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Sense of Dislocation in Naipaul's *Guerrillas*

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Abstract

This present dissertation deals with diasporic dislocation of V.S. Naipaul's *Guerrillas*. This study includes the basic elements of dislocation, social identity, hybridity, mimicry, cultural study, marginality of the black. Jimmy, the representative figure of whole black race, faces racial dislocation in his own land and in England, too. White people consider blacks to be inferior and non-human, which ultimately marginalizes blacks pushing them to periphery. Naipaul, being a postcolonial writer, sees the necessity of black racial identity. Jimmy and other black natives get traumatized owing to feel trauma, created by dislocation. Because of extreme domination, they vow to start revolution against whites for their own country.

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I. Naipaul's Literary Career and the Novel *Guerrillas*

This research work mainly focuses on Nobel Laureate Sir Vidhiadhar Suraj Prasad Naipaul's novel *Guerrillas* (1975). It aims to explore how the main protagonist, Jimmy Ahmed goes on living with the experience of diasporic trauma, problem of making identities, finding and making locations, exile and violence, too. The journey of Jimmy from Caribbean-London-Caribbean makes him sense dislocation with his own periphery and foreign country, too. Naipaul, being a modern intellectual exile, portrays his experience through his character, Jimmy, who is dislocated in every place he goes. Culture is the main factor, that makes him feel alien in London. Even in his own country, he is alienated because of the imposition of white cultures and their norms and values. So, this research work mainly shows the experiences of dislocation by the author and his characters in this novel *Guerrillas*.

Naipaul was born in Chaguanas Trinidad, on August 17, 1932. His parents were descendants of Hindu immigrants from North India and as a youth, he felt alienated from his surroundings. This feeling of displacement became a recurring theme in his fiction and essays. He is a novelist of the colonial experiences. As a postcolonial novelist, Naipaul creates plots in both colonial as well as ex-colonial societies in his novels. The major themes that emerge from a reading of his novels are related to the problem of colonized people: their sense of alienation from the landscapes, their identity crisis and problem of neo-colonialism in the ex-colonies.

Naipaul's fiction and essays have been influenced heavily by his travels and his interest in colonial and postcolonial societies. *The Middle Passage* (1962) is written in the form of a travelogue or a record of impressions, being an outsider, to examine the societies of developing countries. His novel *A House for Mr. Biswas* (1961), an autobiographical novel, deals with half made societies. His other two are:

The Mystic Massuer (1951) and *The Suffrage of Elvira* (1958). All his early novels explore his ambivalent stance as a son of Trinidad. In his later novels, *The Mimic Man* (1967), *Guerrillas* (1975) and *A Bend in the River* (1979) as well as in his novellas, Naipaul's themes acquire a universality as he enters other states of mind and culture to take note of the fact that fragmentation and alienation happen to be the universal predicament of human beings in the present day world.

The western colonization had made great impact upon the lives of colonized countries. There was miserable condition of the black native people. They were under pressure of western military imperialism. All rights were taken over by colonial power and they imposed their norms and values. Natives were not given their rights. Instead, they were thought to be animals by the invader rulers. The imposition of power over native people made their racial and cultural identity fall into crisis.

Culture is the fact that makes different types, classes, coloured people in a single and homely feeling that is nationalism, as Prof. Samuel P. Huntington suggested. Culture makes new unity to one another and at the same time, it creates chaos and quarrel between two different cultural groups. He further says:

In the post-cold war world, the most important distinctions among people aren't ideological, political, or economic. They are cultural people and nations are attempting to answer the most basic question human can face: who are we? [. . .] People define themselves in the term of ancestry, religion, language, history, values, customs and institutions. They identify with cultural groups: tribes, ethnic groups, religious communities, nations and at the broadest level civilization [. . .] we know who we are only when we know who we are not. (21)

According to Huntington, now-a-days, people are integrating together through culture. That's why, he categorizes civilizations in seven or eight different groups which are determined by cultural phenomenon. After world war II, the colonial power faded in its ideological, political, military and economical field but the cultural root was expanding to have the feeling of nationalism, which could be possible only through culture. Therefore, culture is the prominent factor to identify one's identity.

Naipaul always tries to create his own constant identity by expressing his feelings of loss towards his root through his writings. Huntington further says, "People come to the cultural lines to define themselves" (21). Being a post world war II writer, he searches his identity through his cultural aspect, which is the shaping force of our growth and history. Naipaul's global identity can be regarded as his nostalgia for his root and his culture. So, a house for him can never be more than the books he writes. He searches his house in his imagination that is in his books as Salman Rushdie searches in his novel *Imaginary Homelands*. Rob Nixon calls Naipaul as a "homeless citizen of the world" (17). He was born in Trinidad; his family's origin was in India and he received education in Britain. That's why, he has mixed cultural roots. Thus, Nixon labels him as 'homeless'. In an interview with Rahul Singh, Naipaul claims that "he is not English, nor a Trinidadian nor an India, but his own man" (*Times of India*). He is a man of nowhere and split personality. He has no clear cut identity as well. The question of identity and ruinous effects of colonization haunt both his life and works. Thus, his works including *Guerrillas* are the reflection of his alienated and dislocated life and contemporary suppressed black society.

Naipaul becomes a great writer and the credit goes to his early life in Trinidad and adulthood in England. Having visited several places like West Indies, South

America, India, Pakistan, Iran, England, he got several cultures, which created hybridity within him. Lillian Feder says:

Naipaul's reminiscences of his early life in Trinidad and his efforts as a youth in London to make himself a writer recur throughout his work. Although many of the details remain the same, this is not mere repetition. His relations with people he meets in his travels affect the very nature of his memories and enlarge his perspective on his heritage: the religion and customs of immigrants from colonial India who settled in colonial Trinidad. (11)

During his journey, he visited several places which gave some sort of idea to write the novels. His reminiscences helped him to write books. So, different images and different experiences supported him to form a novel, which were near to his own life.

Another critic, Theroux portrays Naipaul "not as an amalgam of the national tradition (Trinidad, India and England) but as equally alien and therefore equally resident everywhere" (qtd. in Nixon 29). Naipaul, being a writer and a traveler, faces different oddities, complications and problems. It is for this reason that he has strong sense of history. Theroux sees no differences between Naipaul and his writing: "His interest, his passion was located solely in his own writing. Nothing like it had ever been written before. It was an error to look for any influence" (40). Thus, Theroux praises Naipaul's originality, and truth of writing.

Like Derek Walcott, Wole Soyinka, Salman Rushdie and other writers of English literature, Naipaul struggles hard to find his place, culture and history. He seeks his own image in his writings. He was awarded Nobel Prize in literature in 2001. Apart from this, Naipaul had also been honoured by the Booker Prize in 1971, the W.H. Smith Prize, the Hawthorne Prize and T.S. Eliot Award, and was also

knighthood in 1990. The peculiar artistic quality related to his anxiety over dislocation, which is also the creative force behind his writing. About his own life, he says, "my life is short, I can't listen to banalities. If writers just think of oppression, there will be no time for writing" (qtd. in Kuruvilla 1). It reflects that he is a writer with courage, so, banality irritates him.

Sense of alienation and dislocation encourages him to write his own history. So, while writing certain piece, it interferes whole writing. Naipaul's writings are mostly based on biographical history and alienation. Supporting these ideas, Elleke Boehmer writes about Naipaul's works:

Most of his novels and travel writings are devoted to minute dissections of the cultural paralysis (recalling Joyce) and hypocrisies (recalling Conrad) of colonized nations. His willed alienation, through often singularly hostile bears the symptoms of a first generation colonial seeking distance from origins and the freedom of self-expression, indeed, he has himself acknowledged that his identification with English culture is a product of growing up on the colonized periphery. (177)

Naipaul's alienation is always traumatic. His character in his novel always feels culturally and socially dislocated. Sense of dislocation and alienation makes the characters conflict against oppression to establish their cultural identity. Sometimes, the desire for location leads them to clash with whites.

As a postcolonial novelist, Naipaul situates his novels in both colonial as well as ex-colonial societies and gives a perspective account of the complexities inherent in such societies. The major themes that emerge from a reading of his novels are related to the problems of the colonized people: their sense of alienation from the landscape, their identity crisis, paradox of freedom and the problem of neo-

colonialism in the ex-colonies. Champa Rao, in his book *Postcolonial Situation in the Novels of Naipaul*, says:

Much of Naipaul's writing issues from his personal experience of being a displaced member of a minority race and religion in Trinidad. However, his multiple heritage places him in a position that makes it possible for him to render a detached account of his subjective experiences. Being an Indian by ancestry, Trinidadian by birth and English by intellectual training and residence, Naipaul is indeed a man with a broader perspective. (9)

Naipaul has three different identities. Those are Indian, Trinidadian and English. Because of these three identities, he sees his place nowhere. One identity influences other. So, he has split personality and he lacks his origin. That's why, he feels himself as a displaced member of his society.

V.S. Naipaul chooses to focus on specific episodes in the greater narrative of journeying: the idyllic childhood and the dawn of self-consciousness; or the time following, of severance and departure, and the loss of roots, home, or motherland.

Explaining these points, the critic Elleke Boehmer further says:

Tales of wondering, migration, exile and banishment are often featured – not by accident – in the work of Caribbean and South African writers. V.S. Naipaul's novels from *A House for Mr. Biswas* (1961) and *The Mimic Man* (1967), to *Guerrillas* (1975) and *A Bend in the River* (1979), recount different incidents in what is essentially a larger narrative of wondering and displacement embracing his entire *æure*. (200)

Naipaul's all the novels basically narrate his own experience. Mostly, he focuses on wondering and displacement in his novels. In his books, we can easily find out such biographic incident, which is the prominent style, while writing. Life long process of self-creation and individual narrative of a search for truth are the basic thematic tools in his novels.

Naipaul, being a victim of rootlessness, homelessness and exile, brings personal obsession within him which he explores through his different fictions and non-fictions. Akash Kapur says, "In venturing to the 'half-made' colonial societies of the world, Naipaul has been venturing into his own half-made personality, mapping emptiness within him, carrying with him the baggage of missing past" (76). Thus, the anxiety over the missing past becomes the grand theme in Naipaul's works.

Guerrillas portrays the elaborate political and psychic strategies devised to avoid the truth of experience during a period of social conflict on an unidentified Caribbean island that bears a strong resemblances to Trinidad. The critic Lillian Feder, further says in his book *Naipaul's Truth*:

Guerrillas, Naipaul's fictional version of the Black Power murders in Trinidad, depicts this continuity of cruelty and strife in a setting for different from the Egyptian desert but even more emotionally charged. A mood of loss parameters *Guerrillas*, in which everybody staying or leaving, is a wanderer in one way or another. (205)

Everybody, in this novel, is a wander because s/he has no originality of his/her race. And also depicts the cruelty of whites over blacks. All the characters have no stative existence, so they use to visit different places. This visiting to different palaces questions about their existence because after having contact to another culture, one either mimicks others culture or adopts it.

A sense of rage figures prominently in Naipaul's more recent writings. Rage demonstrates the conviction that the west has polluted the world. Only in throwing off western influence can a nation or a person, become genuine. Rage derives the failure of mimicry, from disenchantment with the west and a sense of loss of cultural integrity. Sachs William L. writes:

In the novel *Guerrillas*, Naipaul's setting is a racially mixed Caribbean island where people sense they are lost. Cut off from the land, given independence by Britain, people feel overwhelmed by outside forces. Among the trapped and uncertain, a mania to do something to escape predominates. Jimmy Ahmed self-proclaimed revolutionary, seeks to father a new order. But he is a creation of media; he symbolizes aspirations but he cannot fulfill them. (5)

The emergence of racial dispossession gives everybody energy to fight for the goal. The common experience of people, in their race, has added extra encouragement to fight for their racial right.

The novel opens soon after Jane's arrival as she and Roche are on their way to visit Jimmy at his commune, Thrushcross Grange. It unfolds on a former British colony in the Caribbean during 1970s. This Island is inhabited by different people like Asian, African, American and former British colonials. Jane has come along to join Peter for her own reasons. Initially, she thinks Peter as a doer, saint-like and gentle. However as the novel moves, she begins to see him as a failure and inadequate. Roche authors a book about his experiences in South Africa. He was tortured by the South African government and was asked to recount his memoirs in a book. But, people on the Island haven't read his book. Jane, on the other hand, seems as if she is searching for a rich, powerful, handsome man; who can finance her life.

Jimmy, a mulatto (half Chinese, half black), married an English woman and lived in London. Since then, he has moved to this island and becomes the leader of 'revolution for the land' which is the major opposition group to the present government. He lives and leads his operations out of a commune called Thrushcross Grange that has many black boys living on it. Peter's company, Sablich, is apparently giving aid to Jimmy's movement. Jimmy, however, fantasizes most of the day in his writings about his life, who he is and who he would be. He fantasizes about his short-comings and his race and his inadequacies. He also thinks of Jane and invites her to his house, where he has intercourse with her. He not only takes physical satisfaction but also he hands her to Bryant to kill.

This novel tries to explore the Naipaul's experience of condition of country on Caribbean island in post-independence period. Even after the independence, the local natives are dominated in many ways. The colonized countries have got independency but colonial aftermath has been strong. The foreigners have owned the industries and natives aren't given their right. The feeling of isolation and dislocation has played the main role in shaping of the novel.

To provide an introductory outline to this research paper, it can be said that all the chapters try to concentrate on the hypothesis of proving alienation and dislocation in this text. This present research work has been divided into four chapters. First chapter presents outline of present research study itself. It gives a bird's eye view of the entire thesis. The second chapter deals with dislocation, mimicry, hybridity, marginality, culture, identity crisis, diaspora which have been frequently used in this research studies. On the basis of theoretical modality explained in chapter second, the third chapter will analyze the text at a considerable length. This part shows the body structure of core of this research. The fourth chapter is the conclusion of the entire thesis. On the basis of the analysis of the text done in chapter three, it will conclude the explanation and arguments put forward in the preceding chapters and shows how mimicry, hybridity, diasporic, dislocation, cultural studies, marginalization support the sense of dislocation.

II. Cultural and Racial Background for Mimicry and Dislocation

After the emergence of different literary theory since 1960, there came a prominent theory which we call "Post Colonialism". After Second World War, many countries tried to get rid of the western colonization. During the colonial period, blacks were dominated by the western power. No rights were given to blacks but they were thought as slaves and used to do animalist behavior to them. During the colonized period, lots of steps had been processed to oppose the western pole but none resulted positive. Through colonization, there appeared many terms like diaspora, dislocation, culture, hybridity, identity crisis, mimicry etc, which we have to know to explore the novel.

Dislocation

Dislocation, in simple term, is a lack of maintenance to fit in a particular place when one moves from a known to unknown location. And on the literal level it is a feature of all invaded colonies, where indigenous or original cultures are often dislocated. They are moved off from their territories. They are metaphorically dislocated because their cultures are marginalized and white people ignore blacks' norms and values in favor of the values and practices of colonial culture. Ashcroft, Griffiths and Tiffin in *Key Concepts in Postcolonial Studies* say as follows:

The term is used to describe the experience of those who have willingly moved from the imperial 'home' to the colonial margin. But it affects all those who as a result of colonialism, have been placed in a location that because of colonialism have been placed in a location that, because of colonial hegemonic practices, needs, in a sense, to be 'reinvented' in a language, in narrative and in myth. (73)

Dislocation is a never ending structure in society. The society has no single articulation and organized principle. On the other hand, this is caused by transportation from one place to another place, which is a fundamental issue or by slavery system or imprisonment, by invasion and settlement, which is a result of willing or unwilling movement from known to unknown location.

Furthermore dislocation means, in Heidegger's term, 'unheimlich' or 'unheimlichkeit' - literally 'unhousedness' or 'not-at-house-ness'. It is also related with 'homelessness'. Someone, who had forsaken his original root and now realizes of his loss which haunts him. People often realize the fact of loss of their originality which makes them feel 'sense of dislocation'. In one country, every man is engaged with some subject matter. None is living freely. As alienation, dislocation is like leaving a person in a dense forest, where there is no contact and communication with other person especially in the case of his own root. Regarding this terms Stuart Hall writes, "A dislocated structure is one, whose center is displaced and replaced by another, but by a plurality of power centers, and the societies have no center, no single articulating or organizing principle. It is constantly being centered or dislocated by force outside itself" (Cultural Studies, 278). Modern societies are compact with different types of cultural institutions, organizations and principles. It is the kind of rainbow where colours are formed in a series. One culture is giving pressure to another to establish its own culture, which goes until sea goes dry because of the diversity in culture. That's why the 'sense of dislocation' is a never ending structure, which always exists.

Huntington suggests that the "people and countries with different cultures are coming apart". And at the same time, he insists the fact that "cultural identities are the central factors shaping a country's association and antagonism to others" (125). Since we know that dislocation makes the individual feel the loss of this cultural belongings which comprise isolation, formlessness, powerlessness of individuals. Only when the

association between two cultures is possible then only the sense of dislocation can erase from our mind. But our misfortune is that there are no possibilities of association between two cultures. If this is possible, then only the sense of dislocation can be erased from our mind. But our misfortune is that there are no possibilities of association between two cultures. Nowadays, through culture, one shows superiority over another and cultural conflict gives way to chaos, enmity, war and domination. Huntington suggests, culture is the major factor for third world war. There will not remain brotherhood. There is chaos, enmity, war, domination, which culture gives way. Culture is the only one factor to result the third world war. Countries with different cultures are falling apart in small territories having different nationalities.

During the process of colonization, the white race and its cultural heritage consistently marginalized the native blacks. They were thought to be inferior, barbaric and third grade people. Thus, they were rejected and dejected by whites while they /natives search for their own homeland or it was before. But every time they failed to meet the goal. Therefore, sense of isolation had racially dislocated them in their own land. In every field of socialization, they were marginalized. Even in their cultural norms and values, they were replaced by whites/colonial culture. This displacement of culture made them to feel nostalgia to their own origin. Dislocation made them feel their loss of their cultural belongings and made them victim of cultural alienation. The whole constitution was made in favor to white to rule over the native people. Thus, loss, in every field, made them feel dislocated and alienated in their own land.

In *The Black Novel in America*, Addison Gayle notes: “ignorance of black history and culture [. . .] condescending, negative criticism of ancestral home [. . .] contempt for Black based upon the same criteria as that is used by whites” (214).

After the arrival of whites in Black natives' country, they ignored black history and their culture to establish their own culture. After establishing white culture, blacks found a social gap from the larger culture that was white culture. Thus, the sense of alienation and dislocation even in their native land caused their life to be valueless, meaningless and futile.

Finally, dislocation, in a different sense, is also a feature of all invaded colonies where indigenous or original cultures are often literally dislocated, that is moved off what was their territory. At best, they are metaphorically dislocated and placed into a hierarchy that sets their culture aside and ignores its institutions and values in favor of the values and practices of colonizing culture. Many post colonial texts acknowledge the psychological and personal dislocations that are results of cultural denigration. Dislocation is also a term to describe both the occasion of displacement that occurs because of imperial occupation and the experiences associated with it.

Diaspora

The concept of diaspora originated since the human civilization began. The term was derived from Ancient Greek and combined the words 'speiro' (meaning to sow) and 'dia' (over), for the Ancient Greeks. 'Diaspora' is conceived 'as migration and colonization'. Furthermore, diaspora acquires a more sinister and brutal meaning. It signifies a collection of trauma and banishment, where one dreams of home but lives in exile. Diasporic problem is not a personal problem but it is a collective one because, in the present context, people from one country go to another country and settle there permanently. This process is happening in a large number all over the world. After settling to another country, one feels loss of his cultural root and starts to

write nostalgic phenomenon through writing. In the case of *Guerrillas*, same issue applies. Jimmy, the protagonist goes to London where he feels loss of his root.

The term diaspora originally refers Jewish Community. In this sense, diaspora refers to the Jews who are scattered after Babylonian captivity and in the modern period to Jews leaving outside of Palestine and Israel. For them, concept of diaspora implies a traumatic exile from historical homeland. Even in the foreign country, they try to establish their own culture but they fail. This feature of forming new culture in foreign or alien land is the prominent feature of diaspora.

Diasporic dislocation is also meant to be "in-between-ness". Leela Gandhi has a dilemma, which culture to adopt, whether to accept his own culture or to accept foreign culture. It is similar to hybridity. Though, in-between-ness is very much closer to hybridity, it also accompanies the concept of diaspora. Leela Gandhi Says:

[. . .] Diaspora evokes the specific trauma of human displacement whether of the Jews or of Africans scattered in the service of slavery and indenture. Post colonialism is generally concerned with the idea of cultural dislocation contained within this term. While 'diaspora' is sometimes used inter-changeably with 'migration', it is generally evoked as a theoretical device for the interrogation of ethnic identity and cultural nationalism. (131)

Like dislocation, diaspora is also a never ending structure because of global migration. It may be anyone, who travels from one place to another willingly for personal or business purpose or unwillingly like in slavery, imprisonment or in invasion. The term diaspora is very much near to migration. While people migrate to another place/location, they start to think about their identities, cultures and environment, which they can't find in that very place. And the sense of loss creates

only nostalgia of their past, by which, they start to pen down their own past memories. After being a migrant, there arises a question that is question of ethnic, cultural identity and nationality.

Similarly, Ashcroft, Griffiths and Tiffin view that diasporic movement is a result of colonization. After invading the empire, colonizers start to rule natives and impose their own culture. This imposition of colonizers' culture makes them feel themselves as a diasporic victim. On the other hand, natives start to migrate them to other places because of the extreme suppression of colonizers. Then, after reaching other's land , they feel alienated. They furthermore say:

Diaspora the voluntary or forcible movement of peoples from their homelands into new regions is a central historical fact of colonization. Colonization itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. (*Key Concepts*, 68-69)

The movement of people from their homeland to imaginary homeland brings a lot of newness in environment, people and feelings. Being far from their own land is not only the reason to have the feelings of diaspora but the newness in language, culture and environment makes them creative. The changes in every field also bring the margins into the center in the form of involuntary diaspora of indentured labors.

Though diaspora gives the psychological trauma, it also results good aspects. Throughout the new surroundings, one can produce more creative arts. In the case of Salman Rushdie, he created imaginary homelands while he lived in a foreign country. He says, "I have been in minority group all my life – a member of an Indian Muslim family in Bombay, then Mohajir-migrant-family in Pakistan and now as a British Asian [. . .] Creating an imaginary homeland' and willing to admit, though

imaginatively, that he belongs to it" (4). Rushdie admits the diasporic dislocation because he believes that if he lives in his own country in India, he will never be a good and famous writer as he is now. Thus, one changes his environment by migrating to another space to make a creative mind. He is capable of creating his own imaginary homelands, only when he leaves his motherland.

Thus, the diasporic experience is defined by the recognition of a necessary heterogeneity and diversity. By hybridity, people produce and reproduce themselves as new member through transformations and differences. Diaspora is a concept of homelessness. This concept of homelessness is the fundamental feature of the writer V.S. Naipaul, we can find in his present novel *Guerrillas*. Diasporic identities are constantly producing and reproducing themselves as a new separate identity through transformations and difference from their own previous cultural and social norms.

Culture and Identity

Culture, being a short term, bears a broad area of society, which, in one sense, is the custom and belief, art, ways of life and social organization of a particular country or a group. Culture is a rope that ties various people in a single bond, which gives the feeling of being. It is also believed about a particular thing that people, in different areas share same norms and values. In other sense, we can also say that culture is a form of human identification. Since ancient era, culture made man civilized creature. People, at first, were barbaric. Later different cultures taught them about civilization. Culture is a way to be civilized. Culture includes all the things around us like norms and values behavior, knowledge, belief etc. To make a clear concept about culture, a famous anthropologist E.B. Tyler defines culture like this: "[. . .] culture is a complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by a man as a member of

society” (Michell, 45). In this sense, culture is an umbrella term to know a man and his behaviour. The acquisitions of a man from his/her birth to death are, in a perfect sense, culture. Culture always shapes human mind and his attitudes while s/he lives in society.

There are seven or eight major civilizations in this world. Every civilization has its own history. And culture varies because each society or civilization has its own different history, religion, customs, behaviour, norm and value. Thus, literature as a reflection of contemporary society and its culture also varies. One person who is brought up in one society cannot easily fit in another society; s/he may feel dislocated and alienated. The concept of culture has to do something with identity. Thus, culture belongs to the broader human consciousness that is both developed and shaped by society and its history.

For Post Colonial critic, Homi K. Bhabha, culture is a strategy of survival. He believes. “Post colonial criticism focuses us to engage with culture as an uneven incomplete production of meanings and values [. . .] produced in the act of social survival” (438). Defining the idea of culture, he further says:

Culture as a strategy of survival is both transnational and translational. It is transnational because of contemporary post histories of cultural displacement [. . .]. It is a translational because such spatial histories of displacement [. . .] make the question of how culture signifies, or what is signified by culture, a rather complex issue. (438)

The transnational dimensions of cultural transformation, immigration, diaspora, displacement and reaction, makes the process of cultural translation. Everything survives upon culture which is a whole way of life. Because of the translation of cultures, the originality of the culture will be lost. And there appears the crisis, crisis

of culture. Everywhere, hybrid cultures' form is different from the original. At this situation, the native people feel cultural loss. While in the process of colonization, whites start to impose their own culture, norms and values upon natives. Thus, natives feel their cultural loss. They are unwillingly made culturally dislocated in their own land.

The issue of identity is something assumed to be fixed or stable but is to be questioned with the experience of doubt and indeterminacy. One of the reasons for questioning their identity is because of immigration. Thus, today's identities aren't static but they are dynamic according to nature and culture. It is also progressive that it never stops. To Stuart Hall, identity is a 'production' which is never complete, but always in process and always constituted within representation. It is an acquired thing, which can be gained through own efforts. As time changes, the identity also changes. Charis Baker says:

Identity is hotly debated when it is in crisis. Globalization provided the context for just such a crisis since it has increased the range of sources and resources established during colonialism and its aftermath, combined with more recent acceleration of globalization particularly of electronic communication, have enabled and increased cultural juxtaposing, mixing and mixing. (200)

Thus, the issue of identity is discussed widely. It is very much affected by the high speed of globalization and mass media, which mix different cultures in the same place.

It can be said that identities are sketched in various sectors because of the emergence of new theories in recent era. Indeed, identities aren't constant as Hall said. Furthermore, they are influenced by different sectors like economical, political and

cultural as colonization and immigration go on. As a result, no fixed and constant identities will remain for a long time, which causes cultural hybridity and one of the vicious consequences of ambivalent relationship between colonizer and colonized between dominant and marginal group. Once the colonial power arrives in a new place, it involves in binary relationship between the people of two cultures, languages and races, which creates a hybrid culture.

Cultural identity constitutes, according to Hall, 'What we really are' or rather 'what we have become'. He further writes in his book, *Contemporary Post Colonial Theory*:

Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being.' It belongs to the future as much as to past. It isn't something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything, which is historical, may undergo constant transformation. (112)

Identity is subjected to continuous 'play' of history, culture and power. Through identity proposed by Hall, we can properly understand the traumatic characters of the colonial experience out of which are constituted the identities such as Indianness, Carribeanness and Blackness etc. The dominant culture has the power to influence or dominate the other cultures. In Said's 'Orientalist' sense, westerner has power to make us see and experience ourselves as 'Other'.

Culture and identity crisis are the factors which make the dominated people or natives feel alienated and dislocated. Their originality has been lost because of the so called supreme or dominant culture during the period of colonization. Since they were

physically, mentally and psychologically marginalized from their own land, culture and rights, they felt dislocated in their own space.

Hybridity

Hybridity is borrowed from the horticulture, which refers to cross-breeding of two species by grafting or cross pollination to form a third, hybrid species, which we think of perfect and good matter. But, while coming to post colonial context, it refers to cultural breed that is the result of bringing together of people and their culture from different cultural group or civilization. Ashcroft, Griffiths and Tiffin remark "hybridity commonly refers to the creation of new trans-cultural forms within the contact zone produced by colonization" (118). Hybridity is formed by colonization. When two cultural groups mix up together in the process of colonization, it occurs. It is, in another sense, ethnic hybridity, too. Because of long contact between two different cultures, there appears another culture that is hybrid culture.

Hybridity is a more progressive term that occurs anytime and anywhere, if there are presences of two cultures. We can distinguish two different ways in which the term "hybridity" is used contemporarily, especially in relation to culture. The first one is the everyday sense of word; the second is the way in which 'hybridity' has tended to be replied in contemporary critical theory. In everyday term, in which Britain or Australia or U.S. for examples are seen as increasingly multicultural societies, hybridity implies the intermingling of once separate way of living. But in theoretical level, we can note that this idea of hybridity as a synonym for diversity or multiculturalism. There are separate and distinct cultural orders, which are now beginning to meet in the context of global migration. This process of hybridization occurs on a level ground of equality, mutual respect and openmindedness.

In post structurally oriented sense, Andrew Smith says, “hybridity foregrounds the ‘constructedness’ of culture” (252). There are important reasons for this, and the insistence on recognizing the discursive creation of meaning and value is a powerful refutation of the claims of culture as a given category on a par with genes or blood type. The danger, in this refutation, is in the implication that culture-especially in the most limited sense of high literary culture, is the definitive arena of social struggle.

For Ashcroft, Griffiths and Tiffin, hybridization takes many forms “linguistic, cultural, political, racial and so on. Linguistic examples include 'Pidgin' and 'Creole' languages” (118). Hybridity is not limited to a narrow space, but has a broad area. Mikhail Bakhtin also supports their views by presenting his concept of ‘multivocal language situations’ and ‘multivocal narratives’. He prefers multivocal language situations and narratives because they really bear the originality and reality. He blames monovocal narrative as a capitalist weapon. The concept of hybridity, for Homi K. Bhabha, is a way to the notion of ambivalence. For him, “ambivalence is the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer” (qtd. in *Key Concepts*, 12). He further says, “ambivalence [. . .] generates the seeds of its own destruction” (13). In one sentence, hybridity results in ambivalence which leads to self destruction.

In-between-ness also makes the hybridity exist in society. There is always a gap between two cultures and these two cultures create another hybrid culture. To support this view, Ashcroft, Griffith and Tiffin write “It is the in-between space that carries the burden and meaning of culture and this is what makes the notion of

hybridity so important" (119). Hybridity is also used to describe the newly composed, mixed and contradictory identities resulting from immigration, exile and migrancy.

Mimicry

Mimicry refers to the fact of a particular social group changing their behaviours by imitating the behaviours of another social group. When there are two cultures interacting with each other, one cultural group copies other group's cultural traits. When it repeats, it will be habituated. Mimicry describes the ambivalent relationship between colonizer and colonized. When colonial discourse encourages the colonial subject to mimick the colonizer by adopting the colonizer's cultural habits, assumptions, institutions and values; the result is never a simple reproduction, but it produces a "blurred copy" (*Key Concepts*, 139) of the colonizer that can be quite threatening.

Mimicry is never far from mockery, since it appears to parody whatever it mimicks. It also supports the idea of hybridity. While mimicking other's culture, there appears third culture that is hybrid culture. Mimicry is like 'poking fun'– language of parody. It results from the conventions of dominating 'others'. During domination, the dominated subject, for the sake of striking back, copies the dominator's culture that makes fun of dominator's culture.

Homi K. Bhabha quoted Jacques Lacan's concept of hybridity in his book *The Location of Culture*. He says:

Mimicry reveals something so far as it is distinct from what might be called itself that is behind. The effect of mimicry is camouflage-it is not a question of harmony with the background, by against of mottled background, of becoming mottled- exactly like the technique of camouflage practiced in human warfare. (85)

Mimicry is distinct from its original source. So, it causes conflicts between two cultures. It isn't the process of harmony with the original one, but it opposes the original source by mocking it.

Mimicry represents an ironic compromise with the colonial power. It seems adoption of colonial power but actually it is for the sake of mockery. In Bhabha's word, "mimicry is a subject of a difference that is almost the same, but not quite" (*Location*, 86). The copying of colonizing culture, behaviours, manners and values by colonized contains both mockery and a certain menace. He further says mimicry as "sign of a double articulation" and "sign of the inappropriate" (86).

In another sense, mimicry also means copying other's style in writing. Third world writers adopt the same literary genres to mock first world literature. They adopted their common genres like fiction, essays and poems to strike back. Adaptation of language is also a way of mocking colonial power. Third world writers like Naipaul, Achebe, Rusdie etc, adopted same literary genre that was fiction to mimic colonial power.

Marginality and Binarism

Marginality, in common sense, means to marginalize somebody or avoid a person to the margin. But, in post colonial term, it depicts a vital role to show the domination between who are in power and who commoners are. In imperial era, Westerns went on establishing their empire. At first, their manifest function was to expand their trade, but later, they started to rule over the native people. During this period, whites or colonial power started to impose their norms and values to native people. Since then, this concept of marginality was borrowed in non-western literature. The whites used to impose their culture or in other sense, they took their culture in centre and started to avoid native culture. They started to marginalize

natives' cultures and whites' cultures were thought as primary and natives' culture as secondary. In this way, there came the sense of dislocation in their country. Natives were marginalized in remote areas. Thus, they felt alienation in their own motherland.

About marginality, Ashcroft, Griffiths and Tiffin write like this, "The perception and description of experience as 'marginal' is a consequence of the binaristic structure of various kinds of dominant discourses, such as patriarchy, imperialism and ethno-centrism, which imply that certain forms of experience are peripheral" (*Key Concepts*, 135). Binaries are created by the persons, who are in power. They exercise power and dominate other. Marginal groups don't have fixed existence in society. They have no notion of fixed centre. Structures of power that always describe the 'center' and 'margin' concept. Minority groups are always kept aside. They want to resist such hierarchy not by deconstructing the binary structure of center and margin but by replacing the centre.

'Binarism' means a combination of two things, a pair; two dualities, which is a widely used term with destructive meaning. The concept of binarism was first established by the French structural linguistic, Ferdinand De Saussure, who held that signs have meaning not by a simple reference to real objects, but by their opposition to other signs. But later, this concept of binarism entered into the post colonial theory, which represents a binary system within a colonized area. In binary system, the one, who is weak, always lives under the pressure of the strong one. Binarism, thus, establishes a "relation of dominance" (qtd. in *Key Concepts*, 24). It is a creating factor of two opposite poles, which always makes a conflicting situation. Each one wants to marginalize other, but one fails and the failed one will be marginalized. After being marginalized, the feeling of dislocation and alienation come on forth. People start to express their feelings through different literary genres like art, painting and novel. In

this novel also the protagonist, Jimmy, feels dislocated because of the domination of whites. Everywhere, even in his own land, he is marginalized. Ashcroft, Griffiths and Tiffin further explain:

Perhaps one of the most catastrophic binary systems perpetuated by imperialism is the invention of the concept of race. The reduction of complex physical and cultural differences within and between colonized societies to the simple opposition of black/brown/yellow/white is, in fact, a strategy to establish a binarism of white/non-white, which asserts a relation of dominance. (*Key Concepts*, 26)

Because of having vast ethnic variation, imperialism constructed the concept of binarism on the basis of race to rule over the black natives. They fantasize them as human, civilized and enlighten etc and label natives as bestial, barbaric and enlightened. The concept spread all over and the blacks themselves started to feel themselves as inferior in front of whites. According to this ideology, natives, slowly and gradually became marginalized.

Thus, in Naipaul's *Guerrillas*, the main protagonist and other characters feel their cultural and identity loss after Cold War period because of the imposition of colonial power. After having long contact between these two cultures black and white, hybridity and mimicry happened to form the third hybrid culture. The third culture neither covers blacks' whole original culture nor adopts the whole white culture, which creates the in-between-ness. Ultimately, this sense of in-between-ness creates the sense of unbelongingness to a particular culture, which creates sense of dislocation.

III. Mimicry and Dislocation in *Guerrillas*

V.S. Naipaul's one of the complex novels, *Guerrillas*, tells the story of Peter Roche, a colonial power agent, his mistress Jane and a revolutionary and dislocated leader Jimmy Ahmed, who fight for black freedom and place. The book unfolds a former British colony in the Caribbean during the 1970s. This island is inhabited by Asians, Africans, Americans and Former British colonials. Racial and economic tensions are ever present and the islanders are said to 'coexist in hysteria'. The whole government is ruled by the western community and the black racial leaders are revolting against the imposition of whites. *Guerrillas* is set in an unknown Island. Naipaul doesn't particularize the place because he wants to universalize the issue of colour discrimination in that Caribbean Island.

Naipaul brings different groups of people from different racial backgrounds to show the chaos spread all over the island. The feeling of mixed blood here Jimmy is dislocated in the novel. He is born in African Island from where he goes to England in his childhood days. In England, he suffers everywhere because of colour of his skin. He feels dislocated there. Nowhere, he finds his cultural identity. This creates inner chaos in him and he is determined to fight against white people for his own little cause that is the feeling of isolation and dislocation caused by dislocation.

This novel not only deals with two characters, Jimmy and Roche, but it bears more than six or seven characters that make this novel in this taste and its size. The other characters are Stephens, Meredith, Harry De Tunja, Bryant, Adela etc, who join the events in a huge single plot. The characters, who are different in their roles, play important part to form central idea that is dislocation.

Isolated Setting

In the opening chapter of the novel, V.S. Naipaul presents an utterly desolate vision of the world. This vision of the world is completely desolated from other surroundings. The desolated part of the setting suggests that they are completely outcaste from the real scenario. Set in draught ridden Caribbean island, *Guerrillas* opens into what sounds like Eliot's *Waste Land*:

The sea smelled of swamp; it barley rippled, had glitter rather than colour; and the heat seemed trapped below the pink haze of bauxite dust from the bauxite loading station. After the market, where refrigerated trailers were unloading; after the rubbish dump burning in the remnant of mangrove swamp, with the black carrion. Carbeaux squatting lunched on fence—posts or hopping about on the ground [. . .] the swamp drying out to a great plain; on the other side, a chain of hills, rising directly from the plain. (1)

The people who inhabit in this 'waste land' are quite in tune with it. They are derelicts, morally and intellectually barren. The physical deformity of the landscape resembles the characteristics of different characters such as Bryant, a physically, as well as mentally deformed youth, who is one of Jimmy's boys in the agricultural commune.

As the setting suggests, the residence of Jimmy is far from the Thrushcross Grange. It also symbolizes the marginalization of black from their real space. The narrator narrates, "Jimmy didn't live at Thrushcross Grange. His house was a little distant away, separated by a block of forest from the commune hut. There was a path through the forest; but there was also a way through the side roads of the former industrial estate" (14). Not only the whole setting of the novel is isolated but also the location of the house, where Jimmy lives, is isolated from the human touch. The

location of the house is far from the human existence. And in these lines, 'the block of the forest' suggests the surrounding of non-living things.

Everywhere there is silence because of fear of white people. The urban part of the country has been covered by the colonial power and the awkward and remote area are the homelands of the native. Naipaul shows the critical setting of the remote area, "The car stopped and there was silence. Even when the car doors banged no one came out of the hut. There was no wind; the forest wall, dead green, was still; the asphalt road was soft below the gravel" (6). The vision of the scene is completely silent. Even the car doors make sounds, no one comes there, which suggests that the blacks are frightened seeing white people or don't want to give any response.

The landscapes of the setting are also barren and dry. They seem completely abandoned for many years. Even, we can't guess that there can be existence of human beings. The narrator says:

Drought had since occurred, the worst drought, she had been told for forty years. The hill had turned brown; many clumps of bamboo had caught fire; and the woodland on the ridge had acquired something of the derelict quality of the city. Trees had been stripped; vegetation had generally dried and thinned. (41)

The whole scenario is shown as a barren land and it seems as a waste land as T. S. Eliot suggested in *Waste Land*. And this description resembles whole black race, which are avoided by white empire.

Jimmy's Sense of Dislocation

The whole black community is very much against the colonial power. Because of the extreme domination of whites, the native blacks start to feel their loss of identity and sense of dislocation in their own land. Jimmy, being a main protagonist,

doesn't satisfy with the system of colonization. He sees no position of blacks in their society. And the blacks and mulatto natives are thought to be inferior in front of white race. Black's racial and cultural practices are replaced by white's cultural practices. Even, whole black race is thought half finished man and treated as animals. These all activities lead Jimmy to feel dislocated in his own land. And to remove the sense of alienation and dislocation, Jimmy and other commune members come on the street to oppose against colonial practices.

In the opening chapter, when Roche and Jane go to meet for Jimmy, the presupposition of Jane about Jimmy is completely dominating. She thinks Jimmy is a person having physically awkward and more negroid. But, the dominating perspective completely goes its wrong direction. Her suppression goes like this:

Jane had been expecting someone more physically awkward and more negroid, someone at least as black as the boys. She saw someone who, close up, looked distantly Chinese. The heavy moustache masked the shape of his top lip and stressed the jut rather than the fullness of his lower lip. His eyes were small, black and blank; that, the moustache, which suggested a mouth clamped shut, made him seem buttoned up, tense, unreadable. (8)

The thinking tendency of whites over blacks is completely dominating. They just think whites are handsome and blacks are physically unfinished man. Jane also fantasies that European means white and African means black. This type of thinking—whites over blacks—is continuously developed from their past.

As the novel moves on, the main protagonist Jimmy feels alone and goes to his own room to pen down his feeling on the paper. He is made alone by the white people to dislocate within his periphery. Jimmy, the black leader, keeps a keen eye to

observe the whites and their strategies. White people think blacks are simple creatures but they don't know how complex they are. They are always skeptic to whites. Jimmy writes about how Peter Roche exoticizes black people to dominate them. Jimmy writes:

Still everybody has their uses, even Mr. Peter Roche, I call him massa but he doesn't see the Joke. He's the great revolutionary and tortured hero of South Africa. He's written this book which I don't think you would know about, but over here of course he is a world shaking best selling author and now he is working for one of our old imperialists firm Sablich's, great slave trader in the old days. They now pretend that black is beautiful and wait for it. They employ Mr. Roche to prove it. I play along can you do. (36)

Jimmy knows everything about Roche that he is a writer. Though he is a world-shaking best seller, his books are published and came in the market; none gave response to his book. It means that by not picking out the book, they want to marginalize Roche and revolt against white race. On the other hand, the whites are also praising or exoticizing the black people that they are beautiful. Through exoticization, the whites want to fantasize the blacks and they live in status-quo.

In England, too, he is very much outcasted by the native whites. Everywhere black race is thought as secondary one. Jimmy, a black man, finds himself rejected and dejected by the whites. Everywhere, he is thought to be an outer person. Jimmy finds himself alone every time and everywhere. And he thinks himself as a victim of white community. He explains his bitterness what he faced in England when he says:

Over here they're jealous of him, cut him down to size, that's their motto, it's all they know, leave him in the bush to rot, and in England

too they tried to destroy him, talking of rape and assault, he became too famous for them to stomach, they thought he was just a stud, that's how they wanted to keep him, send him back to rot. But he's a man not easily destroyed, he's surprised them I bet, he's a man once seen never forgotten. (59)

Though, he is a black person, he is famous in England as a black revolutionary person. The English people are afraid of him. So, they set a plot of killing him and after killing him, there will be none to oppose against their monopolic rule even in Caribbean island. They again believe that one-day Jimmy will destroy their white rule in Caribbean island and in England, too. So, they plan to do murder of Jimmy. Even in England, he feels alone and isolated from the white society. Though, they are afraid of him, he is rejected from white norms and values.

Not only the colonial power outcasted blacks' social images but also they imposed their Christian culture over black cultural root. They just want to replace the native cultures and want to establish their own cultural values. To replace the native culture, they/whites use to sponsor the Christian cultural programmes on their radio station. The narrator also describes the supportive scenes that try to marginalize the black religions. He describes:

It was nearly half past seven by the kitchen clock, nearly time for the Sunday evening programme of hymns sponsored by one of the Southern American Churches. And soon there came the tune that, for Jane, marked the deadest hour of Sunday on the Ridge, the deadest hour of the week. (173)

The English people know that cultural aspect can easily take a deep impact in black's mind. To make blacks as foreigners in their own land, whites use to broadcast the

cultural issue like hymns to influence the black culture. Huntington has said that culture easily shapes everyone's mind. So, they slowly and slowly start to shape blacks mind according to their wish because they know that slow and steady wins the race.

The whole white race wants to shape the black's mind. Blacks feel themselves inferior in front of whites. They are totally dislocated that they every time think they are inferior to whites and whites are more superior to them. This feeling of inferiority makes them feel dislocated. Jane feels that she can do whatever she wants to Jimmy. The narrator says:

She remained still. Suddenly anger swept over him. He seized her shoulders, lifted himself off her and sought to enter her where she was smaller. She shouted: 'No!' and turned over so violently that she threw him off, her elbow hitting him on the chin. He raised his hand to strike her; but then, with closed eyes, she said strange words. She said: 'Love, Love'. He lay upon her clumsily; he was swallowed by her wild kiss; he entered her and said, I'm not good, I'm not good; you know'. (75)

Thinking them as superior person, whites only think blacks as their agents. They want to play with blacks, even if they don't have desire to do something. But instead, Whites want to show their superiority over black by imposing orders. In this scene, Jane makes Jimmy to obey her command. And Jimmy, having no concept of playing with her had to do in accordance with Jane's desire.

Jimmy, a black character, misses an English girl. After a short period of marriage, he is accused of rape and indecent assault in England. That's why he is deported from there. After reaching Africa, he misses his wife, which makes him isolate in his own motherland. Jane says, "Was your wife English?" Jimmy stood up. His eyes were more hooded; his tower lip had begun to curl. On his smooth forehead

creases appeared, and the skin below his eyes darkened. He said, 'Yes, yes,' (21). The reaction, after being asked the question about his wife, is quite sympathetic. He reacts as if he is missing his wife very much. This is the actual victim of whites to blacks. Because of the extreme domination of whites, blacks have to sacrifice even their wife, which creates a sympathetic scene. Again, he says, "I was thinking about the wife" (22). He feels sad, when he remembers his wife. This makes the protagonist feel dislocated.

He is very much suffered while he lives in England. None gives him any value. Everybody thinks him as an inferior class people. But, he is very helpful to other poor and indigent black people, whom no one shows their sympathy. But, he is looked as second-class people. He has no value over there in England. Everybody marginalizes him. Jimmy further writes in his diary about his experiences and his root:

He suffered so much in England; I don't believe he will want to see someone like me. Over here they see him only as a hakwai, but a woman of my class in England saw in him. They say he's born in the back room of a Chinese grocery, a half black nobody, just a Chinaman's lucky shot on a dark night [. . .] to me he is like a prince helping these poor and indigent black people, they're so shiftless no one will help them least of all their own. (57)

Though, English people look him as a low class people, the women of his race look him as a friend. He even describes his family root. He comes from Chinese grocery family, which is thought as an inferior family root. He again says:

I'm convinced when they will parade in the streets and offer him the crown, everybody will say then 'This man was born in the back room

of a Chinese grocery, but as Catherine said to Healthcliff "your mother was an Indian princess and your father was the Emperor of China", we knew it all along' and that was in the middle of England mark you, in the days when they had not racial feeling before all those people from Jamaica and Pakistan came and spoiled the country for a man like him. (57)

He, again, describes his root which is Chinese grocery and he describes how this train of domination was started in past. Before the arrival of Jamaican and Pakistani people, there were peace and harmony, no conflict was there. But, later the feelings of conflict arise around and there starts dominating system, and the person, having white skin, starts to dominate red skinned and black skinned person. Thereafter, sense of dislocation is started.

In Jimmy's school period in England, he and other blacks can't do job in accordance with their wish, but they are given certain rules to follow them. No jobs are given to them in big hotels and restaurant, because the whites think blacks are barbaric in nature. Hotel Prince Albert was the hotel, where Jimmy always dreamed to work as a waiter, but the blacks weren't allowed to that sort of hotel in his school days. Jimmy tells to Jane, "you would find this hard to believe, but when I was boy my big ambition was to be a waiter in this hotel. They didn't allow black people. [. . .] we got things when we don't want them. The world is for the people who already have it. For the people who don't take chances (66)". Because of the rejection to Jimmy as a waiter, he feels dislocated in the foreign land. Blacks are marginalized by the whites by creating certain restrictions. He again says, "When we were at school we used to come to play there (the park) some afternoons. Cricket and Football. The white people would watch us. And we would act up for them". (67) The blacks are the means of

entertainment to whites. Black boys play football and recite the theatrical dialogues and rest of the whites take pleasure and enjoy them. Even though, they don't want to play games, they have to act for whites for the sake of entertainment. Even in different championships "no blacks allowed" (69). In each and every field, the whites want to marginalize the blacks. Even in sports, they are avoided and thought as second person.

To decrease Jimmy's image from black community, white people takes an agent named Stephens. They use same black agent to marginalize Jimmy's place as they know diamond cuts diamond. To replace Jimmy, they take Stephen on forth. Again, he doubts about his place/role among blacks. The whole situation is getting desperate to Jimmy and he is now frightened seeing his place in his society. He says:

The people here have been betrayed too often, it's always a case of black face white masks, you don't know who your enemy infiltrates your ranks all the time. Massa Mister Roche he's very importunate in his inquires about one of the boys they sent here, Stephens a little gang leader from the city, a big coup for them, they thought he was going to take over from me, as though I was going to let that boy draw me out on the streets for the police to shoot me down. No Roy I'm staying here in my unfortified castle, the time will come for me to move, the people will come of their own accord to their leader. But the situation is getting desperate now, in the still of the night I lose my courage. I feel it's a losing battle, they're sending other agent. (82)

Jimmy feels that he is going to be marginalized by his own race. He also fears about losing his position in his society. And English people are so cunningly using black to defeat black race. Again, he fears about his place and the place, where he used to live.

He labels the place, where he lives, as an unfortified place. Any time, he can be attacked and killed.

Everywhere Jimmy feels dislocated because he has no mansions to have a good live. But every time, he says, "I fooled myself that there was a mansion waiting somewhere for me" (83). He always imagines that there must be a mansion waiting for him, but it goes in vain. He imagines himself as a king of the castle, but in real life it goes in vain again. He imagines himself as a king of the castle, but in real life, it goes opposite. He further says:

Other people had the mansion and they were full up, like the people in our so called 'exclusive' hotel the Prince Albert, they used to take us there some afternoons from school, to the part outside, to play, for the people to see us to show us where we couldn't go. And even in England when there was some talk of me in the world, everybody was jumping on the hand-wagon then, I knew there was no mansion, it was all going to end in smoke. (83)

In England, Jimmy is rejected and outcasted everywhere on the basis of colour. The other English people have their own home, but he doesn't have. He has no great mansion and feels lack of home. He knows that he is going to throw down to the floor. To get his rights, he, now decides to oppose the whites. He says, "When everybody wants to fight there's nothing to fight for. Everybody wants to fight his own little war, everybody is a guerrilla" (83). Actually, guerrillas are the revolutionary person who opposes the person, who is there in power. He says:

I don't know where to look, I feel I'm exposed, it's true what he said, the waiters look at me in a funny way and the taxi drivers look at me in a funny way, and so it continues day and night it's as though Jimmy

has blighted this place for me, I see his powerful mocking face in every face I see, and I begin to see that obsession will drive me mad. And I am scared like anything; I don't know what to do. (85)

In London, everybody, even waiters and taxi drivers look him in a sarcastic way. Because of unbelongingness in England, he feels scared to everybody. All the people seem mocking him for being a black. He is made a complete hysteric type of person in London.

On the other hand, Stephens, who is supposed to be a rival of Jimmy, also feels loss of his existence. He begs a dollar from Roche to avoid his poverty, but he doesn't give response to Stephen which arise a pathetic condition and makes us sympathize him. Stephens says:

'You Gimme a dollar.'

Roche didn't turn away. He looked at the boy. He said the dull close-set eyes, a pimple on the right eyelid: the mind half eaten away human debris already, his cause already lost. The boy said, 'Wash your car for a dollar.' Roche tested the handle of the car door. 'You will watch my car for a dollar?' He began to walk to the corner. (101)

The white people think, they are superior to blacks. That's why; Roche shows his superiority to Stephens who begs one dollar to him. But, Roche doesn't response to Stephens' urge though Stephens had promised to wash the car. In this sense, Stephens, representing the whole black race, feels dislocation in his own land.

While taking interview to Roche, Meredith describes the then condition and supports Jimmy. He supports Jimmy's activity and labels as a suggestible man. But, Roche doesn't agree with him. As the other whites' nature, he doesn't want to place Jimmy at the center. Immediately, he marginalizes Jimmy's position. As Meredith

says, "Anybody can use that man and create chaos in this place. He can be programmed. He's the most suggestible man I know.' Roche said, 'I've never found him so" (140). The white people don't want to see blacks at center because they think them as second graded person.

After the revolution has begun, there arises fear and anxiety. In the whole city, people are under the threat of white power. Everywhere, we can see aeroplane patrolling to destroy guerrillas. The black community people fears about the on going war against white. Because of the threat, black people find themselves in a chaotic world. They stop feeling their ownness. To show threat, Harry De Tunja further narrates the situation. He says, "[. . .] the police are holding out. It was just that aeroplane on Monday. It demoralized a lot of people" (192). The actions of aeroplane in the sky have demoralized all the black natives. They fear in their own land, which hints sense of dislocation. And for the long time, the fear continues. The actions of patrolling also continue. The narrator, again, narrates the same situation like this: "They saw only what they had already seen: the helicopters patrolling the hills above the city, the other helicopters ferrying men and vehicles to the airport" (197).

We know mimicry is another supportive element to feel dislocation in a particular place. After being dislocated, one has to mimick another's cultural and social aspects to adjust in that sort of environment. The allusion to *Wuthering Heights*, by Emily Bronte, contributes to the establishment of a fatalistic milieu in which everyone seems doomed to suffer, unrelenting mystery and deprivation. Naipaul makes ironic use of the characters in Bronte's novel as well, as a means of heightening the sense of alienation which their twentieth-century counterparts face in contemporary Caribbean society where guerilla warfare is for many the only means of survival. Jane says, "Thrushcross. 'T'rush-cross. That how you pronounce it. It's from

Wurthing heights. Like furthering. I thought it sounded very English" (2). The name of the commune – Thrushcross – is also borrowed from the English novel, *Wuthering Height* by Emily Bronte. The coping of the name of the place shows the lack of vocabulary in their world. Naipaul has even worsened the nineteenth century landscape when Ahmed calls his peasant commune 'Thruscross Grange'. Whereas in Emily Bronte's novel the Grange is a sheltered abode, Ahmed's property more closely resembles *Withering Heights* in its exposure to the harshest natural elements – albeit tropical ones of sun and drought.

Although Jimmy Ahmed's background and behaviour differs from Ralph Singh's, a character of *Mimic Man*, they both share a school boy's longing to belong to one race and attempt to deny their multi-cultural heritage. Just as Singh had westernized his last name, Kripalsingh, Ahmed's childhood name had been Jimmy Leung. Ahmed also shared Singh's fascination with his paternal Indian ancestry by delving into Chinese history. Meredith further explains Jimmy's mimicry. He says, "I suppose you have to look hard. But tell me, Jane's how did you get on with Mr. Leung's son? She said, 'You mean Jimmy Ahmed?' He smiled at her. 'At school I knew him as Jimmy Leung. Did you look into his eyes and understand the meaning of hate?'" (139). He was known as Jimmy Leung, later he changed his name to Ahmed. Unlike, Ralph Singh, as an Adult exploits his exotic background to secure support for his pseudo-revolutionary activities in England and on the island.

As Meredith, the political drop-out tells Roche while interviewing him being half-Chinese Jimmy couldn't have been in tune with the aspirations of black people. The mark of a genuine guerilla movement is the clear distinction, it makes between the sightful, native culture and the illegitimate power of the occupying other. But Jimmy is incapable of drawing the line between the two because he is a cultural

schizophrenic. This is first evident in the interior decoration in his home which mimicks English middle-class suburbia to such an extent that Jane, on her first visit, cries out: "But it's like being in England" (17). All the comforts are available in his house. Even the interior decoration is very much like English. The narrator explains:

Sunlight struck full on the terrazzo porch, and the sitting-room caught the glare. A square of English carpet, electric – blue with splashes of black and yellow, almost covered the floor. The furniture was also English and had a similar innocent stylishness; it was of a kind seen in the window furniture shops on the high streets of English market towns. A three piece suite, square and chunky, with fat cushions, was covered in a tiger striped synthetic material, thick and furry. On the fitted bookshelves a number of books in the same magenta binding stood solidly together: *The Hundred Best Books of the World*; there were also some paperbacks and a neat stack of records. (16)

The influence of his childhood, we can see easily, seeing his house's interior decoration. The decoration seems English one. The room shows the mimicry of English interior decoration and other arrangements.

Bryant and Jimmy may both appear somnolent in that they desire to ace out their fantasies and dreams. Bruce King says, "Bryant and Jimmy both have fantasies of being accepted by whites as sophisticated, handsome heroes" (177). However, since the narrator had described Bryant as "very ugly, damaged from birth" (37), he can never realize his dream. The boy used to go to see "interracial sex films with Negro men as stars" (29); and he later revered Sidney Poitier in the romantic comedy, "For the Love of Ivy." Bryant wants to be a compassionate lover like Poitier, who is also a sophisticated, handsome hero; unhappily, Poitier shows "a version of [Bryant]

that no one –really no one and that was the terrible part – would ever get to know" (30).

The narrator, again, shows the interior decoration and nice management in Jimmy's house. It is full of English items and the well organized carpet, lamp and telephone. Every organized part is very much like European. It might be the result of Jimmy's childhood experience in England. The narrator says:

A maroon carpet with a large bright flowered pattern, a yellow candlewick bed spread on a double bed, beside tables with imitation – wood graining, a lamp, a dressing table, a telephone on a chest of drawers: it was like a bedroom display in the window of a furniture shop in an English high street and it looked as artificial. The carpet lay loose on the terrazzo, floor, the ochre - washed concrete walls were bare, and the light in the room was hard and even. (73)

The whole house is full of English furnishing items. The arrangement of all things looks like the furniture shop in an English high street. During his childhood period, he was very much influenced by Englishness. He was attached deeply with England and he loved the ways that English people do. He was very much associated with the ways that English people do.

The opening scene of Thrushcross Grange shows the separateness from the rest of the people in Caribbean island. The scene is completely isolated from others, which gives the sense of dislocation in their own land. The narrator describes:

The road curved and they saw a big cleared area, walled on three sides by forest, the forest walls seemingly knit together by the thin white trunks and white branches of softwood trees. The cleared land had been ridged and furrowed from end to end. [. . .] Far from the road,

against a forest wall, there was a low open shed, thatched with whole branches of the carat-palm. Near this, and half into the forest, was a red tractor: it looked as abandoned there as those rusting motor-cars in the tall grass below the embankment of the highway. The field looked abandoned as well. (5)

The environment, surrounded in that isolated area, is quite pathetic. The scene is presented so smoothly that arouse sense of isolation. There, we can see a symbol that the whole area is covered by 'white trunk and white branches', which suggests that they are covered with colonial power. And again the abandoned rustic motor-cars and a red tractor also symbolize the pathetic condition of black community.

Roche and Jane find Jimmy after a long search in the opening chapter and after a short conversation with Jimmy, Jane finds a duplicated sheet and reads it and it is all about Jimmy's feeling, which shows his isolation in particular place. The sheet goes like this:

All revolutions begin with the land. Men are born on the earth, every man has his own spot, it is his birth right, and men must claim their portion of the earth in brotherhood and harmony. In this spirit we came on intrepid band to virgin forest, it is the life style and philosophy of Thrushcross Grange. (9)

The blacks are rejected in every part of the island. So, they want equal proportion of land and right. According to the sheet, every man has the right of his own land. And their revolution goes on until their demands are not fulfilled. They just want to take their authority and claim their portion of earth.

Everywhere Jimmy finds himself unprotectable because there is the presence of colonial white power. Dislocation is in his fate to feel him as an outside person in

his own world. He feels to destroy the world, which is only course of action that is now open to sane men. He further writes:

I feel I could weep for our world and for the people who find themselves unprotected in it. When I think how much I expected of my life at one time, and when I think how quickly that time of hope dies, I get sad, and more so when I think of the people who never expected anything, we are children of hell. (36)

He finds his place nowhere in his society. Every time, he is dislocated by the white governors. He tags his world as hell because of the extreme domination to blacks.

Jane, being a colonial agent, labels the native blacks as low graded person. It's her tendency to dominate the black race. She thinks herself as a powerful agent of white people. She thinks the black boys as a secondary one and she marginalizes them as lower graded people. The narrator further explains:

She thought of Bryant. She thought of Jimmy Ahmed. *Succubus*. In the house, through the half-open door of his room, she saw Roche asleep. She changed her mind and didn't awaken him. She went back down the passage to the large sitting-room, with a view through the picture-window of the front lawn in shadow. From the paperbacks on the nearly empty filled shelves she took down the academy English dictionary. She found the page she wanted. She reads: *Succubus: demon that mates with a sleeping man*. (55)

Jane labels Bryant and Jimmy as succubus which means demon. She tries to marginalize them thinking as they are inferior like demon. The image of demon creates chaos in one's world. Same as this, Jane compares them to the demonic

natured mate that is succubus. By comparing them to Succubus, she wants to be super among them.

In England, Jimmy felt lots of threat of killing down. Every Englishman felt frightening, too, because he is a black revolutionary person. He also had risk to live in England. Other white people feel jealous of him. By blaming him of rape and assault, the white people want to destroy him. Jimmy further describes his conditions and bitterness he faced in England and its results when he says:

Over here they're jealous of him, cut him down to size, that's their motto, it's all they know, leave him in the bush to rot, and in England too they used to destroy him, talking of rape and assault, he became too famous for them to stomach, they thought he was just stud, that's how they wanted to keep him, send him back to rot. But, he's a man not easily destroyed, he's surprised them I bet, he is a man once seen never forgotten. (59)

The whites want to kill Jimmy in England. They believe, one day, Jimmy would destroy the white's rule. This fear encourages English people to destroy Jimmy.

Black people, after being marginalized, resist against whites' domination. They think whites are the persons who always seek an opportunity to avoid blacks in the case of getting their authority. Blacks compare whites as white rat which creates fear to Bryant. Bryant says, "the rat!" Bryant screamed, throwing down the paper on the carpet. 'Jimmy, I see the white rat [Jane] today!' (86). As the white people dominant black people, blacks dominated the white comparing them with petty rats. They just want to mimick the white tendencies of dominating others. At the same time, Jimmy comforts his lover Bryant by saying, "I'll give her to you" (86). According to his promise, he ultimately fulfills his promise at last by giving Jane to Bryant. Jimmy

says, "Bryant, the rat! Kill the rat!" (247). Finally, Jimmy takes Jane to Bryant because of the purpose of killing. By killing the white agent, they want to free themselves and want to erase the sense of dislocation.

Roche again wants to discriminate the Africans by saying the discourse, "That's very African" (129). He wants to tag the whole African people, seeing one's activities when Meredith got drunk and vomited in a basin. Seeing this activity, they are discriminating the whole black race. The tone of Roche is not respectful, but it's dominative. Through different issues, whites always seek the opportunity to marginalize the blacks. Jane says, "I wouldn't call Mrs. Grandlieu white." Roche said, 'Not as white as you' (131). Their intention is to avoid the blacks. They don't want to see blacks at center. Harry De Tunja talks about his land which could be a paradise, if they properly plan for it. He says, "But that's hell of a thing you're telling us, Merry. This place could be a paradise, man, if people really planned. We could have real industries. We don't have to let the Americans just take away our bauxite" (137). Harry tells Meredith about the beauty of his country which is going to finish up because Americans are taking it away. Here, we can see the psyche of white that is rubbing tendency.

In this way, the main character Jimmy finds himself all alone everywhere. Because of the loneliness created by colonial power, he feels dislocation. He is not only dislocated in his own country but also in England. The government of England is watching his activities and planning to do murder. Because of the threat of murdering, he is always haunted. Because of the constant contact between black and white cultures, third culture is produced. Because of the hybridity, Jimmy feels loss in his cultural originality. This sort of hybridity and mimicry compels Jimmy to feel his identity crisis.

IV. Conclusion

Naipaul, being a postcolonial writer, in his novel *Guerrillas*, creates a postcolonial scenario to show the domination of whites over blacks, which creates a sense of dislocation in Jimmy in his own land and even in England. All the black characters feel dislocated because they are kept in margin and even not given human rights. The whites want to possess them for their own purpose. Jimmy finds himself rejected and dejected in his each path. In England, he is thrown to the corner. Whites use blacks to entertain themselves. Here, Jimmy symbolizes the whole black race and the marginality of Jimmy represents the marginality of the whole black race. They are socially and culturally isolated. As a postcolonial man, Jimmy wants to reestablish his own culture to avoid the sense of dislocation. He, again, attempts to rediscover their marginalized and neglected cultural and social values. All the rights of blacks are seized by colonial power, which makes blacks feel alienated. His desire for racial and cultural dislocation always haunts him everywhere, which results the ultimate revolution. In every way, there are whites to patrol over blacks. This sort of observation makes them feel isolated. Because of the experience of dislocation, there arises traumatic feelings, which add fuel to fire. All the white people are spying over blacks and their activities to suppress black's movement against them. The whites are totally indifferent to blacks' identity. They are continuously marginalizing the blacks. As a colonial agent, Roche always wants to dominate and divert the black movement. In foreign atmosphere, too, they are thought to be inferior and behaved as if they are animals. They are taken as puppets. If one wants to play, he can play or throw them to another place or in the marginal side. Not only this, blacks are not allowed to read in good schools and work in good hotels. They are regarded as non-human beings. To avoid the racial pressure, blacks fight for their lost rights. At last the protagonist,

Jimmy seduces Jane as a resistance against white people. He wants to take revenge upon all the whites for not giving their rights. He wants to take revenge for his past sufferings and sense of dislocation, which leads him nowhere.

The acts of whites are rude. The setting of the novel is very much isolated from its originality. It is located in an unnamed or nameless Caribbean island, which represents whole African countries. They are marginalized to hills and remote areas, which are totally waste and barren. And this type of marginalization creates the sense of dislocation in their land. Jimmy's mimicking of white culture also hints that there is lack within his own culture and life style. So, to fulfill the needs, he mimicks English culture to get cultural perfection. He wants to fulfill the necessities that the culture demands through white culture. After having long contact between whites' culture and blacks' culture, the third culture produced which is called hybrid culture. So, he lacks his original culture and feels dislocation. After being dislocated, he doesn't find his identity in that island. So, all these factors: hybridity, mimicry and identity crisis make the protagonist feel dislocation within his periphery.

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