. It synthesizes European authority with colonized sense of shame and inferiority. The ambivalence of the opposing socio-political dimensions of the two diverse powers exhibits the alternate relationship between the colonizer and the colonized subject.

The above discussion delineates the role of mimicry in highlighting the complicated relationship between the ruler and the ruled, the oppressor and the oppressed, the colonizer and the colonized. Yet, the ambivalence of the opposing different powers sheds light on the affinity between colonial mimicry and mockery. It exhibits also the process of

transformation of the former colonized from an oppressed subject into a mimic man. This has been the case of Naipaul's character, Ralph Singh, who chooses to transform himself from a Trinidadian ex-colonized man into a new man who copies the British colonizer. Accordingly, Dizayi argues that "*The Mimic Men* describes a shifting political dynamic of a colonized society" (922).

The ambivalence between mimicry and mockery in the novel is reflected in Singh's way of conversing mimicry and hegemony. Singh aims to explain the elaboration and complication of mimicry through the description of the landlord; he says:

> Mr. Shylock … the possessor of a mistress and of suits made of cloth so fine I felt I could eat it, I had nothing but admiration … I thought Mr. Shylock looked distinguished, like a lawyer or businessman or politician. He had the habit of stroking the fore of his ear inclining his head to listen. I thought the gesture was attractive; I copied it. I knew of recent events in Europe; they tormented me; and although I was trying to live on seven pounds a week I offered Mr. Shylock my fullest, silent compassion. (Naipauln7)

Singh does not only mimic the behaviors of the landlord but he is encouraged to imitate the guilt of the postwar Europe. He sees Mr. Shylock like a man who belongs to a high social class just because his physical appearance looks different. Accordingly, Ashcroft et al state that Singh is taught to act compassionately towards the man who is trapping him. However, the passage's satire exhibits a reversal irony, a parody simply underneath the skin; now not of Shylock, however of the whole manner of colonization that is being enacted in the narrator's imitation and cultural awareness. The replication of the postcolonial difficulty is certainly usually theoretically subversive to colonial discourse, and locates a full-size vicinity of political and cultural ambiguity internal the shape of colonial rule (126-127).

However, Lieni, the Maltese housekeeper, shows traits of inferiority complex as she tries to dress like the British ladies; thinking that this imitation is capable of fulfilling her desire to look beautiful. Singh asserts that she considers herself to be a clever London girl, so whenever they go out together, often with the young Indian engineer with whom Lieni has been already in a relationship, she wastes countless hours assembling herself to this ingenious London lady, regardless of whether they go to the low-cost Italian restaurant around the corner or to the cinema, which was no longer far away. It seems as though she owes the community more than herself (13).

In fact, the alienated people like Lieni, need to wear the white mask to cover their national mentality and their native appearance as well; so that they can function in a normal way in the racially prejudiced pioneering society (Antony 02).Hence, Lieni's mimicry is a defensive method that she designed to escape from her sense inferiority complex. To use Fanon's argument in *The Wretched of the Earth*; "[the colonial subject] is made to feel inferior, but by no means convinced of his inferiority" (xxviii). He asserts that the colonized fails to recognize his guilt, instead viewing it as a burden, a sword of Damocles.[2]

The colonized subject holds a strong dislike for authority, choosing to be passive rather than aggressive. They experience feelings of worthlessness and inferiority, but remain unconvinced of their own incompetence. Patiently, they await an opportunity to strike back at the colonist when their guard is down. Meanwhile, Fanon asserts that the colonized's muscles are continually tightened symbols of community, such as the police force, bugle calls in the barracks, military parades, and the flag flying above, act as both barriers and catalysts. They do not imply, "stay where you are"; yet, they "get ready to do

[2] The Sword of Damocles is a popular expression referring to a constant threat or impending doom hanging over someone's head. It originates from an ancient Greek parable where Damocles, a courtier of King Dionysius II of Syracuse, was invited to sit in the king's throne. Above the throne, however, there was a sword suspended by a single hair, illustrating the precariousness of the king's power. This story is often used to describe situations where someone is living in a state of constant fear or vulnerability.

the right thing". The desire to be in the proximity of the colonist maintains a continuous muscular endurance. It is a well-known truth that an obstacle frequently accelerates hobbies under specific emotional circumstances (17).

The colonized people who were once under the colonizer's oppression are always thirsty for acceptance and enthusiastic to be accepted by the superior society. However, this desire impacts the 'self' through creating psychological complexities and therefore influencing social and individual identity since the colonized imitates the traits and lifestyle of the superior master (Antony 03).Therefore, the local native culture is infected and fragmented due to mimicry, since the colonized psyche is influenced by the traits of mimicry. This way, culture composes the psychological functions of people; it is inside their minds and their psyche. Thus, the fragmented cultural determinant that is the result of mimicry leaves the oppressed mind's colonized (Ratner 234).

On the other side, Lieni, the Maltese girl, is overwhelmed by the wish to be recognized as the local ladies in London; she believes that those prestigious girls who are smart, beautiful and attractive and thus their presence is appreciated. She suffers from cultural confusion more than having the desire to be accepted and recognized in the European World. She is influenced by the British ladies thinking that it is their appearance which gives them value in the colonial world. Therefore, she tries to re-create herself to fit in the city. Lieni misunderstands the root of her desire for recognition and acceptance. Rather than seeking acceptance for who she truly is. She is influenced by the British ladies' appearances, thinking that external beauty holds value in the colonial world. This suggests a potentially harmful conformity to societal expectations and a lack of appreciation for her own character.

Lieni struggles with cultural confusion. This confusion may stem from the pressure to assimilate into London society, disregarding her cultural identity. This can be seen as a

negative consequence of the influence of colonialism, where individuals feel compelled to abandon their own cultural heritage for the sake of acceptance in a different society.

In fact, Lieni's intention to be appreciated and worthy as female Londoners by looking beautiful and civilized is the reflection project of the civilizing mission of the former colonizer to transform the colonized nation's and people's culture by making them copies of the Europeans. Dilek Sarikaya comments on the unifying effect of culture and states that culture is a course of requesting, not of interruption. It changes and creates like a living creature. It does not regularly endure unexpected modifications. It might oblige inward variety and change, for it must in case it is to endure, however not all that much. In this way, alongside it come assumptions for roots, of recorded congruity, or possibly of non-revolutionary brokenness. Culture is in this way connected with a constant and incorporated arrangement of practices and convictions held by a specific group involving a particular domain (113-114).

Singh is not surprised neither about Lieni's imitation of the British ladies nor about her desire to amaze men in city of London by looking smart. He narrates; "Duminicu, also from Malta … said that in Malta his family was of some standing, and he did not get on with Lieni, whom he considered his social inferior" (Naipaul 19). Alas, this vision pushes Lieni to change her idiosyncrasy aiming at acceptance and recognition amid the people in London. Accordingly, in *The Colonizer and the Colonized,* Memmi asserts that the psychological trauma was so profound and severe that individuals attempt to flee their own identity by assimilating the attributes of their masters in challenge to be similar, accepted or recognized by the western culture (166).

Lieni's trauma motivates her to locate herself in the city in order to have a home, wherein, she can identify herself. Yet, the contact between Lieni and Singh allows him to develop self- consciousness and be aware about his distinguished identity from the white

Londoners. He defines himself as an “outsider” (23) in the city of light. Thus, he starts striving to create a new identity for himself; he narrates; In London I had no aide. There was nobody to connect my present with my past, nobody to take note of my textures or irregularities. It was dependent upon me to pick my person, and I picked the person that was simplest and generally alluring. I was the dandy, the luxurious frontier, not interested in the granted scholarship (Naipaul 19).

Going back to his memories in Isabella, Singh notices that after being exposed to colonization the land becomes distracted. Thus, one finds himself in chaos and disorder, he has no solution except immigration to London as he thinks that he will find peace and order there; alas, the amazement fades away and the surrounding circumstances unveiled the city of order. Only now, Singh realizes that London, also, is a land of chaos and disorder. This creates a sense of loss, fragmentation, emptiness along with psychological and mental disorder. Consequently, one becomes traumatized and starts to revolve around himself to find a way to escape from this dilemma. Ralph Singh is disappointed about life in the city of lights, London, he narrates;

> Once we are committed we fight more than political battles; we often fight quite literally for our lives. Our transitional or makeshift societies do not cushion us. There are no universities or City houses to refresh us and absorb us after the heat of battle. For those who lose, and nearly everyone in the end loses, there is only one course: flight. Flight to the greater disorder, the final emptiness: London and the home countries. (10)

In this way, Singh reflects on his inner disorder, his traumatic mind, his feeling of homeliness, displacement and above all, the split in his social and personal identity. Once again, he develops that sense of insecurity, disorder, and fragmentation; the feelings that

elevate his identity crisis and non-belonging neither to the metropolis nor to the Isabella island.

Singh views Lieni's obsession by mimicking London's ladies as a psychological insecurity that drains her originality and devoid her existence as an independent woman. As Edward Said argues; Naipaul assumes that the colonial domination of the European causes wounds in the individual's inner self and therefore, the colonized should free himself from the colonial legacy (Yacoubi & Ed. Said 209). Naipaul views mimicry as coercive dilemma that indulges individuals in an absurd world. Naipaul agrees with Fanon and Said as they exhibit the hazardous effects of mimicry; they illustrate the results of adopting the colonizer's culture and the aftereffects of subverting the aboriginal heritage with the colonial legacy. However, they advocate and encourage the colonized to create his identity in the intricate postcolonial atmosphere. Accordingly, it is necessary for the former colonized people to adopt the colonizer's English Language to express themselves through transmitting their thoughts and perpetuating their culture. Like Ngugi and Bhabha, Naipaul believes that the use of English language in the postcolonial context paves the way to the colonized identity and culture to be recognized to the world (Dizayi 921).

According to Bhabha's perception in his "Of Mimicry and Man: The Ambivalence of Colonial Discourse," being mimic men does not mean that mimeses are English men; however, this process of mimicking the master gives the colonized an opportunity to have a sense of Englishness. He believes that mimicry is sometimes unintentionally subversive; yet it exposes the artificially symbolic performance of the master's power. In other words, if the colonized individual is obsessed by mimicking certain behaviors or ideologies of the colonizer such as the English language, this proves the power of the code of language in the colonial society and in the world (126). Nevertheless, Fanon mocked the mimic men in *The Wretched of the Earth* because they imitate the European civilization in its destructive

and decaying features without having completed the initial phases of exploration and innovation, which are the virtues of the Western elite under any condition (101).

3.5 Cultural Dislocations and Peculiarity: Trauma and Social Displacement in *The Mimic Men*

During expansionism, the various societies in contact influencing each other became hybridized. On the one hand, hybridity has been perceived as different detestable oppressive acts of the provincial principle, which were carried out to invigorate the prevalence of the West and over save the thoughts of a progression of societies. One of the systems was to produce copies of European people, who, while emulating the European's English habits, ethics and life style would in any case be in a less praiseworthy position in light of their starting point.

On the other hand, mimicry is considered to be a type of social control just as an uncertainty in the introduced reality and it addresses a defining moment, a danger to realness, uniqueness and incomparability of colonizer and prevailing society. The original mirrors the impact of the provincial guideline on the development of the hero's mixture character and his mimicry. Accordingly, Naipaul's *The Mimic Men* portrays the relocation of people as a proportion of the social and public removing of the whole social orders. Thus, the rootlessness of a sole individual mirrors that of the whole country. In *The Mimic Men,* the hero views himself as an outsider in his current society, people around him and all the surrounding circumstances, particularly when he leaves his country looking for freedom, security and belonging. Singh endeavors to change his life in the new world and, all the more explicitly, enters the metropolitan community that had recently consigned him to the edge of society.

The colonial authority gives the colonized people the sense of being part of the metropolis ideal world and the desire of belonging to this idealized universe. It raises

control and domination along with the possession of force which has authority over the method for conversing (Ashcroft et al 38). When one accepts that the truth is somewhere else, this person loses mental equilibrium and trust in his social and cultural affinity, and therefore becomes distanced. Trinidad of the Caribbean, more than some other landscapes, is the home of such individuals who experience the sense of being copies of the colonizer, they experience the feelings of being incredible, alienated, inferior, uprooted, and marginalized. Further, they believe they are out of history. Presumably, one feels the most joyful and generally secure in the landscape, culture, and society she or he is naturally introduced to (Çulhaoglu et al 89-90).

By the late of the twentieth century, displacement and its issues become a universal psychological and socio-political interest of authors and sociologists. Since then, displacement and the complexities prevailing in the lives of expatriates emerged as a major theme at that time, with authors crossing the barriers of class, culture and nationality. It has become a global phenomenon. Apparently, modern theorists and authors devote much of their literary texts to discuss migration, alienation, mimicry, exile, and the psychology of the alienated individuals. This social and cultural experience reflects the general disappointment that disturbs my post-war generation and the deep spiritual isolation felt by men in a world where he feels dislocation and determines himself as an exiled man or a refugee (Gupta & Thompson 306).

Naipaul is a writer from two rival worlds, colonizer and colonized nations. He has once said that his fictional works are not just stories. Yet, they are a struggle to reach the truth by getting rid of the aesthetics of the nineteenth century and thoughts born of empire, wealth and colonial security. Naipaul's fictional works are projections of the worlds he contained within himself and the memories of Trinidad and its rootless middle, which was lost between its past and its present.

In his literary texts whether historical accounts, autobiographical or semi-autobiographical works; Naipaul portrayed the actual societies; the colonized and the colonizer worlds. He has identified and pointed out their ideologies, the surrounding circumstances into themes of the literary works and fictional societies, such as the society of the Isabella Island in *The Mimic Men*. The use of these societies and themes create a link between Naipaul's protagonists in Naipaul's literary texts such as *The Mimic Men* and *The House of Mr. Biswass* (1961). Those heroes are bound together and their offspring to follow the facts about themselves and their worlds. All of them are striving for decolonizing the minds, healing the soul and determine their identity in the postcolonial world (Gupta & Thompson 307).

Naipaul identifies the dilemma of identity crisis along with the problems and plight of Indian immigrants in an extremely complicated sociopolitical and cultural metamorphosis of the postcolonial world. Gupta and Thompson assume that in Naipaul's works one can find the torment of exile and the nostalgic melancholy of the immigrants; the pains and strive of a man in search of meaning, identification and identity: a daredevil who tried to explore myths, legends and see through illusions. Out of his dilemma, Naipaul constructed a rich collection of writings that influenced diasporic literature in the English language (306).

3.5.1. Exploring Expatriate's Identity and Cultural Dislocation

In *The Mimic Men*, Naipaul contextualizes the protagonist Ralph Singh in the Caribbean Isabella Island to approach and delineate the Caribbean fragmented identity and loss of cultural heritage and shrouded history. As far as this literary text is concerned with cultural dislocation from which Isabella people suffer and feel wretched, as he states in his essay *Anguilla (*1969)*:* "The Shipwrecked 6000" (9-16). Naipaul refers to the Caribbean situation as a 'shipwrecked' island and mentions this expression several times in the novel when Singh expresses his pessimistic perception of the Isabella Island where he was born

and how he is shipwrecked and adrift on Isabella, "the problem of a tiny colony set adrift, part of the jetsam of an empire, a near-primitive people suddenly returned to a free state, their renewed or continuing exploitation" (Naipaul 15-6). He adds:

> A dot on the map of the world' is what Naipaul says of his native Trinidad. The smallness of the island has long haunted Naipaul, and his eagerness of space is justified by the urge to leave an island still awaiting Columbus, a flagless island that a character in A Flag on the Island calls a floating suspended place to which you brought your own flag if you wanted to. (Naipaul 132)

Bhabha asserts, in his book *The Location of Culture*, that any contact between two cultures, the colonizer and the colonized, allows them to affect one another (x). This encounter brings into being several aftermaths since it is originated due to colonialism which induces dislocation, marginalization, displacement and the plight of the colonized fragmentation. Yet, he asserts that this process of colonization affects the colonizer as well. He refers to Lacan's view and argument about the construction of identity to delineate the complex relationship between the colonizer and the colonized. As he analyses and interprets Lacan's views, he concludes by stating that both fluctuating chunks construct their identities in an ambivalent manner through which each one is defined in accordance with the other; "identity is inherently unstable. Instead of being self sufficient with regard to his identity ('his' because colonialism is an almost exclusively male enterprise), the colonizer at least partly constructs it through interaction with the colonized" (Bertens 208).

In fact, it is the difference between the clashing worlds and the interaction between races that create the contact zone of the colonizer and the colonized. The ambivalent bond between the colonizer and the colonized comes into full existence only when they interact with one another, thereby defining their true existential reality. Simultaneously, the colonized individual has the opportunity to redefine their sense of self by reflecting upon

their sense of belonging, origin, and repositioning themselves within the liminal third space. This allows them to confront the dual challenges of displacement and yearning for a sense of home. Nevertheless, in a wide variety of occurrences, Bhabha perceives traces of the colonizer's partial reliance on unfriendly 'others' and the associated inherent uncertainty. For instance, when it comes to racial stereotypes, this process of shaping identity is at play as it not only characterizes the stereotyped group but also creates a contrast between the stereotyped individuals and the stereotypes themselves. (208).

Naipaul's text, *The Mimic Men*, exhibits the ex-colonized individual's struggle between the colonial past in Isabella of the Caribbean and the metropolis life in London after migration. This in-betweeness prevails the unstable belonging of the migrants' lives and their intensified sense of homelessness. Likewise, Ralph Singh feels himself located between the two clashing poles; this state alleviates translocation which in its turn makes him feel fractured and uncertain about his home. Accordingly, Baaziz asserts:

> Like Naipaul, Singh feels himself torn apart between two poles, India and England, the first being the land of the ancestors and the second the headspring of his literary and cultural tradition. He starts dreaming about his Aryan ancestry and Indian roots while feeling "shipwrecked" on his island Isabella. (27)

The state of uncertainty and fluctuation shakes Singh's self-determination and haunted his presence as making him a shipwrecked man. This image fuels Singh's fears and pessimistic perception of the "haphazard, disordered, and mixed [Isabella] society" (Naipaul 57) as he perceives his land of birth as the less recognizable most inferior area in the universe. Singh strives to bridge the historical and cultural gap in his life as he challenges his fears and struggles to relocate himself and fix his shipwrecked soul's

belonging. He believes that it is his bad luck that locates him accidently in the Caribbean Island, Isabella; as he asserts: “the locality where accident had placed me” (127).

The sense of displacement is evoked through the image of “the trunks of trees washed up by the sea” (119). He comments on this deracination as he writes: “here lay the tree, fast in the sand which was deep and level around it, impossible now to shift, what once had floated lightly on the waters” (120). However, Baaziz contends that this image does not refer to the migrant’s translocation only, but to the failure and desperation of return to the aboriginal home. Meanwhile, those migrants struggle with the metropolis they migrated to as they feel unease and exile and therefore they experience double alienation and find themselves aliens in both worlds (Naipaul 28).

On the light of the experience of the disparate migrants, Edward Said refers to the process of displacement and mimicry as an escapable dilemma. He states that “this fact of substitution and displacement, as we must call it, clearly places on the Orientalist himself a certain pressure to reduce the Orient in his work, even after he has devoted a good deal of time to elucidating and exposing it” (209). Furthermore, in his book, *Nation and Narration*, Bhabha assumes that displacement affects the individual’s psyche and his social belonging and therefore makes his identity fragmented. This status of the ‘Other’ determines identity as substituted constituent that is disordered and never considered as a pure identity (313).

The issues of displacement, dislocation and exile are widely discussed by theorists, sociologist, novelist and even psychologists. Edward Said gives much attention to issues of exile and displacement in his works as he discusses the ‘Oriental’ status in the postcolonial chaotic world. He attempts to explain and analyze his feelings as an exiled migrant who went through this experience. Meanwhile, he endeavors to codify the foggy image of this ordeal. Said inserts himself as the ‘other’ to give authentic answers to questions related to

identity crisis of the exiled individuals just like many non-Western immigrants such as Naipaul. He speaks otherness; the experience that spotlight on the painful feelings of being dislocated and displaced. His arguments emphasize his claim about the loss of culture and nationhood. Speaking about despair, he notes: “to me, nothing more painful and paradoxical sought after characterizes my life than the many displacements from countries, cities, abodes, languages, environments that have kept me in motion all these years” (217).

Singh has been aware of the displacement and its impact on his surroundings since childhood. However, he is surprised and taken aback when his friend Browne points out a significant aspect of the Isabella Island colonial history that Singh has never given much thought to. Browne reveals to Singh that the tropical features they observe in the vegetation are not entirely natural and that they hold a historical significance. Singh goes on to explain that Browne spoke to him about the various plants on the island, such as coconuts, bamboo, sugarcane, and mango, and the flowers that they now saw in postcards sold in stores.

Browne tells Singh about the historical significance of the various plant life on the Isabella Island, which he considers natural sources that reflect the island’s history. He shows Singh the coconut trees, bamboo, sugarcane, mango, and flowers that have been artificially introduced on the island. Browne also shows him a collection of old fruit trees located in the town, which used to be a slave supply base. While Singh acknowledges the meticulous landscaping of the island, he is disappointed by the dark history that surrounds it. The paths they walk on feel like a walk in a graveyard or hell, surrounded by trees without names that were brought to the island through the slave trade (Naipaul 158).

Singh is stunned by moving tree seeds inside the digestive organs of slaves and the production of French or English parks on Caribbean ground, the colonized constrained to withstand the center entry all through the technique of relocation from their homelands

onto this new land. This undermines the pioneer model that successfully united the two individuals and vegetation onto chose landscapes to achieve its targets. He considers the trees as people of Trinidad and estimates that their seeds refer to origins and aboriginal ancestors who were brought as slaves to serve the master in the Caribbean. He undermines the history of the island and determines it as a weak background that is constituted from different fragmented segments of other nations. Yet, displacing the seeds refers to cultural displacement and special dislocation of races from their homeland to colonial settlements.

Yet, Singh believes that it is the sense of displacement in Isabella that makes him fragmented and disappointed. He underestimates the Caribbean and considers the island as a disordered community with no cultural and historical background as he argues; “I wished to make a fresh, clean start. And it was now that I resolved to abandon the shipwrecked island and all on it” (Naipaul 118). Singh estimates that the Isabella Island has given him nothing but nonentity, schism and disorder and therefore he seeks home and appreciation in London to determine his personal and social identity. He justifies his migration London and abandonment of the Caribbean when he says:

> Coming to London, the great city, seeking order, seeking the flowering, the extension of myself that ought to have come in a city of such miraculous light, I had tried to hasten a process which had seemed elusive. I had tried to give myself a personality. (Naipaul 26)

Singh’s aspirations for a structured and purposeful life in London quickly dissipate upon encountering the desperate and displaced migrant population in the city. As an immigrant student and a member of the displaced community, he is faced with the challenges of exile, which manifest in his struggles to connect with the city and integrate with the local community. Despite his admiration for London and its inhabitants, Singh is plagued by feelings of powerlessness, confusion, and hopelessness in his efforts to achieve

his goals. He sees London as a metaphorical representation of his dreams, which he has longed for since leaving the Caribbean and everything he knew behind. He asserts:

> 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. And in this growing disassociation between ourselves and the city in which we walked, scores of separate meetings, not linked even by ourselves, who became nothing more than perceivers: everyone reduced, reciprocally, to a succession of such meetings, so that first experience and then the personality divided bewilderingly into compartments. (Naipaul 27)

In such a socially pluralistic culture, migrants from West Indies arranged the overall feeling of social interactions generally by acquainting themselves with the social examples and cultural customs of their genealogical countries (Sarkar 163).It is the anguished attention to this social separation, painful loss of self-determination and the furious mission for a rational social personality that unintentionally tempted the colonized people to proper the worth frameworks of the west. The locals experience the harmful effects of migration and alienation and measure their headways as far as their fruitful impersonation of the colonizer (165).

3.5.2. The Dilemma of Home: Ralph Singh's Double Alienation and Exile

The notion of 'home' is regarded as one of the crucial elements by which an individual can determine his belonging. And when we think of home, we think of social affinity and comfort. Home is the place where the individual is located and appreciated. It gives the sense of assimilation and therefore it is the comfort zone wherein one belongs (Asangaeneng & Udoette 57). It is home; which gives one the sense of identity and determination as it offers him his location in the world. Yet, being born in place then

moving to another place creates shifts in home and therefore it leads to questioning identity and developing doubts about belonging and social identification. One may ask: where is my home country? Am I part of my birth land or the part of the one I have migrated to? This kind of questions creates troubles in the colonized psyche and makes his identity fragmented and incomplete as migration leads to displacement which leads in return to dislocation and homeliness and thus to crisis of identity.

In its broadest definition, home indicates the location where one lives with one's relatives, family and friends. Nevertheless, from a sociological and cultural aspect, home is regarded as the environment of the ancestors in connection to identity and social attachment. Individuals perceive themselves based on their basic roots, according to traditional thinking. In the field of sociology, the notion of lifestyle is of utmost importance when it comes to various concepts that seek to characterize and comprehend individual and collective behavior. Personality, in particular, serves as a crucial independent factor in studies concerning interpersonal relationships and conduct (Asangaeneng & Udoette 57).

In *The Mimic Men*, the protagonist Ralph Singh embodies Naipaul's thematic purpose, as he endeavours to create a sense of identity as a migrant who was born in Trinidad and later moved to London. Despite feeling disconnected from the world around him, Singh struggles to reconcile his detachment from his ancestral country and his inability to assimilate into the dominant culture in London. This disconnection leads Singh to occupy a 'liminal' or 'third space' according to Bhabha, which arises from being caught between the colonizer's metropolitan world and the colonized, inferior community. This state of in-betweenness heightens Singh's feelings of uncertainty and disorder, even in London, which he believed to be a land of order. As a result, Singh is portrayed as a homeless migrant who left his homeland due to shame from India, skepticism towards the disorder in Trinidad, and his failure to assimilate in London.

Nonetheless, homelessness is a recognized element that arises because of colonization. Singh experiences the sensation of being destitute which brings about his identity fragmentation. Brought into the world in the Island of Isabella among individuals of numerous nationalities Singh has consistently been segregated from his aboriginal country, his national homeland, India. During the time of colonial hegemony, the colonizers exposed the colonized individuals of the Island to the English world and introduced the English lifestyle as a universe of discipline, achievement and accomplishment. The colonizer inspires the colonized people to accept that the colonial English culture is the ideal culture and perceive it as superior while the culture of the native people is inferior. Singh grows up knowing the English world as a crucial part of his life. Nevertheless, what helps the colonized in washing Singh's brain about the local culture is the boarding school where has been educated.

Singh considers the Isabella Island in Trinidad as the land of chaos and a melting pot of multiple races while London is the great city of order. Yet, his journey in London proves that London is the greatest disorder, the most chaotic land wherein different races live and strive to be assimilated and accepted by the metropolis social and political norms. In this ways, Singh is disappointed; he blames history and fate which he thinks they deceived him through expelling him from both worlds; he asserts: "the descendent of the slave-owner could soothe the descendent of the slave with a private patois. I was the late intruder, the picturesque Asiatic, linked to neither" (Naipaul 82). Baaziz comments on Singh's claim about exclusion from the colonial relations stating that this sense of being rejected from both communities develops and raises his feeling of alienation and self-exile to London (32).

The dilemma of exile has been explored by theorists such as Ashcroft, who argue that it results in the expulsion of individuals from their homeland, separating them from

their land, home, and cultural ties. This also distances them from their racial, ethnic, and ancestral roots. However, there are critics such as Andrew Gurr who view the experience of being exiled as more complex. They suggest that while exile can be involuntary and forced upon individuals due to political issues, it can also be a voluntary choice made by migrants, leading to a different experience of exile altogether (Ashcroft et al 85-86).

In the beginning Singh migration and life in London has been regarded as fantasy; yet, this perception evolves into exile ensuing Singh's exile in London that results from his failure as a politician in Isabella after his return with his wife Sandra who left him later. Indeed, it is this situation that is discussed by Ashcroft et al; they contend that the notion of exile is, now, restricted to the expatriates who are expelled from the homeland despite their desire of return to the place of origin (ibid).In this way, exile becomes one of the issues of colonial experience but it is still a double edged situation that helps in a way in finding home and affinity.

Eventually, in his *Reflection on Exile,* Edward Said questions the tremendous aftereffect of exile on the colonized people; he contends: "if true exile is a condition of terminal loss, why has it been transformed so easily into a potent, even enriching, motif of modem culture?" (33). Said believes that exile and displacement give the exiled colonized the fuel to reconstruct their lives and to oppose the colonizer. Besides, Singh thinks of his exile in London as the golden chance that allows him to express himself; he comments on his situation saying:

> This present residence in London, which I suppose can be called exile, has turned out to be the most fruitful. Yet it began more absurdly than any. I decided, when I arrived, not to stay in London. It had glittered too recently; and I wished to avoid running into anyone I knew. I thought I would stay in a hotel in the country … My imagination, feeding on the words 'country' and 'hotel',

> created pictures of gardens and tranquility, coolness and solitude, twittering hedgerows and morning walks, spacious rooms and antique reverences. They were what I required. (Naipaul 205)

Singh considers his exile in London and his life in the hotel writing his memoir as the most fruitful experience ever. In fact, he estimates that the hotel is the best place for him at that time because it is the comfortable zone he has been looking for, an environment wherein he enjoys his solitude and silence. To use Agbor words; exile is paradoxical; in the sense that it is a shocking experience that causes psychological and social awe as it is a fuel for liberation and self-reconstruction (179). Accordingly, Gikandi comments: "in both a psychological and an ideological sense, exile would be adopted as an imaginary zone distanced from the values and structures of colonialism" (34). However, isolation and solitude the hotel deprive Singh from belonging and homeland affinity, he is without history, without companion and without home; all he owns now is his traumatic memory. And as far as he is homeless in London he belongs to nowhere, he is caught between the borders of the worlds; to use Bhabha's words, Ralph places himself in a luminal space, haunted by doubts along with being absurd.

Actually, Singh is distanced and uprooted from the metropolitan city as well. He strives as he cannot go back to his homeland because he is unable to control his homeliness in London. He keeps traveling from one city to another looking for order as he narrates: "daily, by erratic bus services, making difficult connections, I travelled from small town to small town, seeking shelter with my sixty-six pounds of luggage, always aware in the late afternoon of my imminent homelessness" (Naipaul 205). Dizayi comments on Singh's exile arguing that being exiled causes awe and injuries to the separated self from its aboriginal and cultural roots and place of origin which is referred to as 'home'. He assumes

that the awful sorrow and melancholy of exile and dislocation conquer the exiled memory lifelong (06).

Singh's search for home contributes in building his character; it is his desire to be educated and appreciated that motivated him to leave Isabella, the chaotic island, and look for home in a land of order as he says; "I desired to create a fresh, clean beginning. Furthermore, it was now that I decided to seek my ruler ship within that actual world and to abandon the stranded island and everything on it" (118). Yet, this dream fades away when he experiences life and its cruelty in London and therefore he fails to associate with both worlds. He finds himself struggling and fighting the absurd life his is obliged to face; he claims about his situation when he describes his strive to overpass this dilemma of homelessness:

> 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. The green doors of the buffet were closed. Three circular sticky tables, a very narrow sticky counter, a sticky floor; the glass cases empty, even the plastic orange at rest in the orange-squash vat of cloudy plastic. (Naipaul 206)

Singh experiences displacement and alienation due to his educational background. As a victim of the colonial education system and curriculum, he has always been encouraged to imitate the empire and become a 'mimic man.' He recalls bringing an apple

to his teacher on his first day of school, but he is puzzled because he believes that Isabella had no apples. It was probably an orange, but his memory insists on the apple. The alteration is obviously to blame, but the altered version is all he has (76). Additionally, Singh's colonial education has taught him that England is the symbol of order. When he studies English culture and history, he feels that his own culture, if there is one, is inferior to that of the colonizer. As a result, Singh's colonial education has made him a wanderer without a sense of self. He continues to question whether he is the product of his colonial schooling. He recognizes and critiques colonial mimicry, but he also knows that he cannot help but be a mere copy of the Western man as he is a specific product of a particular economic development known as colonialism.

3.6. Stepping towards the Center: Despair, Social Chaos and Assimilation

After the second shipwreck, Singh no longer feels like he belongs anywhere. Now, he is poised without essential roots in either sphere as he is caught between the remote derelict Isabella of his youth and the sterile, evasive city of his early retirement. Singh travels to England in quest of order and an authentic identity, but he quickly realizes that his dreams, in which he imagines himself to be more real, are more illusory, and his presence in England exacerbates his sensation of shipwreck. The schism, the cultural divide, which Singh encounters on Isabella appears to have been documented. The failure to identify the Isabella Island as his homeland is typified by his delusion that a camera in the sky (Naipaul 92) is following him, designating him as an outsider to be watched.

In fact, Singh is tainted by the sense of shipwreck and transgression in the heart of crowds. He wishes to start over from scratch. And it was at this point that he decided to quit the shipwrecked island and all on it in order to pursue his supreme authority in the real world, which he has been ripped off from, just like his father (97). Yet, the metropolis landscape encourages Singh to hide his differences by alienating himself from his desire to

fit in with the chaotic life in London; he is disillusioned by the sense of shipwreck and grievance among people (127). Singh accepts the cultural norms that have been imposed as truth since he belongs to none and is always alienated in both locations. He integrates himself into the urban society and therefore he suffers from the in-betweeness of the mimic man who strips himself of his colonial identity and is denied a Western one; he is caught between the borders of the two worlds.

3.6.1. The Great Disorder: Disillusionment and the Breakdown of the Utopian Image of London

Singh is fascinated by the utopian image of London; he expects it to hug his desire for order and stability and give him the sense of home. He envisions London to fill in for his state of being homeless; yet, it ends up being another cruel dilemma of homelessness. The two paradoxically different environments, the colonized and the colonizer's worlds, become indistinguishably outsider and crippling. Singh's psyche and mind are colonized and his memory is traumatized; thus, he is caught in the prison of his mind; as he writes:

> And, oh, I wanted to cry. The damage to the new house: not that. It was not the rage we feel when something new receives a scratch or dent and we feel that it is all destroyed. I had assessed the damage as superficial; in a morning the workmen could mend it. Not that, not that. I just wished to cry. I leaned over the steering wheel and tried to cry, but I couldn't. The pain remained, unreleased, the nameless pain from which one feels there can be no way out, and one knows that despair is absolute. (Naipaul 69)

The disillusioned exiled Singh is unable to feel home; he cannot attain the feeling of having a place of belonging either in Isabella or in London. His view of the inner psychological and mental changes along with the sociopolitical transforms relies on his

jobs, driving us to scrutinize his dependable storyteller position: From the voyager to the political government official. He portrays these changes in the following passage:

> This might have made me sensible of the pathos of the politics of places like ours. But now it fitted my mood. A representative of our Commission; junior officials from the Ministry; no newspaper men. But there was a motorcar and a chauffeur; and, at the end of the journey, a first-class hotel. There are few things as fine as an arrival at a first-class hotel in a big city … Glamour touches everyone: the chambermaid, the telephone girl, whose accent and intonation remain with one, the men at the desk, the girl at the newspaper kiosk. They are part of the fairyland, which continues as fairyland until one catches sight of the telephonist at her winking board … until the structure of fairyland becomes plain, and the hotel becomes a place of work, linked not to the glamour of airline timetables in racks but to houses such as those seen on the drive from the airport. This is the time to leave; this is when the days begin to race and grow tasteless. Until this time, though, the hotel is a place which radiates its magic to the city. (Naipaul 183-184)

As part of his exilic adventure and of his education in London, Singh perceives and later explains the various wrong-doings of his alien colonial and modern culture. In any case, paying little heed to his intense cognizance and predominant nature, he is no less insusceptible to the social shock or distance due to his puzzling and rendered past. Actually, this has upgraded his distance to the colonized environment rather than assisting him with assimilation into the colonizer's society (Dizayi 923). He blames his loneliness for his current feelings of loss and disillusionment. He says he has no one as a guide in London; there is no one and nothing to connect the dots between his contemporary life and the ancestral history, no one to notice his consistency or inconsistency. It was up to him to

pickup his identity and find a place of belonging. Therefore, he chooses the easiest and most appealing option; he is the dandy, the opulent colonial, unconcerned with academics (Naipaul 19).

On this way, Ashcroft et al indicate that a legitimate and dynamic ability to be self aware may have been dissolved by disengagement, coming about because of relocation, the experience of oppression, transportation, or deliberate evacuation of contracted work. Or on the other hand it might have been annihilated by social denigration, the cognizant and oblivious abuse of the native character and culture by a probably unrivaled racial or social model (*The Empire Writes Back* 9). Singh has been deracinated from the Isabella Island, and therefore, he has no past to allude to reconstruct his identity. Çelik asserts that people need environments and circumstances that stimulate and encourage them to associate themselves within community (21). Singh needs such inspiration and motivation in

London and therefore this lack of comfort and sense of belonging turns into a profound traumatic fragmentation. The impact of these feelings of loss and despair in the Isabella Island causes mental and psychological ordeals that are reflected in Singh's social, political and ideological relationships and behaviors. He talks about his sense of alienation and exile saying:

> I know that return to my island and to my political life is impossible. The pace of colonial events is quick, the turnover of leaders rapid. I have already been forgotten; and I know that the people who supplanted me are themselves about to be supplanted. My career is by no means unusual. It falls into the pattern. (Naipaul 10)

Singh feels alienation from his ancestral community; he is unable to go back to his homeland. He describes his strive and struggle to fill the emptiness he suffers from when he says: "but our mood seldom carried us to our house; we could not obliterate the feeling

of failure, the feeling of the house's emptiness, the feeling that whatever solution we achieved would be only temporary, would not destroy the night or the morning to come" (58). He assumes that the homeland turns to be a temporary shelter that will never become a home; it cannot become the comfortable zone that can heal his sense of absurdity and homelessness. He can never feel himself as part of "the slave island" (225) and pretend it to be his only when he is a politician. He is not, however, aware that he cannot escape from the enclosures of his own mind. His vision of London fails soon. By now and then, Singh is homeless and displaced as he describes in the following passage;

> The houses by which I was surrounded . . . the red brick houses became interchangeable with those in our tropical street, of corrugated iron and fretted white gables, which I had also once hoped never to see again. 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. (127)

Ralph Singh needs to live and belong to a place that gives him comfort and determination. He searches for a home that offers solid residing conditions and furthermore supports the spirit unmistakable deserving of his faithfulness and responsibility. For him, home is the place where he feels comfortable, a place that motivates, inspires, animates him and gives social affinity and relief. To add, homeland is the country to which one belongs and feels genuinely appended while home the place where one feels associated and affiliation to the people around. Home gives one the sense of safety while homeland gives him the feeling of belonging. Therefore, home and country are not generally a similar spot. Nonetheless, what ought to be noted is that home does not really need to be an actual element. The feeling of home and homeliness can likewise be appended to a virtual space,

to non-territorialized homes. Accordingly, Çelik argues; "[w]hile homes may be located; it is not the location that is 'home'" (15).

Singh's journey of search for a home proves that diasporic return can make separation among home and country. Despite the fact that they do not feel as estranged from their nation of hereditary beginning as do their partners from the creating scene, they unquestionably do not feel at ease in their ethnic country. For this situation, it is the idea of home not the country which shifts from the spot of having a racial place, India, to the spot of having a social place in Trinidad. To Singh, what prevents him from declaring his independence at school is his feeling of not having a place within the "shipwrecked island" (105) of Isabella; as far as he might be concerned, it is this feeling of uprootedness that makes him worthless and fragmented. Thus, shortly after his disappointment as a cricketer, he chooses to leave Isabella, "I wished to make a fresh, clean start. And it was now that I resolved to abandon the shipwrecked island and all on it" (97). His inevitable flight for London is gone before by the dramatization and force of his perverted issue with Sally and close confrontation with Dalip.

In his endeavor to track down his identity and the best scene, Singh goes to London just to understand that the city guarantees nothing to an East Indian provincial subject as he can never recognize himself within it. In London, Singh understands that he can never be an Englishman at any rate as he realizes the illusionary colonial ideologies of the funded school instruction, and that one cannot be an Englishman unless he is brought into the world in England. Henceforth, the West Indians can face the dilemma of displacement and dislocation in the metropolitan city through the use of his mind and logic. In fact, the representations of the immigrant's daily lives in *The Mimic Men* show how dispiriting that life might be. Nothing would have trained the West Indian for the English atmosphere or the desolation of residing in a boarding house. He would have had deep reflections if he

had been challenged with sticky walls and a gas meter through which you had to deposit shillings to stay warm (Asangaeneng & Udoette 62-63).

Further, Singh denies public constructions that come from his way of life and therefore he should satisfy himself with the aloof and puzzling present. Singh's trauma is the result of absence of a social connection between his present and his past, the injuries of a culture he has analyzed, and his denial of his belonging to the Caribbean. Singh ignores the fact that his family migrated from India to the Caribbean long years ago. And despite the fact that he was born in the Isabella Island of Caribbean; Singh feels out of place there. He does not feel at home in Isabella when he was a child. In London, Singh recalls his childhood; he confesses that he could hardly wait for his childhood to come to an end. He has not experienced any unusual hardship or deprivation. For him, childhood, on the other hand, is a time of inadequacy, perplexity, seclusion, and embarrassing dreams. It is a time when there were a lot of secrets to keep hidden (Naipaul 75). However, Singh's transition to London ends up being an examination of the fantasy of his youth, the legend of a genuine world existing outside of Isabella. Singh comes to London looking for sustain for his dreams, looking for something that would merge his relationship to his theoretical thoughts that allows him to get a fixed identity.

3.6.2. Chaos and Fantasy in London: Ralph's Marriage and Sexual Affairs

Being lost in the metropolis leads Singh to realize that he should try other ways of self-identification. He starts looking for home in the females' skin through sexual relationship to act out his trauma and impose order on, at least, his relationships with women. He strives for the sense of authority and therefore he chooses women, enjoys his leisure time then he gets rid of them whenever he wants and whenever he gets bored. By doing so, Singh feels he has power on the females and perceives his girlfriends as the 'Other' due to the act of alienating them once he fulfills his desire. However, prostitution

makes his feeling more fragmented and order in his life absurd. Yet, he thinks of marriage as a shelter and sphere of order by which he can impose order and find home.

Singh wants to establish a stable home in reality; where he can feel comfort after being overwhelmed by such awful emotions of displacement and exile. His obsession with the metropolis and the desire to impose order on his identity to determine his belonging motivate him to look for identification in the female skin through having relationships with them. Yet, his flings with the English women are never motivated by pure love; rather, by his desire to discover himself and see the self in the other. In other words, it is the logic that envisions each woman as a way to capture the enigmatic identity Singh is on the prowl (Baazizi 32). Singh perceives the British ladies as an alternative for his uncertainty, and he assumes he can acquire a stable status through having relationships with them. He chases sexual encounters as a safe heavenly shelter for his insecure body in a nameless blood. However, all he accomplishes is a profound sense of uncertainty and insecurity. His physical and sexual intercourse with the English women provokes mental and psychological unhappiness within oneself.

The romantic happiness has less to do with allowing Ralph Singh to find home in relationships with women. Females first retain his sense of self- identity and deceive him into believing he is secure. The image of such women continues to define him, but he behaves as if he has no clue and awareness that this has been the rhythm of his existence and lifelong career, which has been characterized by being an expatriate in the metropolis London. Because he is partially aware that he is doing what he had initially wanted to avoid, his partnerships are much more self-destructive. Now, Ralph finds himself in a more chaotic world, the sense of chaos and absurdity fills in his psyche and makes him uncomfortable with the way he is trying to identify himself and find security.

Literally speaking, the sexual encounters compel Singh to strive for identity and identification in some other women's skin. He considers intimacy and sex as an idealistic stretch of self, a call to another identity and self-identification in the prostitute's body, and, most crucially, a breaking out of his own troubling self and consciousness, even if just for a while then. This ultimately proved to be a tragedy as it dragged him to the edge of a psychotic crisis and collapse. His deepest desire for nameless rotting bodies reminds him of his reluctance to determine a timeframe even during renowned tragedy in his lifetime and career. As a result, if he fails to recall altogether the many fragments of his fractured history, it becomes a succession of shipwreck tragedies (Naipaul 57).

Singh admits he has spent his whole life surrounded by women, and he could not imagine a life without them or their impact. Perhaps the friendship he has formed with Lieni has been enough; maybe everything else is a perversion. The word 'intimacy' conjures up images of dread. If a woman's breasts is large and has a touch of weight that required support, he could have sat there for hours. But there is a skin, and it smells like skin. There are scrapes and scars, and a slew of other little irritations that threatened to infuriate him. He is skilled of doing the needed act, but it is typically in the context of getting drunk or eating two dinners. Intimacy is a form of self-violation and abuse. These episodes in the book-shaped room did not necessarily end pleasantly. However, they may have a tragic ending, or in fury, with a worthless breast being buttoned up, and a curtain shutting on a place that appeared to need immediate cleansing. But there is his alter ego. Singh starts keeping souvenirs from the girls who come to the book-shaped chamber, such as stockings, other little clothing, and even a pair of shoes from a girl who has considered staying the night. He swears it is not for fetishists motives. Even now, Singh is not sure what his motivations are (Naipaul 24). All he is sure about is his desire to keep the sense of pleasure to create a comfort zone for his ego, as Freud assumes; "the ego strives after pleasure and seeks to avoid unpleasure" (4957).

Ralph Singh appears to be more cosmopolitan than the Maltese who do not leave their ethnic group. In his sexual adventures in London, he always chooses the Continental girls such as Norwegian, Swedish, French, and German Swiss ones. His involvement, however, is only cosmetic. Singh, like the Maltese, refuses to take an open stance toward others. His haphazard interracial sexual encounters, which demonstrate his aversion to being a part of the city or losing himself in someone or some group beyond himself (Ghanshyam Pal 22), force estrangement, befuddlement, and corruption onto him. He makes a new connection between his desire for sex and his disenchantment with London in his revelation of the tense nature of his interracial sexual failures. From the inception, Freudian psychoanalysis cannot avoid the issue of a person's sexual behavior and intimate psychology, also called as psychosexual development. This entails two notions in psychoanalytic theory: the concept of sexual identity and the concept of object-choice (Alfandary 22). For Singh, sexual maturity has never been a choice, but it is a psychological necessity for identity reconstruction.

Nevertheless, Singh's recognition of the social isolation in which he finds himself encourages him to think of the importance of sexual relationships in satisfying the individual and helping him to find stability. He compares his sexual experience to the one in the metropolis assuming that both experiences have the same illusionary image of identification. In *The Mimic Men*, the author describes Singh's frustration about his actual situation when he starts thinking about his ancestors aim in life, he wonders how his Aryan forefathers were skillful in creating gods, while his generation are looking for sex, but all they get is two private bodies on a stained bed. He assumes that the divine being, the bigger erotic fantasy, has evaded them. And although it is the same anytime they hunt for extensions of ourselves as we move out of ourselves. This cynicism is the same with cities and sex. They look for the physical city but only find a jumble of private cells. So, they are reminded that they are individuals, units, in the city more than anywhere else.

Nonetheless, the concept of the city persists; they chase the god of the city in vain (Naipaul 18). Alfandary asserts that when Lacan talks about desire, he never refers to any form of desire; instead, he always refers to unconscious desire. It is not because Lacan thinks conscious desire is insignificant; however, it is indeed merely due to the unconscious inner desire which forms the psychoanalysis' core preoccupation. In fact, the desire that is not aware is fully sexual and the unconscious' motivations are restricted to sexual desire while hunger, the second major general want, is not portrayed (4-5).

3.7. Seeking Home and Belonging in Marriage

Despite his endless sexual affairs, Ralph Singh fails to find refuge in the prostitutes' skin; he ends up realizing that he should look for a woman who is able to give him the sense of social and emotional security. Ralph met Sandra, who would eventually become his wife, in London while pursuing his educational degree. He realizes that Sandra shares with him the sense of alienation, exile and homelessness; as he says: "it was with surprise that I discovered that, though of the city, her position in it was like my own" (Naipaul 38).

There was no such dissatisfaction with Sandra; the sheer act of communicating was a joy; he has shifted to this level. Their friendship grew as a result of all the frequent visits in his dorms. He has been surprised to learn that, although being from the city, Sandra's position in it is identical to his position. He affirms that she lacks the sense of belonging to a group and has turned her back on her family. In his perception, Sandra feels herself as an outcast in the world. She despises the ordinary, her own phrase, from which she openly admits to have emerged and about which she claims to talk with authority; no one understands them better than she does. Singh affirms that Sandra has a ruthless eye for the ordinary in the end, and she transmits both the term and the evaluating talent to him. For Singh, it has been clear and so simple to understand how she feels confined and terrified, and how vital it is to be free of the danger of that commonness surrounding her. The

mistress of the king! Singh recognizes the enormity of her goal and the corresponding difficulties of her battle and sympathized, not knowing what role he would soon be called upon to play in their resolution (Naipaul, 38-39).

It never occurred to Singh to ask her for marriage with love, "why don't you propose, you fool?" (46). However, it is clear that Singh feels his position elevated and secured in the presence of Sandra:

> It was in her walk, in the bite of her speech; even in the way she ate food which she considered expensive. But how could I resist her quick delight? Her very rapaciousness attracted me. To me, drifting about the big city that had reduced me to futility, she was all that was positive. Her delight strengthened me. (54)

Singh perceives his marriage as an "absurd ceremony" (58). In fact, Singh's feelings for Sandra are somewhat far away from intimacy and pure love; all he has for her is lust. Singh's marriage has given him little order for a while. However, afterward things get worse and more chaotic immediately following the ceremony as he experiences panic and loss of control and flees to a public house to drink (59).

The final episode of Singh's hope for imposing order is marked by his return to prostitutions and sexual relationships after the death of his father. Singh's id requires satisfaction; and thus, the ego reacts towards "Thanatos" to satisfy the "id" as it is going through damages (Freud 4957). In this case, Singh's ego escapes to sexuality to satisfy the traumatized id. According to Freud; Singh's shock urges him to counteract on his basic urges to create a comfortable zone for his psychic energy. As Freud claims; "the ego was developed out of the id by the continual influence of the external world" (4973). Actually, at the moment of hearing the news of his murdered father, Singh resorts all chaos he went through during his days in London and he could find any solution to overcome it. This shock necessitates reaction, it urges him to react and replace these feelings of sorrow by

other feelings of pleasure. Indeed, all he needs now is "an action by the ego is as it should be if it satisfies simultaneously the demands of the id, of the superego and of reality, that is to say, if it is able to reconcile their demands with one another" (4958). Therefore, Singh turns to motion and sex, as he narrates;

> I was in London, awaiting health, Sandra my luck, when I heard that my father was dead….My father had been shot dead, and a woman with him … The news required a response. It required sentiment and the opposite of sentiment. I walked about the streets. Later I went with a prostitute. (Naipaul 149)

After this tragic night, Singh realizes that he is ready, now, for departure. He makes his final decision to go back to his home land. As he declares; "in the blankness of night, I cried on Sandra's breasts. And suddenly I discovered I was ready to leave" (149).At this point, his restless movements and breakdown of the self have reached their peak, propelling him from London to Isabella (Mehni 99). The death of Singh's father and his final wild sexual motion along with revealing his weakness to Sandra have, all, pushed Singh to move across London. His frantic movements and dissolution of the ego had reached a peak degree at this moment, driving him from London to Isabella.

3.8. Manifestation of Return: Ralph's Regret and Nostalgia to Homeland

The Enigmatic disposition of the exiled immigrants who lack social, political and psychological support in the colonizer's metropolis urges them to return to their homeland despite the tough circumstances and the hardship they will go through in the mother land. Ralph Singh is no exception; after the collapse of his dream to find order in London, Singh regrets his perception towards Isabella. He realizes that return to the homeland is an urgent need to escape from mythical image of the western British utopia.

Diasporic return not only changes the migrants' ethnic identities, but it also compels people to rethink what it means to be a citizen of a country. Ethnic homecoming migrants have two homelands: the ethnic homeland, where they were born and reared, and the birth ancestral home, where they grew up. Unlike other groups of immigrants, who are generally members of the larger society in their birth country, ethnic return migrants were ethnic minority in their mother nation due to their foreign ancestry. When they migrate to their ethnic homeland, however, they are once again minority due to their foreign cultural upbringing, leading some to believe that they are a people without a nation. Therefore, diasporic return can make a division among home and country. Despite the fact that they do not feel as estranged from their nation of hereditary beginning as do their partners from the creating scene, they unquestionably don not feel at ease in their ethnic country. For this situation, it is the idea of home, not country, which shifts, from the spot of racial having a place, India, to the spot of social having a place, Trinidad.

3.8.1. Nostalgia, Return to Homeland and Marriage Deficiency

Singh strives to obtain order in Isabella and in London. But he has never obtained what he was seeking for in London, and instead ends up in even more chaos. He claims about his journey of looking for order; as he narrates, "we talk of escaping to the simple life. But we do not mean what we say. It is from simplification such as this that we wish to escape, to return to a more elemental complexity" (Naipaul 43).

After arriving there and experiencing a quiet and a resettling of the bustle and excitement of London. Singh regains his sense of self-awareness and order in Isabella; Singh describes Isabella as a scene of tranquility (62). He even manages to suppress some of the early unfavorable emotions to his reappearance; he confesses: "this return so soon to a landscape which I thought I had put out of my life for good was a failure and a humiliation. Yet this, together with all my unease, I buried away" (60). This, however, is a fleeting of peace that will soon give way to disorder, restlessness and confusion. The island

causes Singh to panic at not being able to tear down the emptiness around him to get at the hard, the concrete, where all becomes, simple and ordinary and easy to seize a panic caused by his inability to grasp a solidity or order while on the island. Actually, Singh's return with a wife to the homeland has a great impact on his sense of order and belonging.

When the couple returns to Isabella, Singh's maternal family immediately opposes their intercultural marriage because they have certain norms and standards upon which marriage stands. To use Durkheim's words; religious, familial and political integration are the three forms of assimilation that allow individuals to be identified in the adopted society. Durkheim's empirical study focuses on marriage, whereas his theory focuses on family group density. The amount and intensity of the ties that bind family members to one another and to common goals, and reinforce collective attitudes, are referred to as density.

Furthermore, the society's density is determined by the unity and active engagement of individual members in the life of the family. Individuals in a well-integrated family are constrained by social control mechanisms, which intervene if they disobey the group's rules. Durkheim's theory of family integration can be clearly applied to all family members, including teenagers; yet, this theory might have varied meanings for different family members (Thorlindsson and Berlnburg, 273).Singh finds himself in disorder again when he realizes the mutual dismay between his mother and his wife. His mother considers him as the ideal superior educated man who should marry one of the wealthiest girls of the island who shares with him the same social and political status. He narrates about his mother's disappointment saying:

> I must confess, informed my mother of my marriage; nervousness had always been converted into fatigue whenever I sat down to write that letter. Sandra believed that my mother knew; and the mutual dismay of the two women – precipitated by my easy remark to Sandra … The suspicion – later confirmed –

> had come early to me that with the steady traffic between London and Isabella my mother had some idea of my marriage and had prepared for the scene she was now so successfully making. It was a grand scene, perhaps the grandest that had been granted her, and was recompense of a sort for the ridicule I had exposed her to, particularly from those families with marriageable daughters by whom, during my absence, she must have been courted. I say it myself, but I was a catch! Not only one of the heirs to the Bella Bella Bottling Works fortune but also – unlike the common run of our business people – educated, degreed, travelled. In the circumstances I had given my mother a blow. But I also knew that silence and passivity on her part would have been the true danger signs. They would have betokened a lingering rebuke; and this might have taken the form of suicide by slow, secret starvation. This dockside scene, on the other hand, was pure self-indulgence; it augured well. (Naipaul 44.45)

Throughout time, Isabella's coastal elites forsake the local people and culture in pursuit of estimated global ideals of perfection, as seen in *The Mimic Men*. After having to listen to their friends' bucolic odes to the West, the twilight in Mississippi, the snow in Prague, and the English Midland countryside at dusk; Singh and Sandra become apathetic to Isabella's splendor. The cosmopolitans in Isabella form their consciousness of location and society assortment of fragments and a shared fantasy; through their perceptions of themselves as elites, visitors, and people affected by the allure and wonder of otherness and metropolitan life.

The illusion of the cosmopolitan city has the tendency to further displace the periphery. When all of the self-repetitive consuming activities get tedious, the privileged cosmopolitans begin to complain, "the narrowness of island life: the absence of good conversation or proper society, the impossibility of going to the theatre or hearing a good

symphony concert" (69). The pastorals of the heart of the city cosmopolitan perspective that criticizes Isabella's paucity of national and cultural realms and the power of western Literature to affect the colony's vision and construct a succession of culture, in which the colony constitutes itself on the conditions of the colonial power. Since it is the colonized who yearns for European goods and customs, this synthesized structure is now more intense (Ghanshyam & Dangwal 23).

Nevertheless, Ralph Singh and Sandra do not really seem to mind since they soon realize to live in an impartial and flexible community of individuals with identical views to themselves. As Singh describes them; the males are occupying a professional career, youthful, mainly Indian, with just few whites and multicolored locals; they have all studied and married overseas. On Isabella, they are united somewhat by their origins and professional position rather than their exiled and outrageously metropolitan spouses or close female friends. Americans, either singly or in partnerships as married people or in relationships, are indeed a noticeable addition. It is a society for whom the peninsula serves as a backdrop; their occupations and passions are nothing more than what they appear to be. There are no complicated attachments or subtleties; the past has been ripped away from everyone (47).

In Isabella, Singh and Sandra join the Isabella elite set, a social circle. Even the social group, which was first portrayed as providing order, is now described as a haphazard, chaotic, and heterogeneous society wherein the couple is attached to a fluid group (47). Nevertheless, Singh finds himself in ultimate disorder again due to the social group's fragility. Thus, his efforts to live a stable and orderly life are quickly hindered by his affiliation with a mixed, disordered, and aimlessly drifting social group (Mehni et al 100).

Singh continues his strive for order and desire for home. Now, he is fascinated by the Roman house as he says; “I was struck by the simplicity of the Roman house, its outward austerity, its inner, private magnificence; I was struck by its suitability to our climate; I yielded to impulse” (Naipaul 59). The Roman house provides simplicity as well as an enforced differentiation and order through its divisions between the public outward and the private interior world. Singh, on the other hand, never regains order, serenity, or simplicity on Isabella, despite his continuous efforts. Singh’s house was completely destroyed at his housewarming party, demonstrating his incapacity to maintain order*;* “it is more difficult to abandon the building of a house than to take it to the end. To the end we took ours, through all the rites that go with the building of the house, sacred symbol; until we came to the final rite, the housewarming” (Naipaul 60).

In fact, Singh marries Sandra on the edge of a nervous breakdown of his psychological and social state, in an attempt to establish roots for his homeless existence. Nevertheless, Isabella’s oppressive presence in his memory has caused him to go, but he now feels compelled to return, possibly to better comprehend what had compelled him to flee the Isabella Island. He resolves to return to his island with his wife, hoping that having an English lady at his side will help him overcome his phobias and recover from his trauma. Unfortunately, his desire of establishing order with Sandra fades away as he finds his marriage on the edge of fragmentation and disorder.

3.8.2. Emotional Breakdown: Stepping Towards Divorce and Restoring Disorder

To Singh, Sandra seemed anchored, solid, and resourceful before their marriage. He starts looking for power by which she may assist him. However, the certainty based relationship with Sandra ends up in a vacuum emptiness when he realizes that she has her own darkness, the same sense of homelessness from which he is trying to flee. For that reason; he claims that Sandra has the same dilemma of belonging; she suffers from

weaknesses as much as he does and her history is gloomy and full of doubts just like his shipwrecked history (Naipaul 23). Nonetheless, he is certain that Sandra, too, seeks belonging, identification and comfort from him. Thus, his love for her comes to its burial since it starts to diminish as he notices her uncertainty, her darkness infiltrating his. Actually, he admired her as a strong woman who would support him, but now she looks so weak. Singh states:

> She had begun to get some of my geographical sense, that feeling of having been flung off the world … she told me she had awakened in the night with a feeling of fear, a simple fear, a simple fear of place, of the absent world. … The very things I had once admired in her … were what I now pitied her for. (Naipaul 57)

Singh frantically tries to recover serenity and order in his life as his marriage falls apart. In an attempt to restore control, he resorts to random movement: “at evenings [Sandra and I] used to go out driving, simply for the pleasure of motion. We went to the airport and waited in the in-transit travelers' lounge, drinking and listening to the names of exotic towns” (83). They do not go just to travel, but they also go to a movement location and communicate with the individuals who are traveling. Singh believes in equality and similarity between him and Sandra: yet, it was this very closeness that pushed Sandra away from him since they shared not love but suffering together (81). They had taken to sleeping in separate rooms so that the sleeplessness of the one may not disturb the other, said Singh, and subtly [his] attitude towards her changed; “the very things I had once admired in her-confidence, ambition, rightness-were now what I pitied her for” (57). Singh was shocked at this point. He desired to go away from the situation, to ponder, to be alone, somewhere else, once again. (58).

When Sandra walked away, Singh made no attempt to stop her. After all, Singh realized that Sandra was in a position to leave because he believes there are other relationships and other nations awaited her. Singh has nowhere to go; he does not want to see new places; he would shut himself off from the eagerness that he is still attributed to her. It was not up to him to determine whether to go or not; it was entirely up to Sandra to do so (Naipaul 91). Singh justifies his attitude towards his wife assuming that he is no longer attracted to her. He says that his stance towards her shifted gradually particularly when he noticed her pessimism towards the island; he suggested travelling to London but she refused. Now, he pities her for the virtues he had previously liked in her as he thought that her confidence, ambition and righteousness would allow them to come together for self-defense.

Even more, Sandra has the same perception towards the Isabella Island; she refers to it as the most deplorable location on earth and she regards Isabella's people as inferior refugees. She chooses to leave the Island and never returns to London since she has neither a home nor a group waiting for her. Sandra does not consider herself a tourist; she does not want to visit the Tower, go to the museums, or see the theater; she does not even need to close her eyes to imagine what two weeks or a month in London would be like. Sandra fails in finding home in marriage; she is homeless even in her husband's so-called mother-land. All she strives for right now is a new experience beyond the borders of London and the Isabella Island (Naipaul 57).

In fact, Sandra's state of confusion and perplexed emotions is due to the host society. She has, first, left her homeland as a migrant to London then migrated with Singh to Isabella; this dual displacement leads to sense alienation and ambivalence. Thus, Sandra is keen again for a new adventure in a more secure land eager to achieve cultural adjustment through inter-cultural contact to reconstruct her identity and find home in a hybrid space.

Meanwhile, Singh's feeling of disarray has undoubtedly tainted his wife. Not only were they incompatible, but they were also going in separate directions.

Indeed, Singh is aware of the peculiarity of an arrangement in which two human beings, who were in no way related, were coupled off at a young age (75). His fear of this strangeness is heightened by the loss of his marriage because "it was the fear of the man who feels the veils coming down one by one, muffling his deepest responses" (60). He has earned the reputation of a playboy by the time Sandra leaves him. This trauma of belonging creates psychological disorder in the colonized psyche as Fanon explained that colonialism resulted in mental disorders among the colonized, which constantly forced them to ask themselves the question his true belonging and real self-identification (56). In fact, Singh shows several signs of post traumatic stress disorder in London and in Isabella as he is haunted by the feeling of displacement.

Singh visualizes that his life on the island is characterized by chaos and his trip to London for meetings of negotiation indicates greater motion than he has already shown. He journeys across London and has a relationship with Stella (Naipaul 192), which he calls as Frenzy. This frenzy grows even further during his layover, which enables him to travel through a new country that is so ephemeral and un-rooted, like in a dream, that his disturbance is [now] complete. Ralph's psyche and identity has grown disorderly, disordered, un-rooted, insecure, and so on to a new degree by this stage. He ultimately finds his way back to Isabella, despite the fact that he recognizes how it has been changed;

> Even then I did not ask myself whether a return to Isabella was necessary. I wished only to delay it, to make a detour, to have a momentary escape. To recover my calm and that limpid vision of the world: this was now all my concern. Everything else dwindled: Stella, Isabella and what awaited me there. I was a student in the city again (192).

Singh is no longer able survive on Isabella since the middle stage has attained such a fury, and he must pursue his journey towards to the fulfillment of his form. Singh's discomfort sensations, which he denies upon his landing in Isabella, have been entirely awakened at this point, and he seems like an alien on the island once more, as he climax, jettisoning him away from Isabella to the end of the form in London. Singh's craziness and movement come to head, propelling him away from Isabella and to the end of the form in London (Mehni et al 100-101).

Besides, Singh's homecoming to London after his political failure results in a short time of intensive travel and dislocation as he searches for a location to reside outside of London's municipal limits. Ralph Singh lives a 'gypsy life' at this time, moving from railway station to train station and without any shelter but the travel of the trains. Finally, he locates himself in a room at a hotel in the London suburbs. His room at the hotel has a prison-like atmosphere and is devoid of personality. It is tawdry; nothing here has been fashioned with love or even skill; as a result, there is nothing on which the eye rests with pleasure (Naipaul 33).

Throughout the novel, Ralph seeks out relationships with women in an attempt to find a sense of connection and belonging. He is initially attracted to a woman named Helen (Naipaul 17), who represents the British culture that he has idealized and aspired to. However, their relationship is fraught with tension and ultimately fails, leaving Ralph Singh feeling even more isolated. Later, Ralph marries a woman named Sandra, who is from the same cultural background as him. He sees her as a way to reconnect with the British roots and find a sense of belonging within this community. Nevertheless, their marriage is also troubled, and Sandra eventually leaves him then he returns to London.

In both of these relationships, Ralph is seeking a sense of home and belonging through his partner. However, he is unable to find what he is looking for in either of them.

This is because his search for belonging is ultimately an internal one, and cannot be fulfilled by external factors alone. Naipaul's portrayal of Ralph's search for home and belonging through marriage is a commentary on the larger societal issues of displacement and the longing for a sense of rootedness. Ralph's struggle to find a sense of belonging is a reflection of the struggles of many people who have been displaced from their cultural and social contexts.

3.8.3. Political Servitude: Thirst for Power and Political Castaway

Singh's broken marriage has left him more confused and with a sense of utter failure. After the breakdown of his marriage, Singh decides to become a politician in order to fulfill his psychological need for order and gets an authentic identity. He also took up politics because he wanted to get a real view of himself, to escape and rid himself of the sorrowful "panic of ceasing to feel myself as a whole person" (Naipaul 25). So, Singh's reasons behind joining politics have nothing to do with offering help to his fellow poor Islanders; yet, he tends to satisfy his own ego and to feel himself in a position of power.

As a politician, Singh becomes obsessed with 'naming' everything the fact that shows his thirst for power and ownership. He says: "so I went on naming; and later, I required everything-every government building, every road, every agricultural scheme, to be labeled. It reinforced that sense of ownership which overcame me" (215). However, Singh reverts to early life imagery to illustrate his melancholy at the peak of political triumph. He refers to these moments as a game had come to an end; thus, thrill has evaporated. He says that they were no longer able to draw strength from one other. It is one of those times when everyone looks in the mirror and sees only flaws, sees the boy or child he was and has never stopped being.

Singh's traumatized memory interrupts his moments of supreme achievement in politics and this is a one of the side effects of post traumatic disorder that he suffers from.

Singh is unable to find pleasure through power; he comments on his insecurity saying: the tragedy of power like mine is that there is no way down. There can only be extinction. Dust to dust; rags to rags; fear to fear (35).

Nevertheless, Singh describes his political pursuit as "drama" (32) since all of his activities as a politician are nothing more than a series of experiments on the Island and its citizens to please his ego. It is more of a mockery than an actual experience for him and he is well aware that his position as a colonial official is futile. Singh believes that the quest for eviction and power is the most prevalent sort of political passion. The colonial politician's order, on the other hand, is not his array. It is something he is bound to ruin; and destruction is a condition of his power and it follows with his arrival. As a result, the reasonable yearning for succession is stifled, and therefore the flurry of drama arises.

Hence, the politician, Singh, is afraid of the spotlight. His cocoa plantation fantasy is more than a dream of order; it is not a dream of exile. Rather, it is a melancholy of longing to disengage from oppression, a craving for withdrawal from the peak of dominance and authority. The politician's ambition is rare. However, Singh has never been a politician. He has never experienced euphoria, the feeling of purpose, or the essential pain (Naipaul 32). He argues:

> Politicians are people who truly make something out of nothing. They have few concrete gifts to offer. They are not engineers or artists or makers. They are manipulators; they offer themselves as manipulators. Having no gifts to offer, they seldom know what they seek. They might say they seek power. But their definition of power is vague and unreliable. (Naipaul 32)

Singh becomes conscious of his situation as a politician; he estimates that his 'drama of politics' and aspirations are no more than an illusionary power that will never bring order to the island, and that the locals are suffering from social and financial upheaval. In

such straits, the only option for stabilizing the Island's situation is to nationalize the sugar estate, which was held by an upper-class Englishman named Lord Stock-well. Singh's attempt to convince the Englishman fails and he is ridiculed by the English politicians as a response. They are apathetic about the situation and regard Singh as if he is a toddler (185).

Singh is forced to feel worthless, inferior and a loser as a politician since he is not a member of the colonialist authority. Singh realizes that he would be unable to provide any remedy to his society alone without assistance of the English authority, therefore he requests: "how can I take this message back to my people?' 'My people': for that I deserved all I got. [The Lord Stock-well] said: 'You can take back to your people any message you like.' And that was the end" (Naipaul 185). Singh's political regime's disarray and uncertainty, which has been evident nearly since its start, amplifies this passion and confusion. Ralph Singh estimates that the political group's status is marked by sense of betrayal.

3.9. Conclusion

Naipaul's *The Mimic Men* is set in the aftermath of colonialism and explores the impact of colonialism on the lives of individuals. In *The Mimic Men,* Naipaul examines how individuals can use their memories to heal from past traumas caused by colonialism. He argues that by remembering and reflecting on past experiences, individuals can gain insight into themselves and find ways to move forward in life despite the pain they have endured. He also suggests that by engaging with these memories, individuals can find strength and resilience within themselves that will help them cope with future challenges.

Singh's early socio-cultural conditions and conflicting connections left him in a state of insecurity and disarray and prevented him from integrating into a definite society. Singh is caught between the borders of the several worlds; from one side he suffers from the influence of the metropolitan London and the tales of a magnificent origin in Asia, which

are stronger than anything the chaotic island without history can provide. On the other side, he has strong feelings of nostalgia to the Isabella Island. He looks separated from his current situation and engrossed in fantasy, this feeling is rendering him incapable of taking any action.

As Singh grows older, he understands that his ideas about belonging in London are unfounded, and his bewilderment develops as he realizes that he is doubly excluded, both from life on Isabella and from life in London. He does not fit in anywhere, but he is playing the parts he believes others want him to play. There appears to be no link between himself and his actions; rather, he looks to be disconnected from them. He is an objective witness of his own involuntary activities, with no apparent link between himself and his acts. By the end, Singh's identity fragmentation helps him to unveil the real picture of both world since Isabella, as much as it is a realm of chaos and disorder, is also a refuge for Singh from London's bigger disorder, and London, although providing a break from Isabella, does not allow itself to be interpreted as a zone of pure order, as it is still the greater disorder.

The Mimic Men by Naipaul focuses on the experiences of a Caribbean man living in London and struggling with feelings of identity and belonging. Through his journey, the protagonist challenges the dominant cultural and political narratives that reinforce feelings of sadness and despair, and instead, seeks a sense of identity and belonging through the process of self-discovery and self expression. The protagonist Ralph Singh is a mimic man, meaning he has taken on the mannerisms and attitudes of the colonizers, and is struggling to find a sense of identity in a world that has been shaped by colonialism. Through Singh's journey, Naipaul comments on the psychological toll of colonialism and the ways in which individuals can reclaim their identity and find healing through memory and self-discovery.

Chapter Four

The Art of Reconstructing the Caribbean Identity: Lamming's *In The Castle of My Skin* and Naipaul's *The Mimic Men* as Petals of Resistance and Decolonization

> In the desolate, frozen heart of London, at the age of twenty-three, I tried to reconstruct the world of my childhood and early adolescence. It was also the world of a whole Caribbean reality.
>
> — (Lamming, *In the Castle of My Skin* xxxviii)

> Language is also a place of struggle. The oppressed struggle in language to recover ourselves, to reconcile, to reunite, to renew. Our words are not without meaning, they are an action, a resistance. Language is also a place of struggle.
>
> —(Hooks, *Yearning: Race, Gender, and Cultural Politics* 225)

4.1. Introduction

This chapter tackles Lamming and Naipaul's intellectual and literary resistance of colonialism to decolonize the Caribbean subjects' minds. It discusses the way these writer use the writing to overcome the trauma of colonialism and exile. It also illustrates the role of writing in reconstructing the fragmented identity and helping the colonized find home and solace in writing back employing his memories along with language appropriation. Thus, this chapter explains the way Lamming and Naipaul contribute to the therapeutic ceremony of the woes and fragmentations caused by colonialism and therefore reconstructing the postcolonial fragmented identity.

The conflict between the East and the West has captivated the attention of intellectuals from a variety of disciplines. Many critics and theorists had already articulated their enthusiasm and considerations in works of literature, and there is now a sufficiently significant corpus of literary conceptions of the problem. The literary pieces aim to describe the community's relationship to the evolving socio-cultural and political environments. Inside these constraints, a political situation and specific instructions

emerged. The writings encompass the whole historical era, from the original dispersal to the Caribbean until the present worldwide dispersions from the country they frequently crucial experience procedures. Nevertheless, despite the existence of this body of literature on the struggles with a sense of one's identity and belonging in shifting social context, there are not many in-depth literary content analyses that use it as a discursive and counter-discursive resource for a sophisticated, context-specific interpretation of all Caribbean citizens.

Both, Naipaul and Lamming, wrote their novels in exile in London. They tended to exhibit the Caribbean people's suffering during and after colonialism along with stressing the exilic discourse and its paramountacy in resisting the colonial ideal ideologies. As they both lived in London, which was represented as the ideal Empire; they discovered the chaotic status quo there. Lamming portrays Barbados during colonialism focusing on issues of slavery, colonial education and culture. However, Naipaul concentrates on the psychological state of the colonized individual and his experience in exile.

In fact, *In the Castle of my Skin* and *The Mimic Men* serve as counter discourse narratives since they offer Naipaul and Lamming's perspectives on the intricate identity dilemmas that exist inside the Caribbean island governments which were significantly affected by European colonial endeavor from the late fifteenth century to the late twentieth century. Actually, as a result of colonialism, there are now hybrid Caribbean cultures made up of immigrants or exiles, all of whom have damaged histories and fragmented identities. Therefore, Lamming and Naipaul tend to deconstruct and decentralize the western canonical status in an effort to reconstitute his national and cultural identity.

4.2. The Caribbean Artistic House: Aesthetic of Resistance and Narratives of Decolonization

The Caribbean region has a rich artistic history that is deeply intertwined with colonialism, resistance, and the ongoing struggle for decolonization. Caribbean art often reflects the unique cultural blend of African, indigenous, and European influences. Artists draw on their heritage and history to bring forth stories that highlight the experiences of colonization and the ongoing struggle for freedom and sovereignty. Caribbean authors have established new artistic styles, incorporating traditional elements, symbols, and themes with innovative techniques. This fusion of styles carries cultural and political significance, serving as a powerful visual language to resist oppression and reclaim cultural identity, and shape the narratives and aesthetics of resistance.

The drastic deconstruction of European norms as well as the post-colonial subversion and appropriation of the preeminent European discourses have been part of the dynamics of creative and literary decolonization. Meanwhile, the demands for a completely fresh or fully restored world, devoid of any lingering effects of colonialism, have typically gone hand in hand with this. Such a requirement is both essential and unavoidable. It gave the basis of the interaction between colonial power and colonized, with its epidemic cruelties and cultural denunciation. However as the paradoxes in a venture like *The Decolonization of African Literature* by Chinweizu, Jemie, and Madubuike show this pre-colonial cultural purity could never be totally regained (Ashcroft et al *The Empire Writes Back to the Center* 95).

In his literary works such as *In the Castle of my Skin*, George Lamming articulates numerous abiding challenges in a direct manner; including how Britain even without the Empire could indeed sustain cultural dominance in postcolonial societies as well as how Western cultural presumptions about ethnic background, national origin, and literature

repeatedly come back to haunt the development of post-colonial literature. The fact that Lamming's novel is a key work in post-colonial literature demonstrates how extensively post-colonial scholars have struggled to articulate their distinctive forms of cultural creation. Similar to Lamming, Ashcroft et al emphasize the significance of world literature as sites of cultural hegemony and paramount tools for determining the native's identity by placing him within the indication of the 'Other.' Additionally, they demonstrate that these textual works have elements that may be stolen and perverted for the resistant and anti-colonial goals of modern post-colonial literature (*The Empire Writes Back to the Center* 7-8).

Here, it is crucial to emphasize the discursive roles that textuality plays in the post-colonial societies. These worlds were recorded in European writings, which read their otherness assiduously in terms of their specific intellectual norms. Journals of explorers, theatre, literature, political and historical reports, and charting made it possible to conquer, colonize, and enslave those who were diverse. But frequently, the writings that made it easier to encapsulate people's minds and bodies were the ones that subjugated people who are forced to study in their schools. In fact, these literary works are given high position because they are considered to be works of ideal literature that coped with universal truths. Meanwhile, they are regarded as masterpieces whose particular cultural concepts are expected to be taken for granted at the colonial boundaries. Conrad's *Heart of Darkness* being taught at colonial African institutions is ironic, as remarked by critics like Ngugi and Achebe.

The idea that only some types of experience may be portrayed as literature is among the most enduring preconceptions that underpin the creation of the works in the metropolitan canonical. This prioritization of specific sorts of experience prevents the author, who is under the control of a dominant colonial ideology, to access to the outside

universe. It functions in a convoluted and paradoxical manner, devaluing the postcolonial narrative as unworthy of literature while also outlawing postcolonial writings from addressing that reality. As a corollary, the postcolonial writer is obliged to write on subjects that are distant from the relevant events of the post-colonial realm, which condemns him to an entire globe of replication and mimicry (Ashcroft et al *The Empire Writes Back: Theory and Practice* 87).

Naipaul considers mimicry as an intrinsic feature in the postcolonial context and therefore its artistic content is regarded as chronically crippling due to the disarray and inauthenticity inflicted by the center on the borders of empire simply because he is pessimistic about the chance of recovery from this dilemma. The contrast occurs between the practical life that is realistic and the unauthenticated peripheral experience that is unauthentic. Order and chaos, ultimate reality and absurdity, authority and impotence, and even existence and nothingness, are all examples of polarities that are echoed throughout the novel. Before the experience of the periphery can be completely authenticated, it is obvious that the dominance of the center and its stamp on consciousness must always be revoked (Ashcroft et al *The Empire Writes Back: Theory and Practice* 87).

In *The Mimic Men*, Naipaul tends to resist the colonial upheavals and its aftermaths such as exile, social and political disorder, cultural infusion and mimicry. *The Mimic Men* is a platform for social inquiry rather than a chance for memoir and pride. His writings make an effort to analyze the present and to reflect the history of the relationship between the colonizer and the colonized of his ethnic group. It is an accurate record of the Isabellans' sociopolitical and cultural lives. It covers the prosecution and the hardships faced by Indian immigrants in exile. Naipaul makes detailed descriptions of the colonized society's concerns, along with the post-colonial era. It examines the issue of cultural

identity and political identity disputes. It illustrates also the necessity of coexisting with many cultures in a multicultural society.

Naipaul exposes the complexity of these cultures and depicts his protagonists in the context of colonial life. Concepts like detachment, loss of identity, inner conflict, migration, exile, disorder, and cultural ambiguity could well be found in the novel. The value of history is emphasized almost throughout the novel. Besides, the character's dilemma is brought on by the complete downfall of their history and culture. Nevertheless, Singh has been able to resist the colonial hegemony, the psychological destruction and could impose authority on his disillusionment and get through the crisis by acknowledging the past.

As exiled migrants, Lamming and Naipaul, eventually realize that the cycles of mimicry, displacement, and ambivalence are used by the colonial subject to reconstruct his identity. Thus, the immigrant must create space for himself in the alien country and create a new identity from scratch. Like Naipaul, Lamming also writes *In the Castle of My Skin* to resist colonialism and decolonize the minds of the people of Barbados. He starts his narrative by G's narration of his childhood and description of the surrounding people, institutions and circumstances around him in the village.

While Lamming uses the ancestral voices, the voices of Ma and Pa, to accentuate his historical ties with the past of the village and emphasize the cultural background of the village, Naipaul uses Singh to write about his experiences from childhood to the age of forty. He hopes to release the sorrow of being an uprooted colonized man by piecing together his shattered history and memories. Both, Lamming and Naipaul, use childhood scars in attempt to inflict control on the itinerant career and create their identities in the multiracial metropolis by putting down their memories into resistance literary texts.

Both Lamming and Naipaul acknowledged the writer's responsibility to the archives and fantasy as alternative streams of knowledge and inspiration. By doing this, both authors evoke memories of the past. It is useful to think about Pierre Nora's fundamental contrast between the activity of memory and history in this perspective:

> Memory is life, borne by living societies founded in its name. It remains in permanent evolution, open to the dialectic of remembering and forgetting, unconscious of its successive deformations, vulnerable to manipulation and appropriation, susceptible to being long dormant and periodically revived. History, on the other hand, is the reconstruction, always problematic and incomplete, of what is no longer. Memory is a perpetually actual phenomenon, a bond tying us to the eternal present; history is a representation of the past. (Nora 08)

The dilemma of history is brought up once more by the postcolonial narrative of remembrance's attempt to restore and reconstruct the past. Lamming and Naipaul's contextually focused fiction is widely defined as memory report prepared for a British and Caribbean community. Besides, this fiction serves as memory restoration and is closely related to what Marianne Hirsch refers to as post memory, which is linked to cultural trauma:

> Postmemory characterizes the experience of those who grow up dominated by narratives that preceded their birth, whose own belated stories are evacuated by the stories of the previous generation, shaped by traumatic events that can neither be understood nor recreated. (22)

In *The Mimic Men,* Singh suffers from cultural confusion. In fact, the realization that he is unable to establish a personal identity is the cause of his mounting anxiety and isolation. Additionally, he is unable to associate himself with the English males although

he is educated like the colonizer and speaks English like the colonizer. In fact there are some factors which contribute to the perplexity of culture. Singh was raised in Isabella and is of Indian descent. However, he is affected by the colonial English culture. Singh is drawn to London despite his allegiance to his island. But he was looking for the London he had imagined in Isabella's class when he was in the metropolis. For Singh, the British culture is a fantasy and the English way of life is fascinating. This perception seduces him to belong to; nevertheless, he is unable to alter his ethnicity. He is infected by the literatures used in colonial schooling as they idealize the same culture. Under the weight of these volumes, the colonized individual is split between his own culture, his ancestors' culture, and the colonizer's country and culture.

The novel's uncertainty is therefore tripled, which makes the situation much worse. While writing about Singh's journey of self-discovery; Naipaul tends to shed light on the way Singh resists colonialism through writing memories. He writes about his childhood in Trinidad, his paternal ancestors, his experience as a migrant in London along with stressing his mothers' ties to her culture when she opposes his marriage with Sandra. These memories serve as historical facts which unveil the idealistic image of colonialism as well as the great city, London. Ngugi comments on the rise of resistance literature stating that modern African and Caribbean literature is made up of literary works that were produced during or just after the Empire's rule. The languages being utilized are colonial ones, and the aesthetic of resistance develops from the widespread opposition to the empire and its effects (8).

The reciprocal link between European ideology, knowledge and the urge to refashion a distinct national identity results in the inevitable hybridization of the post-colonial cultures. Decolonization is a process, not a destination; it calls attention to the continuous conflict between the centralizing dominant institutions and their provincial subversion, as

well as between European discourses and the post-colonial completely dismantling of such discourses. Since it is unattainable to construct or replicate national or international structures entirely autonomous of their past and present complicity in the European colonial venture; the post-colonial texts have indeed been given the task with critically analyzing European discourses and rhetorical techniques from a privileged position inside the two clashing realms. This tends to explore the ways whereby western colonialism sanctioned and managed to maintain its guidelines in the authoritarian rule of almost all of the entire universe (Ashcroft et al *The Empire Writes Back to the Center*95).

Accordingly, postcolonial literatures and cultures are constructed in counter-discursive instead of analogous practices, and they provide the dominant discourse with scopes of counter-discursive techniques. Thus, the operation of post-colonial counter-discourse is dynamic, not stagnant. It aims to develop rhetorical methods that continuously devour their own assumptions while also exposing and eroding those of the dominant discourse. Tiffin mentions that canonical counter-discourse is the most significant counter-discursive post-colonial field. She argues; this tactic, which is arguably best known via works like Jean Rhys' *Wide Sargasso Sea*, involves a post-colonial author adopting a character or characters, or the fundamental premises of a British canonical literature, and exposing those premises in order to subvert the narrative for post-colonial reasons (Post-Colonial Literatures and Counter-Discourse 32).The same might be said about decolonization literature in respect to Lamming's work, particularly *In the Castle of My Skin*, which in some aspects foreshadows themes in Fanon's *Wretched of the Earth*, Albert Memmi's *The Colonizer and the Colonized*, and other modern anti-apartheid books (Ngugi *In the Name of the Mother Country: Reflections on Writers and the Empire* 35).

In fact, Lamming appears during the height of anti-colonialism, when the peasants are compelled to enter history. His novel is a reflection and a praise of individuals who are

celebrating their past to make their history as the seed of authentic identity (Ngugi 35-36).This relevance of people in history is emphasized in the narrative framework of *In the Castle of My Skin.* The main protagonists are members of the village, including common men, women, and young boys. The story gives each speaker equal time and space. Their transformation into a people for themselves, constrained by a perception that extends far beyond the confines of the village, the Caribbean coasts, and the exterior center of black and socio-cultural frustrations internationally, is the pivotal scene of the narrative. Previously, they were just a people in themselves, with lives completely controlled by a mythological awareness and native affiliation (36). This is seen in Trumper's alluring adventure to and from America. One may recall that Trumper is a member of the group of young people that child G, including some of the narrative voices, spends his school life with.

After visiting America during the Civil Rights Movement, Trumper returns with a perspective that both perplexes and intrigues the other people. Trumper has undergone adventures in America among others; this helped him comprehend the lyrics of 'Let My People Go' by Paul Robeson's baritone voice. This political awareness reflects Lamming's desire for awakening the Caribbean people through Trumper's consciousness and therefore, lamming narrates to resist colonial hegemony and decolonize the colonial subject's mind.

Like Naipaul, Lamming uses English, the language of the colonizer to portray the disarray of the British Empire in the Caribbean. Memmi comments on the use of the colonizer's language in resistance literature claiming that the author can indeed adopt the language of the colonizer to speak up for his own. It is not a matter of chaos or biased contempt, but a need to express himself. His entire community would suffer if he did not accomplish it (94), as Bhabha asserts; "those who do write in English suffer from different

kinds of discrimination. Even when born into the English language they are seen as being at a disadvantage: they write well for foreigners" (*Nation and Narration* 113).

The colonized is no longer using his native language, except a meager dialect. He had to adopt the colonizer's language in attempt to break out of the most basic apathy and feelings. He instantly uses his native language after regaining control over his personal and independent destiny. He is informed that his lexicon is constrained and his style is mangled (Memmi 108).

Nonetheless, the writer finds himself using his native language too to revive the mother language and restore it back. In fact, it is oppression which urges the colonized writer to amalgamate the language of the colonizer with his language. By doing that, the colonized writer emphasizes his native culture since language is a cultural segment as culture and language are fusions of one another. Language-based idea is transmitted through culture. While that is happening, cultural legacy is created through dialogue. As a result, the literary text is conceptualized by the two absorption parts in their whole way one can understand his or her identity and position in the cosmos (Ashcroft et al *The Post-Colonial Studies Reader* 290).

Although the colonial educational system aimed to deconstruct the native culture through implementing the seed of the English language in the minds of the colonized people, the English Language ended up being a route towards resistance. Bhabha and Fanon, among other theorists, acknowledge that writers who launched the creative revolutionary cultural reciprocity are intercultural individuals. They have a hybrid identity. In order to create their cultural identity, they therefore rely on the national text of their culture. Those authors adjust the text from its native origins in the east to a contemporary western style. It provides a conventional sense-based illustration of all facets of present day existence hybridized seeds (Ashcroft et al 71). Typically, this is what Lamming and

Naipaul did as they transformed the meaning of colonial legacies into a symbol of sovereignty when composing their decolonizing literary texts.

4.2.1. The Therapeutic Culture: Reconstructing Reality through Narration and Language

The contact between speakers of those African languages and European slave masters led to the creation of distinct linguistic expressions that differed throughout the island. Once the African slaves across various language groups were transferred to Caribbean colonies, the African languages essentially died out. The enslaved people in the Anglophone Caribbean spoke nonstandard varieties of English that were largely ignored during and even after slavery was abolished. These languages, often referred to as Creole or Patois, emerged as a result of the mixing of African languages with English and other European languages. However, despite their historical neglect, these languages have gained significant recognition and importance nowadays, serving as important cultural and linguistic markers in the Caribbean region. They are also a testament to the resilience and creativity of the enslaved people who developed these languages under extremely challenging circumstances. As a result, the colonial experience and the colonizer's language are still present in the languages of the Caribbean colonies.

The most crucial tool for defining and creating a people's unique culture is lost if they end up losing their language. This implies that they identify themselves or are defined by a European memory, and as a result, their native memory is severely restricted. When people lose their native tongue, they attempt to forge an identity for themselves in the language into which they were assimilated, but it is clear they are still traversing linguistic terrain. As Ngugi assumes, "I think that when we lose our language we can try to create a sense of identity within the language into which we were incorporated but obviously we are still walking on a territory defined by the language of our adoption" (Lamas & Ngugi 162).

Ngugi asserts that English is the language of globalization, the language of science and philosophy and thus if one chooses to generate knowledge from one dialect over the other, he is adopting a critical decision. But of course, making that decision does not imply he will create his entire history. The individual must therefore write from his socioeconomic, class, or whatever standpoint he selects. So writing in a minority dialect does not prevent native authors from discussing the world.

The topics of globalization, labor, and the actions of the capital are powerful enough to serve as the cops that must all be discussed in relation to the colonized societies. No matter what language one speaks, these problems still exist and must be discussed regardless to the language used to talk about them. The angle through which individuals view a particular incident is relevant to the subject of language. To observe the same universe, yet relying on their viewpoint, authors perceive a distinctive realm (Lamas &Ngugi 163).

In addition to being a source of generating knowledge, Language is a useful means in constructing reality; to use Saussure's argument; language becomes a mediator in accessing reality (Saussure & Harris 108). Ngugi and Lamas agree with Saussure and Harris in terms of the aim behind using language to generate knowledge. They assert that European languages are just pleasant, and naturally African languages are also quite pleasant. Cultures don not need to coexist in isolation. Every civilization should adopt the greatest and most advanced aspects of other cultures, especially those in Europe. Encounter leads to innovation. The challenge in the past was always the existence of colonialism because certain cultures were controlled by others, which is not an equitable interaction: hegemony and subjection led to mental surrender on the side of the dominant (Lamas &Ngugi 163).

In fact, it is assumed that African dialects cannot discuss topics like sex or science. But when we examine languages historically, one can see that Latin used to be the dominant tongue. When writing in English at that time, the writer might have encountered remarks like this abusive language or this language which is not appropriate for ethos. Thus, Ngugi asserts that the main concern is the colonial understanding of language. However, when a people's language is suppressed in a colonial setting, that is; when it ceases to be the language of instruction, administrative affairs, and cultural expression, their ability to effectively partake in economic, political, and cultural matters is wiped out of the mainstream. All classes in that society are obviously impacted by this, but the socially underprivileged are influenced. All male and female workers and peasants serve as social shift agencies (Lamas &Ngugi 164).

4.2.2. Lamming's Revival of History through the Landlord's Language

A dread of the ancient colonial legacy, according to Lamming, is really what he terms "the terror of the mind," (*The Pleasures of Exile* 30) a particular poisonous sort of supremacy that strives to mold and distort the subjects it controls. The prevailing dominance in the modern world aims to mold people to its desires and mold the basic desires of the colonized. In this sense, the autonomy of the imagination serves as one of the foundations for picturing and desiring liberty. In a recent interview, Lamming states: "freedom is where you are and where you start.., that is your original spiritual oxygen … And the struggle is to discover it and to discover its potential and to discover the ways in which potential can be made to exercise itself in a variety of ways" (qtd in Scott 9).

Language sets limitations and boundaries in the production of reality. According to Nietzsche's theory of language; it is language which shapes our perception of the universe and the things that it prompts us to imagine and do. He also poses a basic query about the relationship between the average person and the truth. Additionally, Nietzsche limits

language into two essential tasks to being the methods by which we make the world and the instruments by which we can cope with the community. He goes on to suggest that when we use language to depict truth, the truth is already acknowledged by the individual since the words are now the shape of the notions (Deleuze & Tomlinson 65). He claims that since there are numerous languages used for recording and they are all flexible, there is no specific reality. The truth is stipulated or presumed as language forms our views about it. Thus, language is what determines how much we understand exactly about reality. Language gives us the ability to express the world that we understand. The realms of language and culture must be transcended in order to gain admission to reality.

Taking into account Richard Wright's criticism of Lamming's first book, *In the Castle of My Skin*, in which Wright interprets it as a metaphor for all of the peasant movements that took place in the world in the 20th century, Lamming continues to use language that is more equivalent to armed conflict in the villages than seasonal change. He claims that this is the essential conflict of the time and he is happily fortunate to have been made, thus writing, a combatant in their armies. In addition to Wright, Ngugi, claims to have been impressed by Lamming and viewed *In the Castle of My Skin* as the message which awakened him to the tasks he needed to accomplish as an African writer (Nair 06).

Lamming's works usually have a very clear goal in mind. His goal is to draw readers into a journey of discovery about the pain, conflicts, and aspirations for liberation of those who are excluded. Ngugi does, in fact, identify Lamming's *In the Castle of My Skin* as a colonial resistance in a fairly astute manner (*Homecoming* 94). Lamming, on the other hand, ignores the linguistic issue. Regarding the concern that the novel is not an acceptable form, he maintains that the Caribbean novel has been influenced and changed by the peasant environment. As a result, he appropriates folkloric elements of cultural memory and creates his own narrative, interpreting them through his underprivileged and regional

characters to express, through the peasant character, resistance to European and colonial past and its diametrically opposed opposite (Nair 21-22).

In his novel, *In the Castle of My Skin*, Lamming interprets political identity on the base of skin color, and this estrangement closely links the long-standing practices of racism with the violation of the land, the loss of identity, and the paucity of tangible history. However, as Lamming explains in the novel, peasant uprisings broke out across the country, opposing both colonialist and newly emergent nationalist backing for a racial class system. Indeed, the trifling emergence of peasant societies in the Caribbean was a manifestation of resistance since they frequently operated against the frameworks of slavery, urban control, and the plantation system that had already been in operation.

4.2.3. Lamming's Strife for the Recovery of Memory: The Therapeutic Ceremony of the Traumatized Soul through Writing

Another cultural fortress from which it is tough and unpleasant but not fatal to flee is the English educational system. It is assumed that all those who attempt to flee may come back and free everyone else. The majority of the Caribbean writers, who had already migrated to England like Lamming, Naipaul, Sam Selvon, Caryl Phillips, and Andrea Levy, seemed to have come back with a strong sense of loyalty and attachment to the Caribbean people. By employing his language as a means of dismantling harmful presumptions, Lamming desires resilience rather than just complaining about the burden remnants of the past. He works around with the idea of center versus margin and investigates the concept of continuous amalgamation.

Indeed, it is language that excludes the idea of unity between the overseer and the landlords, as well as between the emerging black middle class and the desperately poor villagers. Racial dynamics and social conflicts are based on a discourse of alienation and hostility as Lamming asserts:

> The image of the enemy, and the enemy was My People. My people are low-down nigger people. My people don't like to see their people get on. The language of the overseer. The language of the civil servant … Suspicion, distrust, hostility. These operated in every decision. You never can tell with my people. It was the language of the overseer, the language of the government servant, and later the language of the lawyers and doctors who had returned stamped like an envelope with what they called the culture of the Mother Country. (27)

In this novel, writing and language serve as, both, the origin and the outcome of disillusionment. The colonized citizen is divided inside a relocation and exile motion, and it transmits the main ideologies of the colonial system. Lamming bases his ideas on a philosophy of language as cultural assimilation and redefinition. He views the colonial situation as being identical to exile because to be colonized entails being an individual in a particular relation; and this interaction is indeed an illustration of diaspora. Additionally, the exile is usually colonial by origin (Edwards 62).

As a Caribbean author, Lamming employs a range of strategies to investigate his old colonial status. He wants to convey how European sociopolitical and cultural supremacy has influenced the Caribbean people's mindset. Lamming employs many narrative viewpoints in his work to depict the experience of colonial hegemony as perceived by both individuals and communities. In the opening pages of *In the Castle of My Skin*, he claims that British colonialism created a fractured culture split between the need to resemble the 'mother' country and the necessity to construct a sovereign society and identity. He describes the result saying:

> A fractured consciousness, a deep split in sensibility which now raised different problems of language and values; the whole issue of cultural

> allegiance between imposed norms of White Power, represented by a small numerical minority, and the fragmented memory of the African masses: between White instruction and Black imagination. (xxxvii)

This work brings back a painful history that appears to destroy cultural and personal identity, not only in the present but also throughout time. The agony of slavery for Black Atlantic people is clearly visible in this novel. In this setting, trauma transcends aestheticisation, despite the fact that it invariably focuses on pivotal times and frames each person's experience in terms of a wider, shared story. When trauma is felt belatedly, at some later time when circumstances transform an indescribable agony into comprehensible form, it may stake a claim to a particular sort of historical evidence through the narrative's belated manifestation (Caruth 47).

In the Castle of My Skin might be seen as a manifestation of delayed memory since it discusses incidents that occurred in the West Indies years before his arrival in the United Kingdom. Lamming recently spoke with David Scott about the inspiration behind this book, focusing on the political upheaval of 1937 and 1938. He also touched on the silent subconscious accumulated experience of growing up in a dreadful village, saying that all of these things are in some way secreted and at some moment come out (Scott 107).This description resembles the reemergence of suppressed memories quite significantly. Because of this, *In the Castle of My Skin* is a great option to function as an example book for comprehending the narratives of postcolonial trauma.

The notion of incomplete identity is subtly hinted at in this book as a far more or even less lighthearted attempt to claim Barbados as one's own. The first protagonist, G., is at the center of this journey because of how closely his life resembles that of the author. This implies that we may interpret the book more productively as simply autobiographical fiction as G's journey might be interpreted as Lamming's own journey. The coming of age

of G. symbolized by his dual transition from Barbados to Trinidad's broader world and even from community language to well-educated Caribbean English makes an impression over Lamming's history because of his family's history of migration, which began in 1946 with his first move to Trinidad and ended in 1950 with his move to England (Marquis 272).

In an effort to redeem his folks from the constraints of a tyrannical history, Lamming strives to do this in his memoir, which was written in exile. He does not forget to mention how the curriculum and extracurricular in the Barbadian school are heavily influenced by British culture. Paquet S. Pouchet claims that education is a tool of colonial governance in Lamming's *In the Castle of My Skin*. Instead of serving as a reliable source of information and awareness, it works to prolong confusion, misunderstanding and a detrimental dependency on the home nation among its learner (19). The story highlights the damaging serious repercussions of colonialist schooling instruction on both youth and adolescents, whose devotion of the homeland and subjection is symbolized by their mimicking of the white landowner. Lamming therefore illustrates how the colonizer created a deceptive world through the honoring of ceremonies like 'Empire Day' in order to normalize British dominance and existence in the village (Dieng 191).

In his narrative account, *In the Castle of My Skin,* Lamming tackled "the riots of 1938" (Lamming xii) from the perception of the village, yet did so in a manner that bolstered the notion that the villagers were unwilling to trust their own discretion. The locals were shocked to even consider a riot even against British as conceivable. Some people started to consider relative autonomy, especially liberty from Creighton. Some, like Ma, stood up for the landlord who had looked after them for so long. Likewise, Lamming's novels such as *The Emigrant*, also reflect this conflicted response to the events; people desired change while yet fearing the loss of the security they felt they may still require.

The villagers discovered that Mr. Slime, the new community official they most trusted, had deceived them when they chose to endorse the protest on his recommendation. Lamming was the first, though by no way the last, to condemn the middle-class black officials in the area for their failing to maintain the commitments they pledged when they ran for office and as labor organizers. For example, Trinidad was ruled by a dizzying array of political groups in 1953 as they all vied for power. It was clear that certain people, like Albert Gomes, become more conservative and dependent on the British as soon as they were elected to power. On the islands, it was a fact that the middle class profited most as conditions got better. Peasants struggled mightily for self-preservation in the rural communities, where many of them continued to rely on the nearby sugar property for labor supply. The portion of the nation was still black, and they kept working for meager wages.

In this semi-autobiographical novel, Lamming discusses the sociopolitical and cultural upheaval reality of the villagers reaching to a decision that life on the village becomes foggy and illusionary; thus, he uses G's migration to Trinidad to call for departure from the village seeking order and self-discovery to reconstruct his social identity. As Paquet notes: " [Lamming] writes out of an acute social consciousness that is vitally concerned with politics and society, that is, with the function of power in a given society, and its effects on the moral, social, cultural, and even aesthetic values of the people in that society" (01).

4.3. Creolization and Linguistic Resistance: Linguistic Mimicry as a Subversive Power for Sovereignty

The Western cultural hegemony had a double-edged influence that included both cultural subjugation and a vibrant blending of cultures. The transplanted modernism and indigenous custom never simply clashed or coexisted, but rather than new mixtures evolved. Nationalist movements kike the Cuban Revolution led by Fidel Castro, the

struggle for independence in Haiti led by Toussaint Louverture, and the Jamaican nationalist movement led by Marcus Garvey, employed democratic ideals and civil rights as weapons in their fights against colonialism since they were seen as beneficial aspects of Western civilization. These movements sought to address issues of sovereignty, economic empowerment, social justice, and cultural preservation. Ultimately, they have had a profound impact on the development of the Caribbean as a region and have left a legacy that continues to resonate today. Pre-colonial traditions are eroded and damaged by the adoption of Western political frameworks, but it also had an influence on culture both during and after activists' clashes for liberation (Bush 133). Thus, people who are traumatized by the onset of Western hegemony seek to adopt wisely from the Western culture. This cultural transformation by desire is not Westernization of one's native culture, but an advantageous amalgamation of the two and it is especially applicable to spirituality and language (Bush 133).

The Caribbean novelists like Naipaul and Lamming had to contend with the dominant western literary canon, particularly the one of the 19th century European realistic novel, as well as the coerced language of English in order to dispel the illusion about their native nations and their languages. In the important time leading up to the change from British colonialism to the postcolonial period, oral and written writings in the Creole dialect Caribbean islands comes to illustrate ways of resisting colonial cultural reliance. The fact that these authors frequently live in exile away from their home countries is another crucial aspect of them. Because it is used by colonial people, the significance of the Creole dialect is regarded as being lower than that of English. Labels like high and low are used to denote views held by both colonizers and colonized people. The Caribbean authors were divided between both languages in an unstable political and linguistic environment during the transitional period from colonialism to post colonialism (Bush 288).

The process of creolization is also seen as cultural decolonization. In the world of colonization, a native culture is considered inferior to the colonizer and exposed to the colonialists' cultural ideologies, beliefs, and customs. Both consciously and subconsciously, the native community and immigrants like the African slaves who were accustomed to the dominating cultures adopted the laws of the White master. They accept the new culture rather than adjusting to the established Creole culture. This transitional phase ushers in a new world wherein a new culture, new ethnicity, and new identity coexist.

Decolonization of culture may be interpreted as the act of acclimating to a foreign culture and the processes of creolization. In the Caribbean Islands, Africans are classified as slaves and Indians as indentured laborers, but the act of creolization works against these classifications and fosters a sense of unity, national pride, social identity, and Caribbeanness. Thus the blending of many cultures in the multicultural hybrid community is referred to as the creolization pathway (Guruprasad 287-288).

Indeed, Lamming uses the contested dialect of creole in his book in a less complex manner, limiting its use to the dialogue of the characters. To accentuate the essence and distinctiveness of the Barbadian experience, certain symbolic Creole characteristics are utilized, but the narrator G. does not attempt to distance himself from Western English. To illustrate aesthetically the contrast in tone and accent between his Barbadian characters and English invaders, Lamming advocates the employment of several stylistic methods including some Barbadian words such as: "yuh" for "you"(Lamming 118), "tis" for "this"(120), "an'" for "and" (122), "p'raps" for "perhaps" (122) along with writing the "in'" instead of "ing" as final part of the present participial such as "sittin', lookin', feelin'" (122). In fact, the use of these words' form indicate lamming's willingness for the manifestation of the characters' hybrid language and thus to illustrate that the Trinidadian

and Barbadian Creole is truly carrying a heavy cultural load, and that its use may be seen as more than just adding a little local flavor; rather, it is a defense of cultural sovereignty.

In G.'s attempt to navigate his identity, he adopts different linguistic patterns; imitating his school teacher's British accent and adopting various linguistic codes to interact with different groups. This linguistic mimicry becomes a form of subversive power for sovereignty as it allows G to adapt to various social situations while also maintaining a sense of resistance. By mimicking the language of authority figures, G. gains a temporary acceptance within the colonial hierarchy, enabling him to challenge it from within. Through his linguistic resistance, G indirectly criticizes and challenges the cultural and social structures of the colonial world, creating a sense of agency and reclaiming his own identity. Lamming's exploration of creolization and linguistic resistance highlights the complex relationship between language, power, and identity. The ability to mimic and adapt languages becomes a tool for challenging dominant systems and asserting sovereignty.

Each stage of West Indian writing incorporates elements of anti-colonialism. The West Indies situation, in these authors' opinion, embodied the darkest aspects of colonialism. Colonial occupiers nearly wiped out the whole native civilization. Black Africans were barred from holding any positions of authority on the islands due to the slave trade and plantation servitude. East Indians are left trapped under the indenture regime, which substituted slavery, when the British slave holders who transported them there violated the return conditions of their contracts. Indeed, resistance was the outcome of all the ongoing violations. West Indian authors started to identify themselves within anti-colonialism. Even though West Indian authors emphasized the present, they were unable to deny how colonization had affected recent history.

For Lamming, *In the Castle of My Skin* is an attack against British colonial hegemony and violation of land property. Despite being written in exile, London, Lamming's novel was set in an ordinary Barbadian community in the 1930s. Throughout the tale, Lamming focuses on a variety of topics that he saw as sensitive to perceiving West Indian mindset. One of these is the power wielded by British landowners. Lamming's village was led by the big landowner, as was the case on other British West Indian islands because they had evolved via the plantation economy. When slavery was abolished, the white people retained possession of the majority of the property, rendering the villagers reliant, for the greatest part, on the primary landowner, who was invariably British, like Creighton. It was a regime that lasted into the twentieth century. In this case, Lamming ceases the opportunity of narrating and rewriting history in order to unveil reality and decolonize the minds of the Caribbean people.

Indeed, *in Lamming's In the Castle of My Skin,* the imaginary Pa is described as a symbol of the whole community in the village. This community, on the other hand, is overtly black. Furthermore, in the narrative, Pa is haunted by the voice of the African ancestors. Pa talks for the communal memory and plight of the African slaves while sleeping; he says: "the silver sail from hand to hand and the purchase was shipped like a box of good fruit. The sale was the best of Africa's produce… I make my peace with the Middle Passage to settle on that side of the sea the white man call a world that was west of another world" (Lamming 210). Instead of the maritime voyage of disadvantaged or coerced laborers, Pa's spirit expressly refers to the African slave trade, and thus; Pa is a direct depiction of a shared African past.

The novel delves into the idea of linguistic mimicry as a subversive power that allows individuals to assert their sovereignty in a world shaped by colonialism. Linguistic mimicry is portrayed as a means through which individuals can resist and challenge the

dominant power structures. Through mimicry, Singh and the other characters in the novel adopt the language and mannerisms of the colonizers to navigate the oppressive colonial system. By mimicking and appropriating the language and culture of the colonizers, they assert their own agency and challenge the authority that dictates their lives. This subversive power of linguistic mimicry highlights the struggle for sovereignty and self-determination in a colonized society. It becomes a form of resistance against the oppressive forces that seek to erase or marginalize indigenous cultures and languages.

Naipaul explores these themes with a keen eye for the nuances of language and its effects on identity. He delves into the psychological impact of linguistic mimicry and the ways it can shape an individual's sense of self. Through his deep characterizations and vivid storytelling, Naipaul invites readers to contemplate the complexities of creolization and linguistic resistance, and the implications they have for personal and collective sovereignty. *The Mimic Men* ultimately challenges readers to reflect on the power dynamics inherent in language and culture, and the ways in which individuals can resist and reclaim their identities within a world shaped by colonialism.

Likewise, Naipaul tends to contribute in the process of decolonizing the mind through the delineation of the colonized fragmented mindset and psychological disorder in *The Mimic Men*. Naipaul described his work as an attempt to see the colonized selves as others see them (Jussawalla XIV). He pointed out that colonial society offered no role models of its own to young people, so Trinidadians had to look elsewhere. Naipaul's narrator painted a disturbing picture of an impoverished colonial society where the inhabitants lacked hope for the future. In the end, the protagonist finds himself rewriting his memoir in an attempt to impose order on his mindset.

Thus, Naipaul locates himself in relation to a European tradition but at an oblique angle. His mimicking of English language in his writing is not mere imitation of the

colonial language, but subversion of the authority of colonial language. By using the master's tool, Naipaul introduces the local reality, cultural identity, history, sorrow, suffering and pains of the Caribbean society and establishes his identity as a postcolonial writer all over the world. Mimicry here is a mode of resistance and re-creation (Arian 321).

The narratives emphasize instances of miscommunication and uninterested interlocutors as Lamming seeks to unearth the ghosts of England's colonial history and presents West Indian unity in an enthusiastic manner. They attempt to transmute antiapartheid feelings and depict the West Indian experience through a linguistic form; this causes a political and cultural transformation. Naipaul uses Singh to show the ambivalence of colonial mimicry. He examines the effects of colonial hegemony as well as the psychological and cultural repercussions of mimicry, coming to the conclusion that mimicry undermines absolute power and imperial dominance as well as colonial expansionism.

The postcolonial writer may alter reality and identity through language by imitating colonial techniques, hence mimicry can be employed as a subversive strategy to challenge colonial rule. Naipaul and Lamming's use of English to write about the upheavals in the colonized minds of the Caribbean people illustrates the transformational power of language and culture in putting an end to colonialism and fostering a sense of national identity.

4.4. The Dawn of Self-determination: The English language as a Means of Resistance

In order to alienate the villagers, the empire uses language as an intellectual ideology to control the villagers. The full scope, to which the Creighton's village peasants are kept hostage in the despotic conceptual framework of colonial discourse, as well as the intensity of marginalization perpetrated by language, is perhaps one of the most holistic approaches in post-colonial fiction. Trumper feels powerless when challenged with sentiments and concepts he needs to say since he is "trying to say what [he] means without knowing the

right words to say," and "[he is not] no bigger and better word" (Lamming 143). The first hint of a yearning to seek for and assimilate the Empire's language structures for a better manner of articulating their reality is stated at this moment. He says;

> Apparently if we could have an excellent vocabulary like educated people... and then whatever we say [did not] represent everything that we experienced... Language served as a form of identification card. If you had a spotless background, you could travel wherever you wanted. If you know how to pronounce it, you can say whatever you want. It probably [does not] matter if you truly believed what you stated. To compensate for what you [did not] really experience, you possessed language, superb, humongous vocabulary. And unless [you are] well-educated and could control a language much like captain of a ship, you [did not] have to feel anything. (153-54)

Trumper's issue is not limited to his linguistic malformation. However, there is always the issue of the quality of his speech. Thus, because the school, as Nair claims; is a constrained center of miss-education (Nair 89); he is unable to say anything that is relevant to his current situation. At some other moments inside the castle, the peasants are debating the worth of English school, claiming that schooling in Little England is the superior education, coming only after education in Britain. However, the educational structure is biased in favor of English historical background. Because it happened, the pupils read about the Battle of Hastings and William the Conqueror "they [could not] learn about slave ownership because it actually occurred decades before. It was far enough in the past for everyone to be concerned about attempting to teach it as history" (Lamming 58). The peasant thus questioned the value of an educational system that does not include any acknowledgment of Marcus Garvey (103). "They never even tell us that there [was] a place where he live call Africa" (104).

> Bob's father; 'I once hear a Englishman say he [was]teacher at one of the high schools, that Harrison college was as good a place of education as any same place that teach the same things any part of the world. An[d] he travel[s] all over the world.' 'But if you look good,' said the shoemaker, 'if you remember good, [you will] never remember that they ever tell us [about] Marcus Garvey. They never even tell us that they *[was]* a place where he live call Africa. (103-104)

The colonialist education incorporates cultural dominance when the framework of education instantiates a feeling of complexity and worthlessness along with humiliation, and reinforces the existence of the colonizer through blindly accepting their claim of dominant western cultural hegemony (Nair 90). This linguistic scenario is the unjustified coercive background out of which language is formed and is essentially erroneous. Furthermore, the peasants have really no possibility of engaging in a conversation to rectify or repair the underlying unity; the colonial system of education has prevented them from doing so. Lamming himself questions the power of the colonial Empire and its effect on education language and people as he comments;

> How a country so foreign to our instincts could have achieved the miracle of being called 'mother'. It has made us pupils to its language, its institutions; baptized us in the same religion; schooled boys in the same game of cricket with its elaborated and meticulous etiquette of rivalry. Empire was not a very dirty word, and seemed to bear little relation to those forms of domination we call imperialist. The English themselves were not aware of the role they had played in the formation of these black strangers. The ruling class was serenely confident that any role of theirs must have been an act of supreme generosity, and like Prospero they had given us language and a way of naming our own reality. But the English working class was not aware they had played any role

> at all, and deeply resented our arrival. It had come about without any warning; no one had consulted them. Occasionally I was asked: "do you belong to us, or to the French'." I had been dissolved in the common view of worker and aristocrat. So, even English workers could see themselves as architects of Empire. (Lamming 36)

Under this sense of alienation, it is hardly unusual that certain sections of the village are shown as being consumed by tremendous uneasiness, desperation, and a macabre feeling of endless sense of absurdity and psychological stagnation. The peasants of Creighton's village are shown in lamming's *In the Castle of My Skin* as extremely alienated. As in many post-colonial literary texts, their alienation ultimately prompt to such a sarcastic reaction that is tightly related to finding stability, security and value by mimicking the colonizer himself, to break the root of alienation. In *In the Castle of My Skin*, Lamming interprets political identity on the base of skin color. However, as Lamming explains in the novel, peasant uprisings broke out across the country, opposing both colonialist and newly emergent nationalist backing for a racial class system. Indeed, the trifling emergence of peasant societies in the Caribbean was a manifestation of resistance since they frequently operated against the frameworks of slavery, urban control, and the plantation system that had already been in operation (Nair 04).

Lamming sheds light on the effect of migration on language through Trumper's migration to America, as it contributes in enriching his Creole dialect. The feeling of uprootedness and displacement encourage Trumper to adopt a new language which gives him the sense of in-betweens, a sense of hybridity and belonging to two or more than two cultures. He learns new words and expressions, and this is what makes his language noticeable when he returns to the village. For instance, Trumper substitutes the word village by the word joint which he has learnt from other people in America. G narrates;

> I see one or two things change round this joint,' Trumper said. He turned serious as though he didn't like the change. It was astonishing how rapidly expressions changed in the village. He smiled again as my mother spoke. 'What joint?' she asked. She didn't understand joint. Trumper laughed. 'I mean the village,' he said. We smiled and Trumper understood. One or two words had changed for him, and it was only when he used these words that one detected a change in the manner of speech. My mother laughed and repeated joint. She seemed quite fascinated by the word joint as a substitute for the village. We wondered how many new words Trumper would use. (Lamming 282)

Trumper was surprised as he realized the new changes in his language, he, unconsciously, becomes hybrid. He wonders whether he still belongs to the Creighton community, although he believes he has his own ethnic group of people as G. asks him: "Am I one of your people, Trumper?" (Lamming 296,) then Trumper replies; "You're one o' my people all right,'said Trumper, 'but you can't understan' it here" (ibid). Besides, he asserts that there are people of the same ethnic affinity as his ethnicity; yet, those are outside the village (ibid). That is to say, language is not restricted to the same ethnic group; people of the same skin may speak different dialects due to the effect of cultural assimilation and linguistic mimicry. As Edward Said proposed in his *Orientalism*: "a culture, a self, a national identity, is always produced in relation to its Others". He claims that "the development and maintenance of every identity, culture requires the presence of another, different and competing alter-ego" (323).

According to Naipaul's *The Mimic Men*, the fictional Isabella language, which appears to be a hybrid of African languages based on the claim that Isabella represents a historically colonized Trinidadian island, is no longer officially spoken by the island's inhabitants. Few Isabella terms are even mentioned by Ralph Singh himself well over

length of his account, with the word “Asvamedha” being one among them. A new language, which may be declared the Isabella Creole evolved from the blending of two languages: the Isabella’s language and English, since there is nothing left of a pure and unspoiled Isabella language. The next quote from Mr. Deschampsneufs shows that there is an existent sub-language used by the population of the island, in which English is spoken with an Isabella accent, even if this new language has no distinct writing system and looks to be plain English at first glance; “look at the result. Listen to me [(Mr. Deschampsneufs)] talking English in my low Isabella accent” (Naipaul 206).

It is evident that English has had a significant impact on the Isabella language, altering its grammatical structure. In order to make up for the absence of tradition in the book; Naipaul purposefully combined English, the language of the colonizer, with Isabella language, the language of the colonized, as Naipaul states in a 1964 essay: “It helps in the most practical way to have a tradition. … The English language was mine; the tradition was not” (“Literary Occasions: Essays” 26). The only real alternative to the Isabellans is to create a new language to fill the void left by this aftermath. And thus, the English language is given a quite important function in the novel than a symbolic language because “in a society like [Singh’s society] fragmented, inorganic, no link between man and the landscape, a society not held together by common interests, there [is] no true internal source of power, and no power [is] real which did not come from the outside” (Naipaul 246). Indeed, the use of the English language in the novel has given more far deeper significance in the book than just as a language. This appropriation empowers the text and gives power to the formerly colonized people.

English serves as a bridge between the West and Isabella. Yet, it serves also as a focal point of interaction for the people who reside in the boarding house Singh moves into after arriving in the city. Although everyone at the boarding house is a foreigner and

speaks a different native tongue, all daily experiences are discussed in English. Everyone speaks English to some extent in order to be understood. Thus, English has spread further than the borders of England to become a global language that represents the supremacy of the Westerners. The English language is widely used and represents universality; bring communities together on a national and international scale. It does not appear to belong to any particular nation or country.

The Isabellans strive to promote their Caribbean identities by establishing a synthetic identity for themselves, which they employ as a disguise, by using the English language proficiently and even adopting a new language molded from the blend of English and the Isabella language. English is adopted in the narrative to unveil reality by serving as an emblem of the highest levels of courtesy and generosity or at least it is made to appear that way. As Ashcroft et al state:

> The process of conversion in colonization is far more subtle but just as potent. Whereas imperial power over the colonized subject may not be necessarily as direct and physical as it is in a total institution, power over the subject may be exerted in myriad ways, enforced by the threat of subtle kinds of cultural and moral disapproval and exclusion. The colonized subject may accept the imperial view, including the array of values, assumptions and cultural expectations on which this is based, and order his or her behavior accordingly. This will produce colonial subjects who are more English than the English, those whom V. S. Naipaul called *The Mimic Men* in the novel of that name. More often, such conversion will be ambivalent, attenuated, intermittent and diffused by feels of resistance to imperial power, leading to what Bhabha calls mimicry. (208)

For Singh, English serves as a unifying framework through which he may appropriately transmit his thoughts and emotions in order to achieve real love - with this language, Singh achieves "an unexpected fulfillment" (Naipaul 275-276). He attempts to leave the void in his life caused by his mimicry by visualizing himself as a replete with the inclusion of the English language.

Aside from the colonizer's language, the colonized naming strategy is critical to comprehending the colonial discourse. Singh is conscious that he needs to be recognized "not as an individual but as a performer" (Naipaul, 97). He sees power in all what is in English; that's why he changed his name from Ranjit Kripal Singh "[giving himself] the further name of Ralph" (113), "[he breaks] Kripal Singh into two" (113). This behavior indicates Singh's English mental orientation and the desire for power. This circumstance illustrates both the naming mechanisms of colonization, in which items are called in the colonizer's native language. It grants everything a local identity, and Singh's identity issue, with the goal of reinforcing his realm using his own perspective and maybe to reconstruct that world. Accordingly, Fanon argues in *Black Skin, White Masks*; "the black man has two dimensions [and] this self-division is a direct result of colonialist subjugation" (8).

Singh has successfully placed himself in between two nations, becoming a mimic man. His most effective tool for doing this is the English language, which he uses in an attempt to reconstruct his identity. He appreciates the names Ralph in England because it reflects his English scale, and Ranjit in Isabella because it highlights his Isabellan dimension. Language may be employed as a tool to challenge colonial power in addition to being one of the main means by which it is disseminated. This should be noted at this level as Bhabha asserts:

> Mimicry is a double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. And it is a double vision that is a result of

> what [he has] described as the partial representation/recognition of the colonial object. [Mimic men are] the figures of a doubling, the part-objects of a metonymy of colonial desire which alienates the modality and normality of those dominant discourses in which they emerge as inappropriate colonial subjects. ("Of Mimicry and Man"88)

What is emphasized by Bhabha's concept is that whatever means employed within the context of mimicry, seems to have double sides: one employing the colonizer as a means of control and oppression and one being used against the colonized as a tactic to challenge his influence. In the story, Singh and the Isabellans also partake in a power play in which they trick the colonizer by speaking English with an Isabella dialect and forming an Isabella Creole. By speaking and behaving in English and attempting to reconstruct himself in the eyes of the colonizer, Ralph has allowed the colonizer to examine its own perspective and therefore undermined his authority. In the words of Bhabha, the colonizer is now confronted by the new identity of the previously colonized, whose use of the Creole language and mimicry ends up creating a recognizable other.

In fact, mimicry by which the colonized people adopt the colonizer's language is assumed to be a psychological defensive strategy to avoid being identified by the colonialist. However, when two languages are spoken together; the mother tongue may get abandoned because the second language has become completely dominant. When a bilingual person adopts the language of the colonizer in crucial realms or lives in a diaspora where the language of interpersonal communication is not the bilingual person's mother tongue, they risk losing their native tongue and, thus, their true identity.

On the one hand, however, losing the native language leads to the deconstruction of one's native identity. Appropriating the colonial language may portray and create identity, According to Hall, "meaning is what gives us a sense of our own identity, of who we are

and with whom we 'belong'" (11). Thus, even nonverbal mannerisms, like the look on my face, might reveal something about who I am referring to personal identity and the group I relate to indicating cultural identity (Hang Zoun 466).

The episode involving the murder of Tamango, the horse of the French Deschampsneufs, stands out to Singh as the irony's most glaring manifestation. The French family's transition from breeding slaves to horses is depicted in a popular tale in Isabella. For this reason, the Deschampsneufs family possessed an islet off Isabella throughout colonial times where, according to island tradition, there remained Africans of a noble breed. The horse Tamango, the undisputed champion of the island's Turf Club Malay Cup, the annual horse racing event that takes place on the Island, was called after an African leader whose profession as a slave trader results in his own slavery before he successfully conducts a slave uprising.

It is widely known on the island that the Deschampsneufs family's equivocal position is reflected in the name of their horse, which was given with deliberate subtext "call attention to a past which they [the Deschampsneufs] agreed had been disreputable" (149). Yet, Tamango is suddenly discovered dead, purportedly slaughtered by Gurudeva's devotees, right before the Malay Cup (113-114). Tamango's body is sliced and covered with floral garlands before being set in the middle of a fireplace pedestal that has been newly constructed and has swastikas at every side. "Asmavedha," a historic horse slaughter that marked the start of a new political age and proclaimed the absolute power of the new monarch, is Singh's first recognition of the most potent Aryan rite (146).

Identity entails employing historical, linguistic, and cultural elements in becoming instead of being: it is not about who we are or where we came from, but rather about what we might indeed be in the representations of ourselves and how this shapes the way we perceive ourselves. As a result, rather than being formed by external representations,

identity is created within them. They both make reference to how the tradition was created as well as the tradition itself, compels us to view it not as an eternal cycle of repetition but rather as a constantly changing equivalent, not as a purported return to the origins but rather as an interaction with our origins.

Despite the fact that they are necessarily fictional because they are stitched to history, the process by which they emerge from the self-narrative does not lessen its discursive, material, or political power. Instead, it only makes them more powerful because they are always partially constructed in fantasy, or at least in the realm of fantasy (Hall *Questions of culture and identity* 04).

On the light of the close relationship between language and identity Fanon, like Naipaul, has strong opinions on colonial mimicry, which results from the devastating, cruel power of colonial domination. The way Singh accepts the colonialist language as a component of his culture and way of life reveals a lot about his personality and the formation of his identity and society. The way Naipaul replicates the English language is by contrasting it with Hindi. Words from the Indian languages, local circumstances, and cultural shift together help to clearly express Ralph's alienation and, more importantly, his resistance to enunciating his native tongue and accepting the dominance and validity of the English language. Singh claims to be able to communicate in Indian; as he narrates; "I went to the larger hut. A woman dressed in white greeted me. She spoke to me in Hindi… She used a word with strong religious associations: darshan" (Naipaul 146).

Singh then interprets what the woman told him, demonstrating his fluency in both languages. Therefore, hybridity emerges as a different kind of colonialism-related concern, as Bhabha argues; "the non-synchronous temporality of global and national cultures opens up a cultural space – a third space – where the negotiation of incommensurable differences creates a tension peculiar to borderline existences" (312). The synthesis of diverse and

multiple cultural traditions is what Bhabha meant by the phrase 'third space.' In fact, the occurrence of the postcolonial novel; which, according to Bhabha, is the ultimate irony of inadequate portrayal and the physical manifestation of post-colonialism creates an intersexual third space for the colonized to re-locate himself in a location to re-construct his identity. According to Bhabha, these transitional spaces provide a space for the development of selfhood methods that provide fresh signs of recognition as well as creative settings for collaboration and conflict while building the concept of society. *The Location of Culture*, by Bhabha, continues to have this vein as its central idea. According to Bhabha, the true location of culture is the aware realization that society cannot be represented by rigid identities and static places, but rather by the fusion of ambivalent spaces, transitional flows, and cultural diversity.

The strategies employed by postcolonial scholars included backward language, hybridization, and explicit linguistic transmission. For instance, writings by postcolonial intellectuals frequently use several native terminologies that are used precisely as they are. They stand out as historical and cultural identifiers in a text. In *The Mimic Men*, Naipaul uses some historical markers from the native Indian culture like "Sanyasi," "Gurudeva, asvamedha" and "Sari," as he says: "our women in saris, light glinting on silk from Banaras and jewelry from Guiana – it was then that Sandra, in a sari herself…" (Naipaul 55). These exospheric references serve as a symbol of the indigenous people's religious and cultural traditions. Naipaul depicts the legal and successful creolization of Indians in Gurudeva, but Singh's voice, the outsider observer storyteller who is resistant to residing in either Caribbean or Europe other island he finally dismantles this serene setting in literature.

However, Singh notes that his English wife Sandra dresses in a sari and wears jewelry in Isabella, much like the local Indian ladies. He used the English woman Sandra

and the Indian Sari to represent the collision of cultures. Thus, Singh demonstrates the significance of Indian culture and its resilience in the face of constant attempts by colonial preachers to eradicate it. Additionally, the adoption of such names from Indian culture highlights the influence of Indian culture and how significantly it molded Singh's sense of cultural identity. Chinua Achebe believes that the English language would be resilient in the face of colonial influence. While Achebe himself wrote in English, he also highlights the importance of maintaining and celebrating indigenous languages and cultures. Achebe's perspective recognizes the value of English as a tool for communicating globally, while also acknowledging the need for balance and preservation of diverse linguistic and cultural heritages. He is certain that the English language can withstand the pressure of the colonial legacy. Nevertheless, it will have to be different English; he suggests using English with terminology from his culture and native language, one which is still in contact with its cultural homeland while also being suited to the needs of colonists (Ngugi, 1987).

The Derridean principle of 'deconstruction' as a philosophical concept coined by Jacques Derrida, seeks to challenge and criticize traditional hierarchies and binary oppositions within language, ideology, and various systems of meaning. According to Derrida, meaning is not fixed or stable, but rather constantly in flux, as language is characterized by complex webs of differing and ever-evolving interpretations. The Derridean principle is invoked by the importance of language in defining racial identity. Because of the region's history and the colonizers' and even the natives' views toward the indigenous population, the English language came to be regarded by Caribbean writers as the language of tyranny. From a linguistic perspective, the local Creole dialect has been ignored and disregarded for quite a long time. The status of the Caribbean language in literature and society as a whole started to shift due to changes in linguistic perspectives as well as Caribbean writers' literature (Guruprasad 288).

In fact, deconstruction aims to uncover and dismantle these hierarchical binary oppositions, exposing their inherent contradictions and opening up space for alternative interpretations and perspectives. This process involves closely analyzing texts and discourse to reveal the hidden assumptions and contradictions that are often taken for granted. Through deconstruction, Derrida aims to question the prevailing systems of thought and reveal their underlying complexities, while also emphasizing the importance of acknowledging and embracing the interplay of multiple interpretations and perspectives in understanding the world around us.

According to common assumptions, which culminate in Hegel's philosophy, "history" is the essence and foundation of culture. A political society is formed by people who come into direct contact and live together. The past is in control in this political sphere. The past, historical cases, and memorials are all ingrained in people's memories. History is the political past, and the past is tied to politics. We perceive the future by examining the past. People's identities ensure continuity between the past and the future. Essentially, the present is a transitional period. Indeed, in the standard conception of culture, there is an uncontentious connection between the past and the present. Nevertheless, in Derrida's theory, there is always an additional connection between the two. Both our memories of the past and our predictions for the future are supplemented unconsciously. The present is never pure, nor are the past, future, or both (Busby et al 100).

4.5. Unveiling the Real Image of the Empire: Exilic Writings as a Model of Conferring Reality to Locate the Desperate Self

Gikandi explores the idea that exile serves as the starting point for the anti-colonial rhetoric found in many of the books he discusses. Exile is portrayed as a significant factor, both psychologically and ideologically, in shaping the themes and perspectives of these

literary works. By being forced to leave their homeland, the protagonists in these books undergo a transformative experience that fuels their resistance against colonialism. Exile becomes a catalyst for their exploration of individual and collective identities, justice, and liberation from oppressive systems. Through their narratives, these authors reflect on the psychological and ideological implications of exile, providing rich insights into the anti-colonial movement. Gikandi delves into these literary works to unravel the profound connection between exile and the development of powerful anti-colonial rhetoric (Gikandi 34).

Migrant authors adopt exile as comfort zone for their writings to reconstruct their cultural identity through resisting the colonial hegemony and unveiling the ideal picture of the colonizer through writing back from the metropolis center. At first glance, it may appear counterintuitive that exile has an impact on writers themselves rather than their writing. Therefore, exile seems to be a freeing and disturbing journey at the same time. The contradiction is clear because it is only a physical expression of the tension that maintains the ties between the writer's home country and the country of exile tight and connected. No matter where the exiled writer may be physically, in the inner world the writer remains entangled eternally between the threads that are tied to poles that pull in opposing ways (Agbor 179); as Lamming asserts: "to be in exile is to be alive" ("*The Negro Writer and his world*" 02). Lamming captures the dual nature of the exile experience, where one is both cut off from their familiar surroundings and yet still engaged with the world. He suggests that being in a state of exile forces individuals to re-evaluate their sense of identity, to adapt, and to find new ways of surviving. Lamming highlights the resilience and resourcefulness of those who endure such circumstances, reminding us that even in exile, one can still find meaning and purpose in life. Accordingly, exile gives the desperate people a space and time to reconstruct their identity through recalling their past.

Despite the fact that exilic authors are still socially isolated in the host society, they find comfort and ease in such pathetic self-immigrant communities, where they can live and interact with family and fellow countrymen in acquainted cultural contexts without much communication with the world with the rest of society and while still being actively involved in their home countries. The authors are depicted as being outside of politics and history in this instance; their scarcity of a historical, political and ethical conceptual framework makes them feel unable to improve change and shape society. In his literary works, the author seems to go farther, implying that exile, or a person's actual expulsion from their current culture, is an intentional process that is nearly always essential (Ngugi *Homecoming* 127). They have thus built a home separate from their original home.

Indeed, the immigrant host community does not need to be perceived as a homeland to be regarded as a place of residence. Indeed, immigrants elsewhere around the universe have displayed a significant capacity to make homes in alien, distant areas, and ethnic homecoming migrants are no different, allowing them to overcome the detrimental consequences of cultural marginalization and homesickness overseas. In this way, the diaspora has finally returned home (QuaysonDaswani 186).

In Fact, leaving the colonies was the inevitable conclusion of a reality that was theorized through writing and formed through economic policy, with Britain serving as the intellectual and material core. But even though it would appear that the West Indies' history and future are inextricably bound up with the colonial complex, Lamming finds a way out by depicting the rebellion of oral and rural culture that endures in the Caribbean in his novel. According to Nair; *In the Castle of My Skin* is the first work of fiction in the West Indies to portray the writers' conflict with history.

This categorization places Lamming's original content at a pivotal point in the antagonistic interaction between West Indian historylessness, as it is referred to it, and

European, or settler history. Lamming modifies his satirical sense of being without a history in a number of different ways by using history. Initially, he argues that the history that the West Indian authors disagree with is the history of the colonizers, the well-known record that justifies their conquest while displacing and denigrating the colonized. Baugh's corollary marks the personal and communal identity and history of people outside the colonial center in the dominant narrative of Eurocentric history. The muffled voices and decreased presences of Amerindians, slaves, indentured servants, and other victims of western colonialism permitted for the West Indies to be fixedly represented as a nation without a history except as narrated from a colonialist perspective (Nair 80).

Nair illustrates that the argument that distinguishes West Indian works of literature and historical narratives from other literary traditions is illustrated by Lamming's use of the 1930s riots in his novel *In the Castle of My Skin.* The novel dramatizes the 1937 riots as key episodes in the village's political history, in confrontational contrast to authoritative colonial conceptions, and brings to conflict the marginalization of the working poor, who are mostly represented in the novel as black people. Nair's interpretation of the riots is that they were both destructive and constructive narrative entries into those historical voids and actual, tangible disturbances of colonial life as usual because Lamming gives them less focus than the actions of characters, as she states:"although the 1937 riots enter the village scene dramatically in the novel, Lamming, less interested here in historical documentation than in the actions of the characters, only hints at the background to the strikes and riots that spread across the West Indian islands (94).

Considering Lamming and his wave of authors, they grew up throughout the social upheaval of the era; the riots are indeed significant biographical background. His recollections of the riots and their repercussions served as inspiration for the narrative in continuation. Lamming's novel has served a special purpose in the Caribbean. The

author's focus has mostly been on the under privileged, and writing has been a means of bringing back into right perspective those people from the underclass. However, given the prominence of colonialist middle-class power across both literature and history, such a reconstruction does not take place without difficulty (80-81).

The autobiographies of colonized exiled politicians and authors who were refugees in the colonialist metropolis are mainly the manifestation of utopian and dystopian, fancy and dejection, mysticism and demystification, reality and illusory. In fact, it was referred to as 'a book about vacuum' by Nobel winner V. S. Naipaul. The story poses the query of whether the world is as we claim it is because all of these topics touch on a feeling of the realistic and the detachment from reality. Since introspection, self-criticism, conscience, self-construction, historical knowledge, and geographical awareness are all strongly ingrained in *The Mimic Men* since such questioning is its central theme. This Novel suggests a strategy for post-colonialists to create a genuine and respectable identity through the decolonization of thinking and literature (Çulhaoglu et al 88).

Indeed, exile and the displacement it causes are the dramatic basic foundation of West Indian literature. Exile also breeds the sense of nationalism, which in turn fuels the yearning for decolonized Caribbean landscapes (Gikandi 33).Exile became such a prominent concept in the theoretical development of twentieth-century literature, except from the unique historical traumas of Caribbean authors, much current literature is a result of the notion of cultural abandonment that constitutes the modern situation (Gikandi 34).

The stereotyped structuring of colonial fact and the similarly archetypal fabrication of the delusional fantasy and magic of the metropolitan city center are both detailed in Naipaul's *The Mimic Men*. The narrator's adherence to stereotypes suggests a particular style of responding to the island's scenery, specifies a particular method of navigating social interactions, and inspires a particular form of self-elaboration. His writings criticize

such a longing return to an imaginary India where cultural heritage is seen as an unnecessary weight. The Trinidadian Indians' reconstruction of the mythical, constricted orthodox Hindu universe as depicted by Naipaul demonstrates how servile cultural motions further isolate them from the local Creole reality. They are diminished to little more than frustrated masks used to lessen social isolation.

At a later point in his life, Singh does not feel inclined to take advantage of his father's transient but dramatic ascension to popularity, which is quickly turned to shame within the island's community and religious structures. To Ralph Singh, the father had quickly left his job and changed into the Gurudeva (Naipaul 132), the spiritual leader, known for his unique blend of reason and madness, ceremoniously offered sacrifices to his devoted followers within his interpretation of Hinduism. While his teachings undoubtedly impacted many, it was his personal journey and sacrifices that left an indelible mark. His campaign spread like a wildfire, capturing the hearts and minds of countless individuals (Phukan 137).

Singh claims that his father’s odd blending of religious concepts simply strengthens the impact of his preaching. He spoke in a language he had learned from priests, which ironically contained Hinduism-related pledges. Priestly garb from the land's silence, fusing Christian emblems and phrases with Hindu philosophy, Gurudeva orders the purification of the island by fire. As “sugarcane fields burned in his path,” he offers the promise of purification and rebirth (138). Destroying the sugar farms, which served as the locations of plantations that held Africans and Indians as slaves, represents the erasing of the colonial places that also separated them. Singh finds it strange that the person who had mocked him for reading history books on the Aryans now used them in his stirring political statements (Naipaul 145-146).

The Mimic Men is a narrative about social change and decolonization that incorporates the indigenous vocabulary being used anti-apartheid, postcolonial Caribbean and Latin American writings. Indeed, the entire concentration on post-indentured Indian identity examines what it means to be indigenous or of native identity in the West Indies. As a result, Naipaul's apparent depiction of East Indianness as other is connected to an implicit investigation of how new political identities are created, obliterated, or lost in the developing political landscape of the West Indies throughout decolonization.

Using 'Gurudeva,' Naipaul illustrates the effective and legal creolization of Indians. Ralph, the omniscient storyteller, however, finds it impossible to reside in neither the Isabella Island nor London and therefore, he is steadily deconstructing his belonging in both worlds. So he weaves this optimistic attitude inside his voice. Gurudeva's admission by Isabella and Ralph's exclusion from it are mirrored in the novel's contrapuntal explanation of Isabella's political liberties both before and after its liberation (Phukan 138).

Singh experiences psychological crisis that raise his feeling of despair as a result of the seaside setting surrounding Isabella. In contrast to Singh's accomplished identity transformation, which he accomplished throughout his time at school, his strong desire to alter his origin and leave the island remains confined to his imagination. Nevertheless, Naipaul's work reveals that creolization tactics, no matter how well-intended, elevate particular identities while distancing others. Thus, creolization is a rethinking of the concept 'creole,' which is related to a specific distinctive kind of ethnic inter-cultural contact in the Caribbean. Indeed, creolization embodies the language of patriotic narratives that encourage cultural hybridity while accepting, or rather disregarding, and concerns of racial integration. The use of creolization discourse by artists, unsurprisingly, promoted a cultural assimilation perspective preferred by official patriots.

Regarding authors, a hybridized Creole aesthetic anticipated an artistic harmony attained prior to actually social integration and provided a path towards certain cohesion. Creolization, therefore, constitutes a paradoxical tendency, which no Caribbean writer would reject; however, the preference for cultural hybridity over ethnic hybridity supports certain political goals, emphasizing East Indians' marginal status in respect to creolization (Phukan 143).

4.6. Rewriting the History of the Disillusioned Soul to Reconstruct the Shipwrecked Identity of Singh

Singh claims that historians of colonial and colonial rule are almost always willing to get involved in trivial concerns such as accumulating and gathering ancient items in art collections and museums. By ignoring the reality of colonialism which have drastically altered the world by provoking "the overthrow in three continents of established social organizations, the unnatural bringing together of peoples who could achieve fulfillment only within the security of their own societies and the landscapes hymned by their ancestors" (Naipaul 29), one could not perhaps comprehend the insecurity they have conceived. In fact, one needs to appreciate his past in order to fully recognize his present, as Singh argues; "the empires of our time were short-lived, but they have altered the world for ever; their passing away is their least significant feature (29).

Considering his psychological issues, Singh does not come up with an in-depth remedy. As a result, the author's writing conveys feelings of dislocation, disappointment, and grief. Singh, who feels detached from his native culture, moves to numerous places to combat his sense of loneliness but is conscious of his imminent homelessness, as he narrates;

> Daily, by erratic bus services, making difficult connections, I travelled from small town to small town, seeking shelter with my sixty-six pounds of luggage,

> always aware in the late afternoon of my imminent homelessness. I consumed the hours of daylight with long waits and brief periods of travel. Money, of which I was at last aware, was leaking out of my pocket. (Naipaul 206)

Despite the fact that Singh's psychiatric issues are not entirely resolved, he comes to a resolution through writing of his memoirs. He comes to see that his past colonial traumas and feelings of abandonment and relocation are inextricably linked (50). Singh has lost his sense of himself and is now lonesome, which is why he keeps trying to impose order on his past, present, and future. In fact, Singh's last condition is a true final emptiness since, at the age of forty, he has wasted everything.

Singh explores and identifies the colonial and postcolonial eras, the issues of the socio-economic, cultural, and political contexts, along with the psychological tensions in *The Mimic Men* before coming to the conclusion that writing itself may be a kind of resistance and decolonization. He understands that ethnic, cultural, and historical diversity are problems in colonized cultures like Isabella. Despite the fact that he is unable to reestablish connections to either his hometown India or London; through writing his memoir, Singh eventually gains authority over his feeling of alienation. As well as, he learns there is no ideal destination wherein he can associate and locate himself. Singh starts to make sense of the disparate events and memories from his past by using writing. For example, he discovers for the initial time a solid order in his hotel room that is rooted in reality rather than something he has created in his imagination. A precise schedule, consistent supper and breakfast timings, and the furniture's constant arrangement are just a few examples of the trivial matters he notices as signs of order.

Singh adopts an imaginary reconstruction of his history in an attempt to forge an identity for himself. Writing, in Singh's view, is the intellectual reconstruction of existence, raising it to the level of reality. He devotes a specific focus on the incidents in

his history and renders them controllable through imposing order on them. Indeed, Writing helps him to start to feel better about his perception of chaos and disarray, of being broken and restless. Only after rewriting his history and erasing upsetting incidents he could transcend into a new existence, a newly reborn identity devoid of his colonial legacy. Singh narrates, "My first instinct was towards the writing of history, as I have said. It was an urge that surprised me in the midst of activity, during those moments of stillness and withdrawal" (Naipaul 68). Singh, henceforth, starts to recognize and appreciate the order surrounding him as he starts to build the authority of his history. Through reframing and rewriting his experience as history, Singh creates a new relationship with it, which in turn allows him to live in the present as though it were genuine as he asserts:

> And to me it is strange that it is only now, as I write, that I see, like the sympathetic historian of a revolution who detects the seed of disaster in some minor and unregarded action, it is only now I see that all the activity of these years, existing as I have said in my own mind in parenthesis, represented a type of withdrawal, and was part of the injury inflicted on me by the too solid three-dimensional city in which I could never feel myself as anything but spectral, disintegrating, pointless, fluid. (Naipaul 44)

Singh's rewriting of his experiences as historical account nearly receives the professional status of a cliché, and his memoir becomes a well-designed model of an empirically assessed frame of psychological and mental consciousness (Baazizi 34). Shortly after starting to write his memories, he understands that when he replicates the past, it becomes historical and controllable. Writing allows incidents to be rearranged, swept aside, and thus prevents contaminating. As Naipaul argues:

> By this re-creation the event became historical and manageable; it was given its place; it will no longer disturb me. And this became my aim: from the central

fact of this setting, my presence in this city which I have known as student, politician and now as refugee-immigrant. (209-210).

Every nation is a likely provisional home for the travelling individual, but for Naipaul there is no going back, to one‘s history or to a place. The process of losing one’s Indianness started with leaving India. That was the original sin, the fall. After that Indian traditions could only either decay into deadening ritual or become diluted, degraded and eventually lost through outside influences and intermarriage with others” (Mehni et al 98). Thus, the migrant is the earliest of his kind without a home or tradition. It is from this vantage point that Naipaul narrates his stories, the point of the exile knowingly located at the edge of the dominant dialogue and culture of the earlier core of the colonial framework. Naipaul creatively depicts the perspective of his inner cultural oddities and displacements, first in Trinidad and then in England, especially in *The Mimic Men.* Albeit, Although Naipaul became a British citizen, he is influenced by the colonial constraints of his upbringing. This has led him to attribute his struggle to find a sense of belonging in a specific cultural environment as an intentional sense of deprivation (Dizayi 175).

4.7. The Curative Memory: Singh’s Home and Identity Reconstruction in Writing

As a writer who detests hybridity and has repeatedly voiced anxiety at the mingling of things, Naipaul is a contrarian. He appears to be preoccupied with foundations, constituents, and morality. According to him, what is being done in Trinidad and in each of the former colonies is illegal; that is, the blending of cultures is something that destroys the virtue of a culture. Even while he is aware that a culture can never achieve purity, he nonetheless instills in his characters a desire for synthesis, and they frequently suffer the negative repercussions of the realization that they can never go back to where they started. Even if he knows it will not ever occur to become local, Naipaul is obviously satisfied with that desire in him. Naipaul yearns for new beginnings, but neither his Hindu nor his Aryan

ones are appropriate because neither of these identities has ever been truly pure (Çulhaoglu et al 90). Singh begins writing an autobiography while living in exile in London with other exiles, but his ultimate goal is history, or more specifically, the political memoir turning into history:

> A more than autobiographical work, the exposition of the malaise of our times pointed and illuminated by personal experience and that knowledge of the possible which can come only from closeness to power. (Naipaul 10)

Naipaul achieved a special intellectual flexibility that allowed him to erupt from the colonial skin and adjudicate the Caribbean with an elusive blend of nostalgic memories and patrician loathing. He writes as an individual who has been completely dislocated but attached to three distinct cultures by birth and education. Naipaul, as a socio-cultural historian of colonial legacy, thus finds intimate echoes with the perspective of the marginalized, the formerly colonized West Indian subjects who are now reliant on their own resources and searching for unique identities of their own (Sarkar 162).

In *The Mimic Men,* Singh discusses and analyses the colonial and postcolonial eras, as well as the historical, cultural, and political contexts, along with the economic issues and emotional distress. Singh comes to the conclusion that writing might be decolonization in and of itself. He acknowledges the lack of ethnic, cultural, and historical unity that plagues colonial cultures like Isabella. By writing his memoirs, Singh eventually gains control over his sense of displacement as he recognizes there is no perfect place with where he can locate himself, despite the fact that he is unable to reestablish connections with either his birthplace of India or the city of London. Indeed, being alienated from any definite nationhood or concept of belonging is the essence of Singh's final separation (Çulhaoglu et al 96).

As a result of his disappointment, he embarks on a restless journey and begins to write in a hotel room in an effort to cure his inner reality. Even while it has been noted that writing is not subject to colonial influence and that language is an ideological technique, it nevertheless acts as a handy method for him to connect with his soul. Only writing helps a person who has been shipwrecked get to terms with the fact that he is trapped inside his own jail and develops into a healing technique (Celik 25).Writing the self is a quest to restore one's origins, a homecoming. It allows for an artistic grasp on the surroundings; you must go out in order to reflect backward. Writing is not socially destructive but rather progressive endeavor (Marquis 36).

The Mimic Men by Naipaul, on the other hand, depicts the traumatic experience of migrants in the metropolis of the former Empire, London, establishing a new link with the home nation. The incidents of those exiles are deeply rooted in the diasporic history, which is also schematized in the formulation of the novel's framework. Meaning that the aimlessness and hollowness of the emigrants' lives are narrated not just through individual encounters but also through the text's overall structure and function: the autobiographical memory arrangement of the events that took place and the method of narrating them, which involves consistently using Trinidadian Creole, both work to propose a different narrative strategies in the postcolonial resistance literature.

Naipaul rewrites his history using Singh who tends to establish order and impose security in his life through narrating and writing his memoir; as he asserts: "my first instinct was towards the writing of history … It was an urge that surprised me in the midst of activity, during those moments of stillness and withdrawal which came to me in the days of power" (Naipaul 68).His denial of his past and withdrawal gives a fresh start to his present as he states "I have cleared the decks, as it were, and prepared myself for fresh action, it will be the action of a free man" (Naipaul 274). He makes the decision to clean

the decks by placing life events that do not fit with that past within parenthesis. He hides his ties to his family because, in his words "to be descended from generations of idlers and failures, an unbroken line of the unimaginative, unenterprising and oppressed, had always seemed […] to be a cause for deep, silent shame" (89). Furthermore, along with his career as a politician, he eventually intends to end his marriage to Sandra: "I once again see my marriage as an episode in parenthesis; I see all its emotions as, profoundly, fraudulent" (274).

Naipaul's *The Mimic Men* brings to light the fact that those other mimic men in London also work to fit in by recreating their personal histories as colonials. Singh finds it reassuring that his writing does not serve as a means to an end. Singh says: "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" (Naipaul267). He adds: "writing, for all its initial distortion, clarifies, and even becomes a process of life" (Naipaul207). Singh, in other words, expects that history will support his fantasy. This desire to clear the decks and embark on a new path, to change his mind on the oppressed Isabella, is rather a reaction to the hegemonic center's demand as it is a rejection to live in the economic and cultural stagnation of his homeland. To anyone whose aspirations extend to a larger colonial authority, Isabella seems to be ridiculously small, Singh says: "I had longed for largeness," then he protests: "how, in the city, could largeness come to me?" (Naipaul27). His bonds to Isabella are deteriorating as a result of his inability to maintain control over a constricting and shrinking space.

Likewise, because of his inability to locate himself anywhere, Singh finds stability in his writing motion as it provides him with a liminal space in which he can openly express himself and shed light on his surroundings. It is important to note that he starts writing by the rupture of his political career, which paints a promising picture in the sense that he will

no longer be in a drama and that he will write sincerely without deconstructing and reconstructing reality. He, indeed, aims to impose order on his own history (Naipaul 266), to expose the melancholy of his life which is pointed and illuminated by personal experience (6); he wants to display the ailing nature of a decolonized nation; his urge is "to secure the final emptiness" (9). That is, having lived an empty and barren life all throughout, he is triggered to guarantee that he will change the course of his life via writing. And, it is his hope to "give expression to restlessness, the deep disorder" (32) which he considers himself the victim. Labeling himself, thus, he seems to put the blame for his failure as a politician on the derivative society which might also be another reason for his deep estrangement from his people.

Above all, postcolonial writers use language as a tool to subvert the linguistic hegemony imposed by colonial powers. By reclaiming their native languages and using them to tell their own stories, they resist the cultural erasure and linguistic oppression inflicted by colonialism. Moreover, postcolonial writers also draw on literary traditions and styles that are specific to their cultural heritage, as a means of asserting their identity and cultural continuity.

Singh resorts to writing because there is no alternative for him, and he views writing as the only way out against the disorder and emptiness he endures: "and it must also be confessed that in that dream of writing I was attracted less by the act and the labor than by the calm and the order which the act would have implied" (32). Writing for the sake of writing is not his real purpose but it is only instrumental for pouring his heart out. It calms him down. Before starting to write his memories, Singh is relieved to take shelter in a hotel room. Ironically enough, the hotel suggests transience in opposition to fixity and rootedness of home; yet, Singh can find everything what the safe nature of a home offers in the hotel room. That is how he depicts the hotel room which becomes his tranquil home

(Çelik 22); Singh asserts that coming back to the hotel from this place is a relief. The hotel offers a sense of decorum and calm, without anyone demanding difficult communication. The management is discreet but watchful. Even if there is nothing visually appealing, everything functions properly, thanks to daily use and cleaning. The impersonal atmosphere is softened by small touches, like fresh flowers on the dining table. The room itself is grand, with dark paneled walls and a large decorative fireplace. While dining, we are surrounded by oil portraits of the hotel's esteemed owners, who eat with us, albeit separated by a sliding partition of plate glass. This arrangement allows for mutual observation and maintains a respectful distance, which we find suitable. We appreciate what the owners provide and rely on them to uphold order (Naipaul 36).

His description indicates that the impersonal hotel room offers the qualities of a home. It turns out to be a haven or a surrogate mother/fatherland because it provides emotional and nutritional security; it is calm place for retreat and relaxation, warm everything has that gloss and warmth, intimate and domestic fresh flowers, mentally predictable daily cleaning, familiar daily use and unchanging room, exclusive sliding partition provides distance, private no impossible communication, spiritually safe and protective continuation of order, sovereign and governmental vigilant management. The hotel is "[o]rder, sequence, regularity" (267) he has yearned for all throughout his life. It is the perfect place that can incite Ralph Singh for writing.

Apart from the hotel room, writing becomes Singh's "virtual space," his "non-territorialized home" through which he can question his deeds. As a man who has been drifted by others for so long, writing enables him to find his "chieftainship" (127) he used to seek when he was a child. It is noteworthy that for the first time in his life he is not driven by someone else but chooses to write with his own will. Writing maturates him. It holds a mirror to his past and his ideas. It transforms him into a man with an indivisible

personality from the one who rearranges it according to the view of the others. It gives him an identity out of chaos. He comes closer to himself. He learns himself better. He recovers. He starts to be at home with himself.

Writing becomes a driving force for him to make a fresh beginning out of somberness as well. Having recovered from the roles strangling him, writing is the starting "action of a free man" (274) now that "[d]espair and emptiness [burn] themselves out" (265). He wants to retrieve power by representing himself and writing becomes the tool.

For the writer who is not only composing a written work but also shaping a bicultural identity, particularly one who is grappling with the question of belonging, the page can become the sanctuary where they find their true sense of home. When a writer navigates the complexities of building a bicultural identity, he explores and integrates different cultural backgrounds and experiences into his sense of self. This process puts the writer in a state of flux, often questioning where he truly belongs in the world. Thus, the page might be the home Singh strives for succeeding in achieving one. It grants the writer the freedom to express their thoughts and feelings without constraints or judgment. It becomes a space where the writer can fully explore and embrace his dual or multiple cultural dimensions. Writing, as a creative outlet, enables the writer to integrate his thoughts, emotions, and experiences, no matter how diverse or intricate, into a cohesive narrative. In doing so, the writer establishes a sense of coherence within himself. This act of composition unlocks a sense of familiarity, allowing the writer to feel a profound connection with his newfound identity.

Therefore, in the postcolonial context the page becomes a sacred space where the writer's voice, shaped by their bicultural lens, finds solace and belonging. It becomes a platform for self-discovery, understanding, and articulation of their unique perspective.

Through writing, they construct both a written work and a bicultural identity, forming a unified sense of self and finding their rightful place in the world.

Ralph's current situation leads to a problem, though. He previously emphasizes the importance of language in expressing oneself. His assertion that: "the descendant of the slave-owner could soothe the descendant of the slave with a private patois" (85) illustrates the significance of the native language, referring to innate language, in healthily expressing one's feelings and ideas. Similarly, when he wants to escape from Isabella, Ralph feels the need "to get away, to a place unknown, among people whose lives and even language [he] need[s] never enter" (156).

With writing, however, he enters into the English language; to enter suggests coming from outside. It has already been evident that Ralph has never been able to be the part of the Western society. Moreover, language is a social construct. It is not the reality itself but it represents reality carrying always the problem of misrepresentation with it. Singh constructs a psychological home through writing. However, it is synthetic and restrained and therefore not his real home. It still lacks a consciousness foundation and is distant from his true self. In a paradoxical sense, the alien entity of the Western colonialist, the English language, has now transformed into a comfort zone that is regarded by Singh as his home and "an end in itself" (267). Nonetheless, it is more paradoxical that "this present residence in London, which [he] suppose[s] can be called exile, has turned out to be the most fruitful" (271). By the end, Singh is convinced of the effectiveness of writing his memoir as he realizes its function in reconnecting him with his aboriginal Aryan background

> I no longer yearn for ideal landscapes and no longer wish to know the god of the city. This does not strike me as loss. I feel, instead, I have lived through attachment and freed myself from one cycle of events. It gives me joy to find that in so doing I have also fulfilled the fourfold division of life prescribed by

our Aryan ancestors. I have been student, householder and man of affairs, recluse. (274)

Writing also serves an even more purpose in the novel; through its non-linear structure, Ralph's storytelling eschews the authoritative discourse of historical memory, which characterizes the post-colonial writings and it allows Ralph, as a refugee immigrant-politician-writer residing in exile, to examine community from the center. In the same way that he disperses his history with a critical perspective, his schizotypal situation makes him capable of criticizing the Western society from inside in the long term. He also questions the European discourse's myths of order, which claim that the West is the wellspring of stability, logic, sophisticated morals, and culture.

Only through constructing narrative texts can one bring order to his life, which Singh is urgently striving to achieve. The ideal construct of mutual rather than an equal exchange of cultural diasporas is a part of a colonized community. For Naipaul, Singh is merely a depiction of someone who has faced severe psychic trauma on the realization that he will never attain the attributes of the colonials he admires. The most significant feature of this trauma includes the impossibility of attaining the whiteness of the colonialist (Dizayi 921).

4.8. Lamming and Naipaul in a Decolonizing Conversation: Reflection on Ngugi, Achebe and Conrad's Discursive Colonial Corral

According to Lamming, the aim of the modern diasporic writer is similar to that of other numerous authors whose literary texts are a sort of inner and sociopolitical consciousness, an elaboration of their interactions with other people from their culture as well as from other cultural backgrounds. Meanwhile, these works are an investigation on their own inherently personal perception of the potential worth of man's career and existence. The author's first universe is his consciousness, ego and identity, the realm of the inner and invisible psyche, the world buried behind the castle of each man's

skin. Furthermore, if one is fair, he will pay close attention to the influence of a parallel universe, the socially constructed realm that shapes his consciousness and political awareness towards the native people of the castle of his skin.

Eventually, since a person becomes unable to avoid the inherent urge to establish sense and relevance for his fate and existence, the author is required to address and discuss his developing world, his conception about himself as man in the globe of men. As the writer delves deeply inside his realms, he discovers a quite real illustration of the human scenario, a state which is fundamentally traumatizing. According to Lamming's narration, the modern current state of affairs includes a global sense of alienation and rejection, despair and destruction, and, foremost, man's immediate interior awareness about something lost (Brown 38).

In fact, G's coming of age journey foreshadows Lamming's own experience, which started with his journey to Trinidad in 1946 and ended with his path to England in 1950. G's dual transition from country local dialect to the well Caribbean English as well as from Barbados to the larger realm of Trinidad is a sign of G's maturation. In The Pleasures of Exile, he describes his boyhood, saying:

> Since I was around twelve years old, I seemed to have the traumatic sight of seeing old Papa Grandson, my godfather, forced to relocate his tiny household from the spot where several generations of children had learned to speak of as the corner where Papa who keeps goats does live. (Lamming "The Pleasures of Exile" 226)

People who live on the borders mistakenly equate language with power, failing to see that language and authority are linked through the power to manage the means of conversations. The linguistic and financial social constructions that the colonial politician vainly aspires to alter are, in his view, both under the influence of aliens, regardless of

what language may earn him favors. Words create reality, thus language possesses power. The presumption of the privileged is that words are the symbols of a predetermined truth, a fact and a reality that would only be found in the center (Ashcroft 88-89).

Language is the sign which validates that the neocolonial mindset is actually produced in Europe. It plays a significant function in the colonial and even post-independence education in establishing and perpetuating cultural reliance on the homeland. Lamming makes use of the topics of education, culture, and language in his works, both artistically and critically; Shakespeare and English are the two prime examples of this system. They are also the Empire's largest exports. One should keep in mind that the use of these things, not the things themselves, is what matters. Shakespeare was never produced by the colonized and never will be. And Caliban is illiterate. He can only learn and receive words (Ngugi *In the Name of the Mother Country: Reflections on Writers and the Empire*40). Therefore, the formerly colonized people can use English to reconstruct a hybrid space of belonging but not an authentic one.

In the context of postcolonial literature, language and literature are frequently regarded as tools for intellectual resistance against colonialism. Within these texts, the idea of literature and language as forms of resistance is staunchly defended, as they are shown to possess the ability to both challenge prevailing narratives and reclaim cultural heritage. Postcolonial literature often emphasizes the importance of language and literature in dismantling the dominant structures and narratives imposed by colonial powers. It recognizes the power of words and storytelling in providing a platform for marginalized voices to be heard and for alternative perspectives to be explored. Through the use of language and literature, postcolonial authors seek to challenge and subvert the narrative frameworks that have perpetuated colonial ideologies, ultimately paving the way for a more inclusive and diverse understanding of culture and history.

Postcolonial writers often use their works to challenge the dominant discourse of colonialism and to present alternative perspectives and experiences. They use language to recover their cultural inheritance, to resist the erasure of their history and identity, and to create new narratives of resistance. Another way in which these texts defend the notion of literature and language as resistance is by highlighting the power of language to shape our perceptions and understandings of the world. The characters in these texts often struggle with the effects of colonialism on their language and cultural heritage, and their journey to reclaim their cultural heritage is often depicted as a journey to reclaim their language as well. Finally, these texts defend the notion of literature and language as resistance by highlighting the power of language and literature to heal and bring people together. The characters in these texts often come together in communities of resistance and support, and the use of language and literature helps to bring these communities together and to heal the wounds of colonialism.

Ngugi emphasizes on the effect of the English language and makes it always at the heart of the resistance and the reconstruction of cultural identity. As he refers to Achebe's lecture, *"The African Writer and the English Language,"* he raises concerns about the legacy of colonialism and explores the consequences of giving up his native languages in order to learn a Western dialect during colonization. In fact, it seems to be a catastrophic betrayal of the other language and native culture and gives a different reputation to the colonized individual. In spite of this, the colonized subject has no choice but to learn the European tongue because it has been handed to him and he intends to use it to his advantage. Taking into account this paradox; the use of the local dialect results in a conversational tone in expressions like a terrible betrayal and a guilty feeling, whereas the use of European languages results in classification, cautiously optimistic devotion, which Achebe himself would later recognize as the fatalistic reasoning of the irrefutable standpoint of English in the literature of the colonized.

According to Ngugi, writing in native languages seems to be the only method to resist the linguistic colonization of the English language. On the other hand, Chinua Achebe uses the English language as a method to write back to the colonists by adding indigenous cultural components like proverbs, riddles, stories, myths, and idiomatic expressions to construct a new English form that matches his awareness (Brown 612). They use language to expose the contradictions and injustices of colonial rule, and to challenge the assumptions and stereotypes that underpin it. In this way, postcolonial literature and language serve as powerful tools of intellectual resistance, providing a space for marginalized voices to be heard, cultural identities to be celebrated, and colonial narratives to be challenged. They play an important role in promoting cultural diversity and challenging dominant power structures, making them key components of intellectual resistance in the postcolonial context.

However, for the purpose of reaching a wider audience, Achebe advocated using Western languages. There are indeed a lot of writers who, like Achebe, fall under the umbrella of coordinated bilingualism, where their tactics draw on their proficiency in both their vernacular language and the English language. No matter how well-versed in a second language authors are, both writing styles are renowned for their creativity and innovation. Many writings from India and Africa can be included in the category of literature that is widely used, admired, and deeply known. By using language in a creative way, writers are able to rebuild their fractured identities. Thus, it is effective in both ways as it enables writers to use language to forge a new identity or acting as a kind of resistance against language supremacy.

The appropriation of western ideals and practices has splintered the brains of the underprivileged because they are feeling continual strain to live up to them. As the colonized continuously delight in emulating the western people, unaware that they cannot

truly turn to be like them and are different in their own, the norms or standards imposed by them have damaged the national pride and colonial mentality. Some people attempted to assimilate the foreign language, adopting it to bear the burden of the native dialect and culture and bridging the gap that exists between the colonized and the colonial cultures. Nayar says that the postcolonial writer in every instance does not throw the language of the former colonizer but rather appropriates it to express her individuality.

Since national sovereignty implies that the postcolonial is given the ability by the colonial legacy to construct a new identity, postcolonial identities are frequently formed by amalgamation rather than through the restoration to a pre-colonial dialect. Although one may contend that this turns post colonialism into a dependent discourse and structure, it is also obvious that hybridity is an action of power and liberty in which the author employs English artistically to demonstrate how the key tool of colonization can also be used as a tool of the postcolonial resistance of intellectual hegemony (Nayar 98).

In his book, *The Pleasure of Exile*, Lamming criticized Naipaul for abandoning his indigenous roots. Regarding Naipaul's use of satire as a style to discuss the dispiriting postcolonial reality in the Caribbean Lamming asserts:

> His books can't move beyond a castrated satire … 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. And it is too small a refuge for a writer who wishes to be taken seriously. (255)

In other words, postcolonial writers often employ literary techniques such as irony, satire, and parody to critique and subvert colonial power structures and cultural norms. According to Lamming, Naipaul's satires represent a futile effort at sociopolitical reform.

He continues to say that Naipaul is actually ashamed of his cultural background and is anxious to go to any distances to be recognized and appreciated among the superior cultures, even if doing so renders him a pedant who displays animosity towards any non-Western culture.

Postcolonial writers use indigenous languages and cultural references to subvert the dominant narrative and assert their cultural identity. They often use storytelling as a way to challenge the colonialist portrayal of their people and cultures as uncivilized or inferior. By reclaiming their own narratives, they resist the imposition of colonial perspectives and values and assert the intellectual independence and cultural richness of their communities.

Nevertheless, Naipaul is not the only colonial subject who escapes from his homeland seeking refuge in the colonialist's empire. At a panel discussion on Third World Film in Birmingham, England, novelist and political exile Ngugi discussed the issue exile and displacement. He commented eloquently of his sense of being in exile twice, once in his homeland due to its transgression of the democratic ideal and once in Britain, wherein he has sought asylum, since the deadliest forces of his nation are working collaboratively with Britain. As he was questioned by a fellow South African in the crowd about his thoughts on current steps taken by South Africa toward reconciliation, Ngugi talked with the utmost respect and appreciation while still very meticulously making concessions for his absence and lack of participation. Then, though, he added that his main concern was for South Africa to become neocolonial (Landry and MacLea 171).

In way to switch the hopelessness of postcolonial historical scenario into a call for the liberty of culture, Naipaul equates Conrad from Africa to the Caribbean. The more firmly he thinks that the counsel of the heart seems to have no interest with the creation or destruction of concepts, the more convinced he is of the authentic and real essence of the European book; the language it enunciates has the worth of deeds of purity and

authenticity. The ideals that such a viewpoint creates for his individual work, as well as the formerly conquered society that it decides to portray and judge, are obvious in the horrific vision that most of his works convey: *The Loss of El Dorado, The Mimic Men, An Area of Darkness, A Wounded Civilization* (Bhabha, *The Location of Culture* 107).

Naipaul neglects the partially hybrid colonial realm to focus on the universal field of English literature. What we are witnessing is neither an idyllic, pure English fantasy nor a secondary rewriting of the nightmares of India, Africa, and the Caribbean. What is 'English' in all of these narratives of colonial authority is characterized by its tardiness rather than its plenitude. The English writing obtains its significance as a marker of authority when the painful set of circumstances of colonial diversity, cultural or ethnic, restores the power's attention to some earlier, ancient representation or identity. However, paradoxically, because it is created by recurrence, this image cannot be either authentic or standardized because of the contrast that distinguishes them. This is why the colonial presence is constantly ambivalent, articulating both as duplication and distinction while still appearing to be unique and dominant (Bhabha, *The Location of Culture* 107).

4.9. Conclusion

In a manner similar to Lamming's re-memorization in *In the Castle of My Skin*, Naipaul retrieves the historical past by dividing up history into narrative captions. Lamming's story is given from multiple perspectives, whereas *The Mimic Men* by Naipaul is introduced from the viewpoint of a single individual who confronts colonial history and reveals buried viewpoints. Lamming largely concentrates on colonial life, whereas Naipaul examines the varied ways that Caribbean immigrants are integrated into British society along with the effect of the colonial life in the Caribbean. In order to restore a broader sense of reality, identity, and belonging, they invite the reader to travel between the former

Empire and its formerly colonies. By doing this, they contribute to the larger postcolonial healing process of the trauma and woes of the British colonization.

The linguistic patterns that develop when individuals come together in a given situation at a particular place and time are articulated by a socio-cultural context. The postcolonial authors resisted the restrictions placed on their style of expression because of the merger and dominance of the English language. Through appropriating language, the bonds of language restrictions were dissolved. Through this creative use of language, the writers rebuild their fractured sense of their identity. Language functions in practical ways, enabling the writers to use language to forge a new identity or acting as a kind of rebellion towards language control.

The appropriation of the western language and style by diasporic authors empowers their intellectual resistance and contributes in decolonizing the minds. Their works help to create an engaging writing style that keeps readers interested in the content. On the other hand, using an alien language to describe Caribbean reality is a mimetic way for the authors to communicate the culture in which they live. The language's adaptability and liberal capability are indeed highlighted since they allow for articulation in all kinds of challenging circumstances. Thus, Lamming and Naipaul could successfully impose order on their memories through narrating the Caribbean history. They indicate that, under the Caribbean's new world order, only some varieties of creolization may survive. Hybridity in this case is only feasible in West Indian writing through mimicry as both are actions of reflection and resistance that typically require indigenization. Therefore, reconstructing cultural identity and locating the self in exile requires unveiling and deconstructing the ideal picture of the British Empire through writing back the center of the Empire from the heart of London.

In both Lamming's *In the Castle of My Skin* and Naipaul's *The Mimic Men,* the therapeutic culture is used to address the issue of colonialism and its impact on the lives of individuals. Through their writing, both authors aim to offer a cathartic release for those who have suffered under colonialism and to provide a healing and restorative experience for the reader. They do this by exploring themes of memory, identity, and cultural displacement and using them to comment on the wider social and political implications of colonialism.

General Conclusion

This dissertation focused on how therapeutic culture and curative memory were represented in George Lamming's *In the Castle of My Skin* and V.S Naipaul's *The Mimic Men.* The characters in these novels used therapeutic culture and curative memory to deal with their sad experiences of being exiled and displaced. The study aimed to understand the role of therapeutic culture and curative memory in literature and how they can help with emotional trauma. This study used literary criticism and connected the novels to the social and cultural context at the time they were written. The research methods included psychoanalytical and postcolonial approaches. The study combined historical and psychological methods with critical analysis.

In *In the Castle of My Skin*, Lamming explored the process of decolonization in a Caribbean island and the search for a new identity for its people. The protagonist, G, represented the complexities of this journey, as he grappled with the legacy of colonialism and the question of what it means to be truly free. The narrative highlighted the role that memory played in the formation of identity and how the past must be remembered and reinterpreted in order to move forward. Similarly, in *The Mimic Men*, Naipaul examined the psychological and cultural impact of colonialism on a Caribbean island and its people. The protagonist, Ralph Singh, is a man who had assimilated into the British colonial culture, but he found himself struggling to reconcile his Indian heritage with his adopted identity. The narrative criticized the notion of therapeutic culture, highlighting how it failed to address the deeper wounds of colonialism and the ongoing impact it had on personal and collective identity.

In both works, the authors questioned the idea that healing could be achieved through therapy or cultural assimilation, and instead suggested that true healing can only come through a deeper examination of the past and a retelling of history. The narratives

suggested that only by confronting the truth of colonial experiences and the ongoing effects of colonialism, individuals and communities could find a way forward and heal the wounds of the past.

Lamming's *In the Castle of My Skin* explored the relationship between colonialism and the cultural identity of the Caribbean people. The novel might be seen as a critique of the ways in which colonialism had disrupted and eroded the traditional ways of life and cultural practices of Caribbean societies. Similarly, *The Mimic Men* dealt with the theme of identity formation in the context of postcolonial Caribbean societies. The novel examined the idea of mimicry, in which the characters tried to imitate the cultures of the colonizers in order to gain power and status. This mimicry was often seen as a way to heal the fractures in their cultural identity caused by colonialism. Overall, both novels were interpreted as exploring the therapeutic culture in the Caribbean, in which characters attempted to heal the wounds caused by colonialism through various means, such as cultural mimicry or the retelling of cultural stories.

Lamming explored the ways in which colonialism had caused a fracture in the collective memory and cultural identity of the people of a Caribbean island. The protagonist, G., embarked on a journey of self-discovery and learnt about the history of his island and the legacy of colonialism. The mew of melancholic gospel was a metaphor for the grief and loss felt by the islanders in the wake of colonialism, and their struggle to come to terms with their identity and cultural heritage. In *The Mimic Men,* Naipaul similarly investigated the theme of colonialism and its impact on cultural memory and identity, but he focused on the experience of the individual rather than the collective. Singh is a man who had been shaped by colonialism and is torn between his Indian heritage and his desire to assimilate into British colonial society. Through his journey, he discovered the

importance of personal and cultural memory in shaping identity and found that only by embracing his cultural roots he can achieve a sense of healing and wholeness.

Lamming's *In the Castle of My Skin* and Naipaul's *The Mimic Men* explored the themes of identity, cultural displacement, and the healing power of memory. In both novels, the characters were struggling with their sense of self and place in the world, and they must confront the impact of colonialism and its aftermath on their lives. In his novel, *In the Castle of My Skin*, Lamming focused on the idea of a 'therapeutic culture' by which the characters were able to heal from the trauma of colonialism through coming to terms with their history and identity. Through the experiences of the protagonist G., the reader is able to see the process of self-discovery and the importance of cultural roots and heritage in shaping one's sense of self.

In *The Mimic Men,* Naipaul used the concept of 'curative memory' to illustrate the ways in which the protagonist, Singh, grappled with his identity as a member of a colonial society. The novel highlighted the damaging effects of colonialism on Ralph's sense of self and how he must come to terms with his past in order to move forward. Naipaul also explored the theme of curative memory. The novel narrated the story of a West Indian writer who was haunted by his past and the memories of his homeland. He used writing as a form of therapy to process his experiences and come to terms with his identity and place in the world. The theme of curative memory highlighted the importance of understanding and processing past traumas in order to move forward and heal.

In both novels, the authors used the themes of healing and memory to challenge the notion of a monolithic, unchanging cultural identity and to show the complex, dynamic nature of personal and cultural identity. Through their characters' journeys of self-discovery, Lamming and Naipaul offered a nuanced portrayal of the ways in which

colonialism and cultural displacement had shaped the lives of their characters and the wider society where they live.

Lamming and Naipaul demonstrated the power of memory as a tool for healing and self-discovery. By exploring the complexities of therapeutic culture, they revealed the importance of understanding and addressing the psychological and emotional wounds of colonialism. Through their works, they invited readers to consider the ways in which the past continues to shape the present and to reflect on the healing potential of memory and cultural identity. Lamming and Naipaul dealt with the theme of memory and its impact on the individual and the community. The novels explored the idea of therapeutic culture, which is a concept that referred to the use of therapy and psychological techniques to heal emotional and psychological wounds.

Lamming depicted the memory of the colonial past as a source of pain and trauma for the post-colonial community in his novel *In the Castle of my Skin*. He argued that the cultural and psychological scars left by colonialism can only be healed through a process of collective memory and cultural re-education. Similarly, in *The Mimic Men,* Naipaul explored the theme of memory and its role in the formation of personal identity. The protagonist, Ralph Singh, struggled with the conflicting memories of his past and the present, and how these memories impacted his sense of self and his relationship with the world around him. Naipaul argued that memory, both personal and collective, is a central aspect of the process of self-discovery and healing.

The fracturing of the ‘mew of melancholic gospel’ in Lamming’s *In the Castle of My Skin* and the concept of curative memory in Naipaul’s *The Mimic Men* referred to the deconstruction and reevaluation of cultural and historical traumas that had been inflicted upon colonial societies. In these novels, the authors examined the ways in which

colonialism had affected the psyches of colonized people, and how the collective memories of these traumas were passed down from generation to generation.

Postcolonial writers used the themes of migration, displacement, and exile as a way of exploring the impact of colonialism on the lives of the characters. In both *In the Castle of My Skin* and *The Mimic Men*, the characters were faced with the trauma of migration and the struggle to maintain their cultural identity in the aftermath of colonialism. The themes of migration and displacement were used to explore the traumatic experiences of the characters and the impact of colonialism on their lives.

Overall, postcolonial writers portrayed the aftermaths of colonization, their experiences of migration and exile through fragmented narrative and the exploration of themes such as migration, displacement, and exile. These techniques allowed writers to explore the complex and traumatic experiences of colonization in a nuanced and subtle manner. One such technique was through the use of fragmented narratives that reflect the fragmented and traumatized experiences of the characters. The fragmented narrative structure of the novels reflected the fragmented experiences of the characters and the traumatic memories of colonialism.

The reconstruction phase started when the ambivalence liberated the immigrant from the melancholy commitment to the abandoned home. The immigrant needed to come to terms with the fact that the home they left was no longer there. In the example of the non-white West Indian who immigrated to England, home might well persist as a physical and spatial location, but the network of ideological reference points and divides has been upended by shifts in gender politics and by the exclusionary strains of nationalism and prejudice in English culture. This sense of displacement and exile turned to be a postcolonial counter discourse. Therefore, as writing about the homeland in exile reflected the author's nostalgia for his homeland and endurance of his native culture and thus his

desire for psychic and mental decolonization. That is; reconstructing the fragmented identity and finding home was achieved through rewriting memories and the past history of the colonized.

In the Castle of My Skin and *The Mimic Men* were the narratives of a postcolonial self-construction through a critical perspective on oneself and the world. This helped the colonial subject to confront his world, make sense of it and develop an authentic identity. Questioning is the beginning of thinking and judging reality. It was a way to break free from the melancholic prison that relentlessly attempted to confine the person's thoughts. G. and Singh experience a significant shift in how they saw themselves and the world, including their acute awareness of the harms that colonial violence had caused to their minds, souls, and identity as well as their insightful understanding of how to achieve mental freedom and independence through self-criticism, decolonization of the mind, and writing. According to the novels, this way in the World served as a template for creating an authentic identity.

As a resolution to the aforementioned problematic , the study argued that the Caribbean migrants authors strived to reconstruct their identity and maintain resistance of the colonial power to overcome the traumatic and melancholic grief of displacement, mimicry and identity fragmentation through writing their memoirs in English. The process of reclaiming one's identity and sense of belonging was exemplified in the studied novels. Thus, in a globalized society that was gravely warped by subversive ideologies, it was the writers' mission to challenge fundamental notions of belonging in order to develop a clear image of their own national values.

Indeed, narrating oneself was equivalent to reinventing one's homeland. Thus, these novels stood as a model of the process of identity reconstruction and belonging within the context of writing back to the colonizer. The study put emphasis on the pathway through

which migrants and colonial subjects may disconnect their links with the colonizer, cure their wounded souls, and repair their traumatized memoir through writing.

Future Research and Implications

This study has tackled questions of Caribbean exilic literature of decolonization. It discussed questions of culture and identity. It dealt with displacement and exile as issues of decolonization and sources of literature of the colonized nation. Thus, it assumed that postcolonial literature is one of the most representative reflections of the floating identity through analyzing the relationship between the text and the context. It argued that postcolonial migrant literary texts contributed to a radical critique of the Western myth of civilizing the third world countries. Therefore, it assumed that migrant writers were able to reconstruct their identity, find home and resist colonialism through writing back to the center using the colonizer's language.

To a greater extent, the questions that had been raised up until this point were answered in this thesis. It did, however, give rise to fresh concerns that came to the forefront. Therefore, this study may pave the way to researchers to study Naipaul's other works; his ideologies and perception of Africa. His criticism of the third world countries is regarded by some critics as betrayal while others see that Naipaul is a voice of reality and truth. His writings reflect the real image of Africa: woes and aftermaths of colonialism, mimicry and skepticism as well as life in exile. On the other side, Lamming wanted deconstruct the center thematically and linguistically through Creole language and writing about Barbadian people and the experiences of the migrants in England. Therefore, researchers may investigate solace and the pleasure of exile through the study of Caribbean literary texts from a psychoanalysis perspective, shedding light on the traumatized psyche,

Another interesting research may tackle exile literature using Syrian and Palestinian literature of migrant writers as corpus analysis. This may include literary works of

Palestinian writer Ghassan Kanafani to discuss the politics of Palestinian identity. Furthermore, researchers can work also on anxiety and the psychology of the traumatized migrant people, identity and cultural survival from a religious perspective focusing on Arab Muslim writers' like Leila Abou Elila's literature. Researchers may work also on rewriting the colonial discourse in Naipaul's *Bend in the River* in comparison with Conrad's *Heart of Darkness* and the deconstruction of the tempest in Lamming's work in a comparative study between British colonial discourse and Caribbean counter discourse.

This study offers some implications. First and foremost, exilic writings work for handling the pain of spatial displacement and the awe of taking in new home. This type of writings gives writers and migrants the courage to associate and assimilate with diverse cultures. They also help in wiping away the sense of alienation through giving way to acceptance and adaptation. They allow the person to express himself to be worthy and recognized and thus find home. These texts assist the person in exile to turn from the state of dislocation, disorientation and disorder to an opportunity of expressing the self and locating it and therefore exile reflects the legality of existence as a legal status of the refugees. All in all, they raise the migrants' consciousness towards homeland.

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الملخص

تدرس هذه الأطروحة أهمية رواية ما بعد الكولونيالية في بلورة الوعي الثقافي والسياسي لدى الشعوب المستعمرة وحديثة الاستقلال، ومساهمتها في تشكيل الهوية بكل أبعادها و ملامحها عند سكان جزر الكاريبي. تعتمد هذه الدراسة على تحليل روايتي في قلعة جلدي(1953) للكاتب جورج لامينغ ورواية رجال مقلدون (1953) للكاتب ف. س. نايبول، اللتين تثيران تساؤلات حول النزوح والعيش في المهجر وتأثيرهما على نفسية المستعمَر الذي يعاني من شرذمة الهوية جراء تصادم الثقافات.كما تتطرّقان إلىسيرتصفية الاستعمار والبحث عن الهوية بغية تحرير عقول سكان الكاريبي، وذلكعبر كسر الروابط الاستعمارية مع المحتلباستخدام الخطابات المقاومةالمرتبطة بمحاكاة المستعمر. بناء على ذلك، تهدف هذه الدراسة إلى مناقشة سعي المهاجرين لإحياء هويتهم والحفاظ عليها عن طريق مقاومة القوة الاستعمارية، وما يترتّب عن ذلك من تحرر من السجن النفسي وكسر للقيود الناتجة عن تحريف الثقافة الأصلية للشعب المستعمَر. ترتكز هذه الدراسة خاصّة على أطر التحليل النفسي ونظريات ما بعد الاستعمار،لتجمع في ذلك بين نظريات ومفاهيم نقدية متعددة مثل نظريات هومي بابا حول التهجين والتناقض والتقليد،ونظريات إدوارد سعيد عن المنفى والهوية،ونظرية ستيوارت هال عن الثقافة و الهوية الثقافية،إضافة إلى نظرية التحليل النفسي لفرويد. علاوة على هذا، ترتكز الدراسة أيضا على نظرية التحليل النفسي لما بعد الاستعمار بالاستناد على التحليل النقدي لكل من فرانتس فانون و ألبرت ميمي إلى جانب بيل أشكروفت والنقد الانتقائي لنغوغي وا ثيونغو من خلال أدبيات ما بعد الاستعمار وإعتماد اللغة واستعمالاتها.هاته الأخيرة يمكن أن تولد فهما أعمق للروايتين المدروستين حين استخدامها معا بهدف سد فجوة الإشكالية المطروحة. ختاما، توصّلت هذه الدراسة التحليلية إلى أن لامينغ و نايبول يمثّلان جنديين للمقاومة الفكرية بتسخيرهما لقلميهما من أجل كشف الصورة الحقيقية للاستعمار بأبعاده السياسية والفكرية والثقافية التي هيمنت على شعوب جزر الكاريبي طيلة فترة الاستعمار والتي امتدت جذورها النفسية والفكرية إلى ما بعد الاستعمار. وعليه فإن الروايتين محل الدراسة مثلتا عاصفة ذهنية تعمل على المساهمة في بلورة الشعور بالوعي الوطني والثقافي إلى جانب تحرير العقول من الفكر الاستعماري الغربي. في حقيقة الأمر، تؤكد هذه الدراسة أن لامينغ و نايبول اعتمدا على تهجين لغة الروايتين إعتمادا على لغة المستعمر وإضافة بعض الكلمات و العبارات والأسماء بلغتهما الأم للدلالة على قوة الثقافة الأصلية بغية إعادة كتابة التاريخ الكاريبي لترميم الهوية المتشرذمة وتأسيس وطن وإنتماء عبر الكتابة.

الكلمات المفتاحية : المنفى، التهجين، الهوية، التقليد، الوعي الوطني والثقافي، ما بعد الاستعمار

Résumé

Cette thèse analyse *In the Castle of My Skin* de Lamming (1953) et *The Mimic Men* de Naipaul (1967). Les romans sélectionnés évoquent des questions de déplacement, d'exil, de troubles sociaux et psychologiques, ainsi que la quête d'identité. La thèse examine le processus de décolonisation de l'esprit des habitants des Caraïbes, afin de les libérer en rompant les liens coloniaux avec le colonisateur. Par conséquent, cette œuvre vise, dans le contexte des résultats galvanisants du post-colonialisme, à discuter des efforts des immigrants pour reconstruire leur identité et maintenir la résistance du pouvoir colonial afin de surmonter la prison mélancolique mentale et psychologique du colonialisme. Axée principalement sur les cadres postcoloniaux et psychanalytiques, cette étude combine de multiples théories et perceptions critiques telles que les théories d'hybridité, d'ambivalence et de mimétisme de Bhabha, les théories d'exil et d'identité de Said, la théorie de l'identité culturelle de Hall, et la théorie de la psyché de Freud. Elle utilise également la théorie de la psychanalyse postcoloniale de Fanon et Albert Memmi, ainsi que la critique éclectique d'Ashcroft et Ngugi sur la littérature et l'appropriation linguistique postcoloniale qui, lorsqu'elles sont regroupées, peuvent générer une compréhension plus approfondie des romans étudiés afin de combler la lacune de cette étude. L'analyse démontre que les auteurs caribéens migrants, Lamming et Naipaul, sont des soldats intellectuels qui ont dirigé leurs plumes vers la révélation de la véritable image de l'hégémonie politique et culturelle coloniale. Les romans étudiés contribuent à éclairer et à cristalliser le sentiment de conscience nationale et culturelle, ainsi qu'à décoloniser l'esprit. En effet, cette thèse affirme que Lamming et Naipaul ont fait appel à l'appropriation linguistique et à la réécriture de l'histoire des Caraïbes pour guérir l'identité fracturée et trouver un foyer dans l'écriture.

Mots-clés : exil, hybridité, reconstruction de l'identité, mimétisme, post/colonialisme