

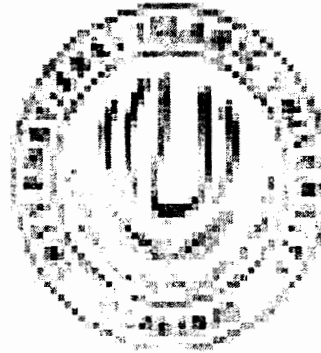
**A STUDY OF MANIPULATION OF LANGUAGE IN V.S.**

**NAIPAUL'S TRAVELOGUES**

*To 6640*

**By**

**Samina Noreen**



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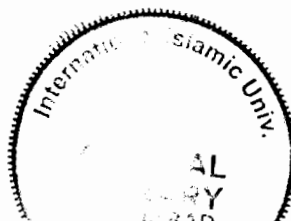
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**A STUDY OF MANIPULATION OF LANGUAGE IN V.S.  
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By  
Samina Noreen

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF  
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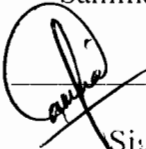
To  
DEPARTMENT OF ENGLISH, FACULTY OF LANGUAGES AND  
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December 2008

I certify that all the material in this thesis borrowed from other sources has been identified and that no material is included for which a degree has previously been conferred upon anybody.

Dated: 29 December, 2008

Samina Noreen  
  
Signature

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## TABLE OF CONTENTS

Acknowledgements	ii
CHAPTER 1: Introduction	1
CHAPTER 2: Travel Writing: A Review & Framework of Analysis	7
CHAPTER 3: Methodology	41
CHAPTER 4: An Interpretation of Naipaul's Use of Language in <i>Among the Believers</i>	51
CHAPTER 5: An Interpretation of Naipaul's Use of Language in <i>Beyond Belief</i>	95
CHAPTER 6: Conclusion	117
Bibliography	122

## CHAPTER 1: INTRODUCTION

### Introduction:

Travel writing is a form of narrative writing that deals with various aspects of travel. Writing and travel have always been interconnected. Herodotus, Thucydides, Ibn-a-Battuta, Al-Beruni were all travelers and writers. Travel writing was not just used for the sake of providing ethnographic information. It was a political and defense strategy too. For example, a famous traveler Fynes Morrison noted the size and strength of fortifications wherever he went, especially in the cities of Ottoman Empire, because there was a sub-text beneath this writing. The sub-text was the fear of attack by the Turks.<sup>1</sup> Morrison, no longer remains a traveler or adventurer. He becomes a spy, eavesdropping in the foreign territories to avoid their attack. So, neither traveling nor writing has ever been an innocent activity.<sup>2</sup>

This research work is carried out on the two travelogues *Among the Believers* (1981) and *Beyond Belief* (1998) by V.S. Naipaul (b. 1932), a Trinidad born writer of Indian ancestry who later emigrated to England. *Beyond Belief* is a sequel to *Among the Believers*. Both are based on Naipaul's visit to four countries: Iran, Pakistan, Indonesia and Malaysia. He writes about the lives, history, practices, customs and language, social and political conditions of the peoples of the four lands. *Among the Believers* is about his journey among the Muslims and *Beyond Belief* deals mainly with the converted peoples. His journey to each of these countries is divided into a separate section.

This research work deals with the use and manipulation of language by Naipaul in the above mentioned texts. The different discursive strategies of language in the two travelogues are interpreted in this research work. These strategies are use of metonymy and metaphor, un-translated words and metonymic gap, images of disorder and violence, posters, geographical images, historical allusions, interpreters, authorial intervention, intertextuality, assumption, stereotyping, epigraphs, titles and use of capitals. Through his use of these strategies, Naipaul presents a distorted version of reality. He aims at generating a bleak, negative and wrong perception of the natives of the four lands he visits. No work as yet has been carried out on the discursive strategies used by Naipaul in his travelogues.

The function of language is multifold. It can construct and re-construct reality. Its character is ambivalent and meaning fluid. It can be manipulated. It is a meaning-making activity and can communicate, liberate from time and space, give control, define identity and create or destroy bonds.<sup>3</sup> Just as language can impart humanity, it can take it away. If it can name, it can also re-name or deprive of name. If it can represent, it can also represent or misrepresent.<sup>4</sup>

Language is a tool wielded and manipulated by the user to achieve certain goals. An interpretation of this language shows up the psychic process that aims at a particular use of language. It can deprive people of their identity, history, even humanity. Language is no longer a noun, it becomes as verb. Walter Mignolo calls it 'linguaging'.<sup>5</sup> It becomes an active word that is used to do something, to move someone or something in a certain



direction. It can misrepresent, distort, constrain, cast a slur upon and project a one-sided picture.

Drawing upon Bühler's model of functions of language, José Medina enumerates three different functions of language; representational, expressive and appellative.<sup>6</sup> He says that language in a text performs all this internally related communicative tripartite function that binds speaker or sender, listener or receiver and the world or object domain. Corresponding to these three functions, the theories of meaning can be divided into three categories. First is the 'intentionalist semantics' that considers the speaker 'the well of meaning'. Second is 'formal semantics' which gives primacy to the representational function of communication and explains meaning in terms of the referential relations between language and the world. Third category is 'use-theory of meaning' which was initiated by Wittgenstein and focuses on communicative interactions. In this work, it will be studied how Naipaul's use of language performs this tripartite function.

Naipaul presents a detailed account of the natives' lives, land and history. He does it through his manipulation of different discursive strategies. These different strategies will be discussed in detail.

### **Rationale:**

A travelogue is not an imaginative work of art depending entirely on how things may have happened and not as they actually happened. A travelogue is much more than a recreational reading. It is a nation's face which the travelers might bedeck or contort with a single stroke of their pen. This is done through language which is manipulated all around. We need to resist it. This research analyzes how different discursive strategies

are used by Naipaul as a maneuver it in order to persuade the reader to accept what he says.

This thesis is an effort to bring to light the impact created by the use of language by Naipaul. This research is a case study, intended to gain insight into and understanding of his works through interpretation. It will elaborate upon the fact how his political and social associations, interests, preoccupations, prejudices, historical background and Eurocentric notions and images feed his travelogues. Hence, we as researchers need to retaliate through language, as James Joyce said, “on behalf of our gagged ancestors”.<sup>7</sup>

**Significance:**

In today's world, everybody, specially the de-colonized, needs to be conscious of various practices of manipulation and how they are being constructed in a Western framework. They must also try to elicit the hidden intentions of travelers' tales about them. They need to find out the ulterior motives of these itineraries as their claims of objectivism, realism, positivism have been found wanting by the Post-Modernists and Post-Colonialists.

This research work is important for its focus on the use of language by V.S. Naipaul in his two travelogues. which has not been carried out before. It will help the readers in developing an understanding and knowledge of other such works and form an altogether new perspective of their own. It will enable them in discerning how manipulation of language constructs and constrains and how it changes its shades and nuances according to the will and intention of the user.

**Statement of the Problem:**

“Naipaul’s use of language in *Among the Believers* and *Beyond Belief* generates a perception which stereotypes the Muslims on religious, historical, physical, mental, geographical and cultural level”.

**Research Questions:**

The following questions will be addressed with reference to *Among the Believers* and *Beyond Belief*:

- How does language constitute reality?
- What are the various discursive strategies in the travelogues?
- What function is served by the use of these discursive strategies?

## Notes

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<sup>1</sup>Susan Bassnett, Comparative Literature (USA: Blackwell, 1998) 93-99

<sup>2</sup>Bassnett, 144.

<sup>3</sup>Susan Bassnett and André Lefevere. eds., Translation, History and Culture (USA: Cassell, 1990)

<sup>4</sup>José Medina, Language: Key Concepts in Philosophy (New York: Continuum, 2005) 39-46.

<sup>5</sup>Walter D. Mignolo, "Linguistic Maps, Literary Geographies, and Cultural Landscapes: Languages, Linguaging, and (Trans)Nationalism," The Places of History, Regionalism Re-Visited in Latin America, ed. Davis Somme (London: Duke University Press, n.d.) 56.

<sup>6</sup>Medina, 2-5.

<sup>7</sup>Ismail S. Talib, The Language of Postcolonial Literatures (New York: Routledge, 2001) 29.

## **CHAPTER 2: TRAVEL WRITING: A REVIEW & FRAMEWORK OF ANALYSIS**

This chapter discusses and explains travels, travel writing, travelogues' origin, development, style and objectives. It also throws light on how travelogues can serve as discourses or political agendas besides being apolitical accounts of some land. It also provides a critical review on language specifically English and through it, constitution of reality and discursive strategies. It also incorporates a brief review on Naipaul and discussion on discourse analysis.

Bill Ashcroft gives a detailed account of the origin of the European exploration. European exploration of other parts of the globe began with the actual movements out of Europe by land routes to the east. The European travel took a giant leap in the age of Renaissance. This was partly due to decline of the Muslims in the Middle and Far East and partly due to developments of effective navigational aids and cartography. Many colonies were discovered. He further asserts that this exploration was not just physical but also intellectual. These explorations gave the writers many opportunities to write about these far flung lands and naturally these writings were imaginative as they were based not on personal observation (which does not guarantee an objective account either) but on second hand information. The tales of explorers thrilled these writers. These stories further incited the people to visit these places. This again was a drawback as they made these visits with pre-conceived notions. The imaginary tales 'constructed' the

'other' lands and people.<sup>1</sup> Hence, there was an inter-mixing of real exploratory voyages and fictional representations of 'otherness' which still persists to this day. These explorers plundered and pillaged the land and people, emptying the natural resources and snatching valuables belonging of the natives. The exploration was 'commercial and exploitative' in purpose.<sup>2</sup> Apart from these explorers, others like scientific travelers began visiting these lands in search of new geographical and biological information. At the same time, missionaries started visiting these lands to spread Christianity.

William Sherman writes that with the passage of time the travelers and the pilgrims gave way to others.<sup>3</sup> The story is not quite so neat. The people who started visiting the far flung areas were pilgrims, editors, knights, explorers, merchants, colonizers, captives and castaways, ambassadors, pirates, philosophers and scientists. The authors had to balance the known and the unknown, the traditional imperatives of persuasion and entertainment and their individual interests with those of their employers and rulers. Given such diverse purposes, early modern travel writers were often torn between giving pleasure and providing practical guidance, between logging and narrating, between describing what happened and suggesting what could have happened. This left travel writers with acute problems of authenticity and credibility. Modern attempts to define travel writing have often sought to limit the genre to true accounts of actual travels. However, authors played with the boundaries between eye witness testimony, second hand information and outright invention, and readers were often unsure whether they were reading truth or fiction.

Then the dawn of mass tourism started with 'grand tour'.<sup>4</sup> The grand tour was meant for the elite class only who used to send their children to far off places to expose

them to the new world and to enhance their knowledge. It was followed by swarms of less well-educated and well-cultivated people.

During the sixteen century writing became an essential part of traveling. Political or commercial sponsors wanted reports and maps, often kept secret, but the public interest aroused by stories of faraway places was an important way of attracting investment and – once colonies started – settlers. At that time, eye witness accounts were given importance. So distinguishing fact from fiction was important for sixteen century readers. It was recognized that real power of travel writing lay in its independence of perspective. The claim to have been there and to have seen with one's own eyes could defeat speculation. Francis Bacon and Purchas advocated the view that travel writing should be based on experience and observation rather than authority of the ancients. Intended with an aim to enrich themselves with the knowledge of the human societies, John Locke and Rousseau relied on information provided by people less educated than themselves, which marred the authenticity of their works.<sup>5</sup>

Prose fiction in its modern forms built its house on travel writing, trafficking in travel and its tales. The fiction writers were skilled at exploiting the uncertain boundary between travel writing and the fiction which copied its form. Travel writing and the novel, especially in its first person form; have always shared a focus on the centrality of the self.<sup>6</sup>

Roy Bridges writes,

...travel writing became increasingly identified with the interests and preoccupations of those in European societies who wished to bring the non-European world into a position where it could be influenced, exploited or, in some cases, directly controlled.<sup>7</sup>

In case of Britain the identification was extremely close. These were basically the factors that reveal the elements of empire, imperialism and colonialism. Trade, diplomacy, missionary endeavor (the attempt to convert the gentiles of the colonized to Christianity) and scientific exploration might all contribute to the British expansion and each produced its own travel writing. Increasing European technologies provided advantages which made it easier to influence or dominate non-Europeans.<sup>8</sup> With technological superiority came presumed intellectual superiority: Europeans could claim to be able to understand and interpret not only the terrain they entered but the inhabitants as well.<sup>9</sup>

Bridges further mentions Mary Louise Pratt who saw scientific exploration as part of a process of 'territorial surveillance, appropriation of resources and administrative controls.'<sup>10</sup> This means preoccupations in travel writing became more and more secular. As far as political society was concerned, some travelers reported 'stagnant despotisms', others cruelty and barbarism.

Helen Carr writes that travel writing helped a lot in colonial expansion, as it promulgated the belief in the moral and intellectual superiority and technological advance of the white races.<sup>11</sup> In eighteenth and nineteenth century, there was the invention of distinct national identities, the establishment of firm racial hierarchies, the consolidation of narratives of progress, development, scientific advance invites supremacy. All these factors can be found to have thrown a strong influence on travel writing.

Travel writing adopted so many disciplines that it became a complex genre. Hulme commented that travel writing is best considered as a broad and ever-shifting genre, with a complex history which is yet to be properly studied.<sup>12</sup> The ways and means



of travel are constantly changing, so travel writing will continue to change in their wake. Stories emerging from space travel, from virtual travel and from the travails of the world's refugees and migrants will doubtless continue to extend the genre in the years to come.

Literary travel writing started when either the writers derived their inspiration from the travelers' tales or were motivated by these tales to visit these places and see for themselves. Such writers include Samuel Johnson, Charles Dickens, Robert Louis Stevenson and D.H. Laurence. Fictional travelogues make up a large proportion of travel literature. However, most of the time it becomes difficult to distinguish fictional travel writing from the non-fictional one, for example travels writings of Columbus' "Journals", John Bunyan's allegory entitled *The Pilgrim's Progress*, Geoffrey Chaucer's *Canterbury Tales* etc. Many fictional works are based on factual journeys like Joseph Conrad's *Heart of Darkness* and Homer's *Odyssey*.

These works contain factual elements. Hence, it becomes difficult to differentiate factual elements from fiction. Billie Melman says actual travelers based their writing on participant observation as well as actual experience.<sup>13</sup> But they also responded to and engaged with an expanding corpus of Orientalist texts. Hence, no travel writing was credible. Besides, it was this borrowing and drawing on external resources for help that the stereotypes could continue. The line of demarcation between the realistic and the fictive was so blurred deliberately that it was hard to distinguish the fact from fiction.

Edward W. Said highlights the role of pilgrims, travelers, scientists, linguists, traders and missionaries in assisting the process of orientalizing and colonizing the orient.<sup>14</sup> Every traveler rescheduled and resituated the orient when he came to write

about it'. Every traveler 'edited it'. It would be wrong to overlook the two statements that he quotes in his introduction to "Orientalism". The first is by Karl Marx, "They cannot represent themselves; they must be represented" and the second is from Benjamin Disraeli's *Tancred*, "The East is a career". He wrote in *Tancred*, 'All is race; there is no other truth.' This was the appearance of racism in colonial writing. All these authors re-create rather than recreate. Said says that 'orient' in their writings was a 'construct'.

The Orient was almost a European invention, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences [. . .] the main thing for the European visitor was a European representation of the Orient [...]<sup>15</sup>

He also writes,

To speak of Orientalism therefore is to speak mainly, although not exclusively, of a British and French cultural enterprise, a project whose dimensions take such disparate realms as the imagination itself [. . .] From the beginning of the nineteenth century until the end of World War II France and Britain dominated the Orient and Orientalism; since World War II America has dominated the Orient, and approaches as France and Britain once did.<sup>16</sup>

Said traces this element of representation back to Columbus.

By the middle of nineteenth century France, England and the rest of Europe had a flourishing knowledge industry. Great numbers of texts were being produced and agencies and institutions were everywhere to be found for their dissemination and propagation. By 1850, every major European university had a fully developed curriculum in Orientalist disciplines. Orientalism, which is the system of European or western knowledge about the Orient, thus becomes synonymous with European domination of the Orient.<sup>17</sup>

Melman says that travel writing was a quintessential part of 'Orientalism'. And the western traveler's eye was called the 'imperial eye' performing the colonial act of

appropriation. It was said with certainty that east made sense only when west intervened.

This making sense draws on,

[...] a binary epistemology and imaginary geography that divided the world into two unequal and hierarchically positioned parts: the West and the East, the Occident and the Orient, Christianity and Islam, rationalism and its absence, progress and stagnation.<sup>18</sup>

This travel account was always systemic, repetitive and unchanging. It perpetuated stereotypes of the Middle East that have hardly changed over the millennium. These included the oriental despot, the corrupt female. Orientals are denied humanity, history, and the authority to speak about and represent themselves, an authority that orientalist travel writing reserves for occidentals.

The significant role of these so-called pilgrims and travelers was to represent rather re-present the natives on all levels. There was physical, cultural, moral, social, spiritual, geographical even historical re-presentation of the East. Said in *Culture and Imperialism* writes.

All cultures tend to make representations of foreign cultures the better to master them or in some way control them [. . .] Late nineteenth century artists like Kipling and Conrad [. . .] do not merely reproduce the outlying territories: they work them out, or animate them, using narrative technique and historical and exploratory attitudes and positive ideas of the sort provided by thinkers like Max Müller, Renan, Charles Temple, Darwin, Benjamin Kidd, Emer de Vattel. All of these developed and accentuated the essentialist positions in European cultures proclaiming that Europeans should rule, non-Europeans be ruled. And Europeans *did* rule.<sup>19</sup>

In effect, the genre of travel writing moved from the primary account of the traveler to the more elaborate version of the historian and the cosmographer, dealing respectively, with an account of particular events organized chronologically, or with the description of the world organized geographically.<sup>20</sup> At this stage, it is important to discuss the relationship between a traveler and historian. This relationship exists due to

the element of ethnography in both. According to Franz Boas (also called the father of American Anthropology), both reconstruct the histories; learn lexicon and grammar of local languages, record myths and folktales, beliefs about social relationship and institutions, and even recipes for local cuisine. Like a traveler, the task of a historian was 'merely to show as it actually was'.<sup>21</sup> Rubies continues with his contention that there was a political dimension to the description of the peoples and their customs in which ethnography played an important role for the empire.<sup>22</sup>

Ethnography played a major role in travel writing. For instance *Kim* by Kipling is one such text which vividly outlines colonial plans for any piece of land inhabited by weaker nations. Said analyses that the role of ethnographers is epitomized in the character of Colonel Creighton.<sup>23</sup> This character establishes strong ties between colonialism and anthropology as anthropologists and ethnologists advised colonial rulers on the manners and moods of the native people. He quotes Claude Levi-Strauss who called anthropology 'the handmaiden of colonialism'. Creighton's character (the mapper and surveyor) is based on historical figures like Warren Hastings and Robert Clive whose rule and personnel excesses required England to subdue the authority of the Raj by law. He embodies the idea that you cannot govern India unless you know India. *Kim* represents all the ethnographers who knew different languages to understand in order to gain knowledge of the foreign lands.<sup>24</sup> He can speak Urdu, English, Eurasian, Hindi and Bengali. His trips to far flung areas also show the way the ethnographers moved to know more in order to construct the 'other' culture.

It would be beneficial to throw some on how travel writing was done i.e. its style and use of language. Ashcroft refers to the language used by these as 'capturing'. They

used phrases like ‘opening up of Africa’ and ‘virgin territories’ (which carry association between sexuality, exploration and conquest). Accounts of travels aided in producing the ideas of Europe’s superiority and natives’ inferiority. They were not based on reality. They were an amalgamation of fact and fiction. Hence these accounts were ‘Euro-centric’.<sup>25</sup> These stories told of how Europe gained control. Such tales were quickly appropriated to fictional forms as *The Tempest*, *Gulliver’s Travels* and *Robinson Crusoe*. Tourism also functioned as a part of process of cultural, social and economic control, whereby ‘economies of underdeveloped countries were constructed by and made dependent on external institutions and companies’. New words/phrases were coined by the writers to describe the people like “cannibals” by Columbus<sup>26</sup> and “going native”.<sup>27</sup> Peter Hulme traces the use of the word ‘cannibal’ in his journal. He quotes Columbus that the Arawaks or Indians,

[...] said that this land was very extensive and that in it were people who had one eye in the forehead, and others whom they called ‘canibals’. Of these last, they showed great fear, and when they saw that this course was being taken, they were speechless, he says, because these people ate them and because they are very warlike.<sup>28</sup>

This was the first time that this word was used. It began etymologically as a description and then assumed the power to signify the ‘other’. It is important to note, writes Hulme that Columbus wrote this with the felicity and ease of an ethnographer who is sitting beneath the shadow of a tree while a cool breeze is blowing, holding a pen and a notebook, calmly observing the rituals being carried out in front of him. This is called the first account of a travel and Columbus the precursor of the European travelers. However, this is not a true historical account as the Europeans put it. Beneath it, there is an altogether different history. Many called Columbus an ordinary explorer who was in

search of 'oro' which means gold. This was nothing more than mixing fact with fiction. This was all concocted and what gave it credibility was his first hand experience. His diary also described the impact of the East on the traveler. This impact was highly dangerous as East had perverse morality and exuded dangerous sex. It also destroyed the traveler's sense and rationality of time, space and personal identity. Likewise, he commented on the writings of different travelers like Chateaubriand, Flaubert, Nerval, Disraeli and Burton whose major motive in traveling to east was to dispel the mustiness of the pre-existing orientalist archives. But again, they all indulged into reductionism. Chateaubriand did not see things as they were, but as he supposed they were. His writes of Islam and the Quran, "teaches neither hatred of tyranny nor love of liberty". When he saw the Arabs trying to speak French, he was thrilled like Robinson Crusoe who was excited to see his parrot speak for the first time.<sup>29</sup> He called the Arabs people, whose civilization was so low, barbaric and antithetical 'as to merit reconquest'.<sup>30</sup> Another fact that farther led to this representation rather misrepresentation of East was that Orientalism owed much of its propagation to the citations of these predecessor travelers and scholars. Even if new material came its way, it was always judged and compared with that of the predecessors. Hence, Chateaubriand was written and re-written. Similarly, Lane's account of Orient was copied by Nerval and Flaubert rather than what they saw with their own eyes.

Another feature of language was binary opposition. It was done to see the world in terms of opposites in order to establish a relationship of dominance like white/black, civilized/primitive, colonizer/colonized and many more.<sup>31</sup> Ashcroft states, contemporary tourism, it can be argued, is in many ways the modern extension of this possession by

exploration. The tourist enters the territory of the 'other' in search of an 'exotic experience'.<sup>32</sup>

Bassnett also strongly emphasizes the use of language by the travelers and the fiction writers influenced by these writers.<sup>33</sup> The images they establish of the east are those of feminine and themselves of masculine. These travelers 'constructed' the 'cultural stereotypes' which were handed down to the next generations through their tales. Colonizers say that they cultivated, planted, fertilized, hoed, tilled and ploughed the land. That is why the significant name given to one of the American colonies was Virginia. Hence the process of naming the people and places was extremely significant. This showed the inability of the natives to name themselves. Besides it highlighted the importance of some superior body that will name them and hence condition their life. Animal imagery was used by travel writers to describe the natives.<sup>34</sup> It was done to reduce the humans to a subhuman level. More or less, these different aspects of style are perceivable in the *Heart of Darkness*, *Kim* and *Robinson Crusoe*.

Bassnett strongly rejects the reading of these western texts as innocent. They are full of stereotypes of both the East and the West. These texts involve dehumanizing of natives, turning them into objects. The Westerners, however are represented to be socially, morally, financially even physically superior. An examination of these tales shows how prejudices, stereotypes and negative perception of other cultures are handed down through generations.<sup>35</sup>

The language thus used in travelogues brought about a change in the thinking pattern of the people. The academic disciplines of literature, history, geography and anthropology have all overcome their reluctance to take travel writing seriously and have

begun to produce a body of interdisciplinary criticism which will allow the full historical complexity of the genre to be appreciated.<sup>36</sup> He says that writing and travel have always been intimately connected. Travel broadens the minds and knowledge of distant places and people often confers status.

Now, a brief discussion on the objectives of travelers would be included. There were different objectives of travelogues depending on the vested interests of the travelers. According to Bassnett, all travelers leave their homelands with certain motives. Hence, there is no objectivity in the travelers' tales. She analyses different texts to deconstruct different themes and objectives of travelers.<sup>37</sup> Dr. John Dee's account of his very long travel incorporates an entangled weaving of fact and fiction, during which he encounters and converses with spirits. Politically, this travel was made in an attempt to annex other parts into Britain to make it an incomparable empire. Fynes Moryson is another traveler who notes the size and strength of fortifications in the cities he visits because a constant subtext in his writing is the fear of attack by the Turks. Derek Walcott highlights the role of travelers and historians who deliberately subvert the history of the colonized to make them feel inferior and to resort to the culture of the colonizer eventually.<sup>38</sup> He says that European texts, anthropologies, histories and fiction capture the non-European subjects within European frameworks which read his or her alterity as terror or lack. Hence, the objective of a major number of colonial travelers was to construct an image of a group on the basis of racial segregation. It was done to legitimize conquest and justify the so-called civilizing mission. Said asserts that the travelers are westernized and acting as their colonial counterparts and traveling.<sup>39</sup> This is how they added to the colonial discourse.<sup>40</sup> The traveler is the voice of the empire. He also stresses that he distorts the history of the



colonized. So, subversion has been the theme of most of the travelers. Achebe points out that Marco Polo never mentioned printing press and the Great Wall of China which is nearly 4,000 miles long and already more than 1,000 years old at the time of his visit, in his writings.<sup>41</sup> The press was invented in Europe in the fifteenth century or renaissance age. Hence, this omission was a deliberate deletion on Polo's part. Many, like him knowingly sidelined the significant and highlighted and exaggerated things that were not there in reality. If he had described these two things, he would have damaged and disturbed the whole system of binary opposition established by the West. Hence, all travelers have politics in their writings which aim at strengthening their own and curbing the natives' culture. Travel writing was also used as a vehicle for satire. Most of the actual and imaginative voyages were used to criticize foreign habits and domestic conditions e.g. *Gulliver's Travels* has political intentions.

Here the account of travels comes to an end and a deeper probing begins. Certain repeated elements that are common in almost all the travelogues can be enumerated. These form a consistent pattern and also have regular motives. There are stock characters also called stereotypes, figures of speech hinting at sense of incompleteness and failure of the colonized at self-government, derisive titles, moral, verbal, physical and social inferiority of the ruled and the so-called superiority of the ruler, the ruler's desire at naming the ruled, the ruled as uncivilized and barbaric, irrational and possessing perverse morality and so on. The motives of writing are also common. The traveler has a strong desire apparently to refine and reform the colonized, to rule him for his own good, but implicitly, he aspires to possess the land and its resources, own the natives as his slaves and settle there. Hence travel writings had colonial implications. It was a deliberate

attempt to besmirch the character of the East and to justify its exploitation. It was an intentional attempt. This consistent pattern would be termed as colonial discourse. This discourse was the knowledge of the colonizers put into a substantial form in order to preserve and to propagate.

It would be beneficial for the reader to have a proper definition and explanation of the term 'discourse', which would also include its origin and development briefly. This term has a wider range of meanings than any other literary term. Yet it is often the term which is confounding and it is difficult to track down one particular meaning. Sara Mills discusses the ways that linguists, feminist, colonial and post-colonial theorists have appropriated the term developed by Michel Foucault. David Crystal defines discourse as including all language units with a communication function, whether spoken or written.<sup>42</sup> Mills gives a range of definitions of the term as; 'speeches', 'fine talk', 'follow me and no arguing', 'to waste one's time talking'.<sup>43</sup> Another idea is "all utterances or texts which have meaning and which have some effects in the real world" can be termed as discourse.<sup>44</sup>

The term 'discourse', in this work however, has been used in the tradition of Foucault and Said who devised the term 'discourse' and 'colonial discourse' respectively in connection with colonization. Ashcroft throws light on Foucault's notion. Foucault theorizes discourse as a system of statements, a framework within world can be known. "It is the system by which dominant groups in the society constitute the field of truth by imposing specific knowledges, disciplines and values upon dominated groups."<sup>45</sup>

The key feature of this is that the world is not simply there. Rather, it is through the discourse that the world comes into being. The discourse in this sense becomes a

'construct'. It is important as it joins knowledge and power together. Those who have power have control over knowledge, of what is known, and consequently have control over those who do not. This link between knowledge and power is particularly important in the relationship of colonizer and colonized. In this way, 'the will to truth'<sup>46</sup> is dominated by the power. Hence, in the colonial discourse the truth was always what the colonizer said. Discourse is not a haphazard system; it has rules, the obedience of which is stringent upon the colonizer. Different discourses compete from time to time for the control of subjectivity. The important ones include the colonial and the post-colonial discourse. Campbell argues that formal issues that have been fully explored with relation to travel writing in recent decades in a post-colonial perspective include the nature and function of stereotypes, the subjective presence of the author, truth value, identification in reading, the representation of time, inter-cultural translation and the function of metaphor and other figures.<sup>47</sup> Tiffin also argues that 'reality' is recovered by the post-colonial writers and theorists. They dismantle the European notions regarding history, culture, language, even physique of the colonial subjects.<sup>48</sup> They interrogate European discourses and discursive strategies. The main theorists in this context are Edward W. Said and Homi K. Bhabha. These types are similar to the ones pointed by Foucault as those discourses which over and above their formulation, are said indefinitely, remain said and are to be said again.<sup>49</sup> They are formed, re-formed and later copied by people having their own vested interests. For example, they can be roughly ranged from *Robinson Crusoe* to *Beyond Belief*.

There are certain characteristic features of discourse. These are coherence, cohesion, fixity, stereotypes and repetition. Mills points out that Foucault presents three

definitions of the term out of which the second is the most intriguing. It deems discourse as a group of utterances which seem to be regulated in some way and which seem to have a coherence and a force to them in common.<sup>50</sup> Hawthorn talks about discourse as possessing a deeper coherence.<sup>51</sup> It is an extended piece of text, which has some form of internal organization, coherence and cohesion.<sup>52</sup> Benveniste considers the nature of discourse to be an influential one. It has the intention of influencing the hearer in some way.<sup>53</sup> An important feature of discourse, according to Bhabha is its dependence on the concept of fixity in the ideological construction of otherness.<sup>54</sup> He adds that fixity is a sign of difference and hence a mode of representation, connoting rigidity and an unchanging order as well as disorder, degeneracy and daemonic repetition.<sup>55</sup> Stereotype is another feature that is a form of knowledge that must be anxiously repeated in the construction of the subject.<sup>56</sup> It has institutional nature and its situatedness is in its surroundings which is central.<sup>57</sup> Hence, discourse does not exist in isolation. it is not something that exists in and of itself; it is something that produces something else.<sup>58</sup>

Power is a key element in the discussion of discourse. Hawthorn suggests that it is a method of using words which presume authority.<sup>59</sup> Foucault has been instrumental in rethinking the models of power; rather than simply assuming that power is a possession or violation of someone's rights or that power relations are determined by economic relations.<sup>60</sup> Frow sums up his notions of power as the condition of production of all speech.<sup>61</sup> Power is dispersed throughout social relations and it produces possible forms of behavior as well as restricting behavior.<sup>62</sup> Foucault argues for the imbrications of power with knowledge, so that all knowledge is the result or the effect of power struggles.

Knowledge is the product of subjugation of subjects or it can be seen as the process through which subjects are constituted as subjugated.<sup>63</sup>

Foucault advocates the exclusion of the subjective commentary of the author.<sup>64</sup> The writer ceases to be a ratifier of meaning, he is 'dead', and his only function is to organize the text.<sup>65</sup>

Sreedharan also quotes Foucault who said that texts were ideological product of dominant discourses. "History is no more than a fiction of narrative order imposed on the irreducible chaos of events in the interests of the exercise of power."<sup>66</sup>

Said's idea of discourse has been quoted by Ashcroft. 'Colonial discourse' was the term brought into use by Said in his *Culture and Imperialism*. To him, it is an instrument of power. Colonial discourse is implicated in the ideas of the centrality of Europe. It becomes a system of statements that can be made about colonies and colonial peoples within certain cultural, social and historical systems of knowledge, about colonizing powers and also the relationship between the two. It is generally created in the world of the colonizer but in it, the colonized are also shown. The colonizers are the rulers and rule makers. Hence, they make lot of inclusion and exclusion being the superiors. They select what should be added and what should be deleted in the institutions of history, culture, language, art, politics and social conventions. They also assert the impossibility of the survival of the colonized without the intrusion of the colonizer. In clear words, this discourse counts a lot on the notion of race. In colonial discourse, the colonizer is always the 'civilized' while the colonized 'primitive'. It also deliberately excludes the exploitation of the colonized at the hands of the colonizer and keeps on emphasizing the need of the colonized for the colonizers' guidance. They need

them for trade, administration, cultural, moral and social amelioration. Hence, the discourse constructs the colonized as dependent upon the colonizer.<sup>67</sup>

Homi K. Bhabha states that the colonial subject as 'other' is constructed as a stereotype in colonial discourse.<sup>68</sup> This colonial discourse operates as 'apparatus of power'. The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction which are not without their ideological purposes. The world created by such discourse is imperial. This empire is commanded by Europe and the assumption is where there is no Europe there is anarchy. According to him, an important feature of colonial discourse is its dependence on 'fixity' in the ideological construction of otherness. So whatever is written once is rigid and unchangeable. Stereotype is another important discursive strategy of it. This stereotype gains its momentum when it is repeated on and off. This repetition makes it a stereotype as it helps in the consistent imprinting of the images on the mind of the reader. There is strong role that language played in all that is connected with colonialism and imperialism.

Bhabha adds that in any specific colonial discourse, the metaphoric/narcissistic and the metonymic/aggressive positions function simultaneously.<sup>69</sup> Through metaphor absence of the colonizer is created. This absence mourns the departure of the colonizer and highlights the degradation and decadence caused as a consequence. Hence it appreciates what the colonizer did for the people and criticizes the colonized for what they have done to themselves. In short, it aggrandizes their inability at self-government. This is how metaphor becomes narcissistic. Through metonymy, the aggressive nature of the colonizer comes to the fore though his severe indictment of the natives' social,

political, personal, moral, religious even physical structure. In another of his work, he describes the process of colonization as a form of pathological disorder at a state level.<sup>70</sup> The relationship between the colonizing state and the indigenous inhabitants are seen as characterized by paranoia: intense desire on the one hand and intense fear on the other.

The colonial discourse gained its force from the emergence of academic genres such as ethnography, geography and zoology. Ethnography is that field of anthropological research based on direct observation of and reporting on a people's way of life. When the discipline began, the 'other' nations were constructed as 'exotic'. This helped a lot in the construction of cultural hierarchies. But a criticism of this practice argues that this was not value free. They constructed rather than discovered. They indulged into reductionism.

Ethnography also served its purpose in the construction of discourse. One of the most powerful strategies of ethnography is surveillance. Ashcroft writes that surveillance or observation elevates the observer to a vantage point that then objectifies and interpellates the things observed. This objectification fixes the identity of the observed in relation to the observer. The imperial gaze defines the identity of the subject. For the observer, sight confers power; for the observed, visibility is powerlessness. As a result 'conversion' takes place which means the observer changes or converts the observed as he likes. This produces colonial subjects. The surveillance of the colonial space is a regular feature of exploration and travel writing. The emergence of 'landscape' and the desire for a commanding view that could provide a sweeping visual mastery of the scene was an important feature of nineteenth century poetry and fiction.<sup>71</sup>

Said writes, that ethnography, colonialism and consequently colonial discourse are unthinkable without one another. He states,

With the rise of ethnography [. . .] there is a codification of difference, and various evolutionary schemes going from primitive to subject races, and finally superior or civilized peoples [. . .] such commonly used categories such as the primitive, savage, degenerate, natural, unnatural also belong here.<sup>72</sup>

It would not be wrong to say that ethnography helped and aided the west in the domination of the non-Western territories. It enhanced the western knowledge of the colonized land, history, culture, people, their lacunae and strengths. It made it easy for the colonizers to know where to strike. Said establishes a great relationship between British Empire and cultural discourses. Power makes this relationship possible. It is very interesting to note that the study of the natives' lives was ironically deemed 'a duty' by the colonizer but in truth it was the requirement in Africa and elsewhere to establish colonies for the 'benefit' of the natives or for the 'prestige' of the mother country.<sup>73</sup>

Asad deals with the idea of how the practice of anthropology was affected by British imperialism. In the introduction, he writes,

[...] anthropology is also rooted in an unequal power encounter between the West and the Third World [...] an encounter in which colonialism is one historical moment. It is this encounter that gives the West the access to cultural and historical information about the societies it has progressively dominated, and thus not only generates a certain kind of universal understanding, but also reinforces the inequalities in capacity between the European and the non-European worlds.<sup>74</sup>

The parameters of discourse are impossible to set. Most discourses involve the experience of foreign cultures and languages, and some travel writers practice a kind of deep immersion in the cultures they are visiting, acquiring the sort of intimate knowledge which gives them access to people and places unknown to others. They have to be in that process dependent on the local interpreters, who will have their own particular position



within and take on the culture, or will rely on a more subjective account of what they see and experience, actively seeking 'exile from language as a means of communicative rebirth'.<sup>75</sup>

Discourse is formed using discursive strategies. Discursive strategies are the maneuvers or techniques adopted by a writer to form a discourse. These have a long range like similes, metaphors, metonymy, street talks, interpreters, italics, naming the unnamed (people and places), parodies, anecdotes, riddles, proverbs, pastiche, intertextuality, magic realism, translation and so on. What makes these discursive is the writer's selection of theme. For example, if it is a colonial discourse, then there would be over generalization, simplification, repetition, stereotyping, mis-representation, fixity, self-aggrandizement and racial discrimination. The post-colonial discourse, conversely, is the act of resistance against the colonial discourse in English language. Its themes are subversion, appropriation, abrogation, re-writing etc. So much focus is given to language because colonial process itself began in language.

Since discourse is constituted and constructed in language, it is of prime importance to discuss the role of language in connection with discourse. Life is in a state of flux and so is everything related to it. Role of language over the years has undergone a change and transition. Initially a tool of communication, it was used to inform, to command and to amuse. In the beginning too, it was called the maker and unmaker of human relationships. It shapes our lives, defines who we are, and identifies us in the throng of the world. So, the functions of language have always been diverse.

Owing to the fluid nature of language, different theories were formed by theorists ranging from meaning inherent in language itself to the user as the carrier of meaning.

This change came when this simple tool of communication was used politically and ideologically. It was time when colonies and empires were being made, demolished and re-made. Language was used as a weapon to dominate and to subdue. Since English language was the language of the colonizer, its role was not without ideological implications. Hence, English cannot be divorced from the idea of colonization.

Before coming to a discussion of English as a tool of colonization, an attempt is being made to highlight the complexity of language emerging in the different theories. There are different semantic traditions in the philosophy of language; two of which are of prime importance here; “the designative tradition” and “the expressive tradition”. The first tradition deals with the word-object relation or the referential aspect of language. It was motivated by scientific development, ‘positivism’, and ‘objectivism’. This tradition buttressed the view that languages could be purified of subjective biases. It treated reality as an object of scientific investigation. But it was only one-sided account of language as it missed the constitutive aspect of language. This gave rise to the expressive tradition which advocated that language had more than an instrumental value. Language has a constitutive value, for it constitutes who we are, how we think and how we live. It is a part of who we are, it defines our humanity and sets the parameters of the life we lead. Expressive tradition argues that meanings do not reside in what exists out there independently of language, but rather in what is created by language. This proposes a subjectivist attitude that focuses on the connotations of the terms, where the meaning of a term is given in its intention. The relation between signs and what they designate is not a rigid connection but one that can be correct or incorrect.<sup>75</sup>

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Later, postmodernism questioned the European notion of language as scientific, universal and value free. Brewton asserts that postmodernism deems all knowledge to be 'constructed'. This is the school of "constructionism". It advocates that the word-object relationship is not referential. It is constructed in the mind. Meaning is given to it, it is not inherent. It can be defined as 'the incredulity toward metanarratives'.<sup>77</sup> Hutcheon phrases that with postmodernism we start to encounter and are challenged by 'an art of shifting perspective, of double consciousness, of local and extended meaning'.<sup>78</sup> The centre no longer completely holds and from the decentred perspective the 'marginal' and the 'ex-centric' take on new significance in the light of the implied recognition that our culture is not really the homogenous monolith. No narrative is a 'master' narrative. There are no hierarchies; there are only constructs. So, there was a turning away from fixity to use. Meaning is not intrinsic. Language is shaped by ideology. It is not objective or neutral as the West claimed. It is context bound and socially relevant. So meaning keeps changing from one context and situation to another. Newton points out that language is constantly changing and evolving from time to time. Post-structuralists attack the structuralist notion that meaning is outside language and not in its usage.<sup>79</sup> For post-structuralists, language is a never ending process. There is no fixity in language but function alone. This process was called 'decentring'.<sup>80</sup>

Another notion of language is presented by Nickles. He cites Samuel Kuhn that language is fluid and meaning is not inherent in it but in its usage. Nothing is permanent and scientific theories keep on changing. This theory rejected all the grand myths and canons. It also projected the idea that literature is not always a reservoir of wisdom. It also suggested that language is not mimetic. It questions and views all the fixed norms of

society with skepticism. In short, there is decanonization and demythologization. Nothing is superior. There is no possibility of objectivity. Every truth is relative. It highlights the idea of uncertainty and transience, so human beings can only interpret, not predict.<sup>81</sup>

Others like Jakobson's and Lakoff's model considers all language as metaphorical. For Jakobson, the selection, combination and ranking of metaphors, by an individual reveals his personal style, predilections and preferences.<sup>82</sup> Lakoff, cited in "Metaphors We Live By" argues that human conceptual system is metaphorical. This is against the classical notion that metaphors have nothing to do with understanding or that they are just literary artifacts. Lakoff also argues against the notion that metaphors arise out of objective similarity. He says that our selection of metaphors shows our likes and dislikes, our interests and our concerns. Metaphor is a fundamental mechanism of mind which helps us in enhancing our understanding of a text. It structures our understanding of our experience. It shapes and conditions our perceptions although we are not aware of it. Metaphors as structures of perception determine our value system, constrain our cognition and shape our emotions. We live by metaphors.<sup>83</sup>

Another theory was post-colonial idea of language. Mills writes that within post-colonial theory, the use of the term discourse signaled a major break with previous views of language.

Rather than seeing language as simple expressive, as transparent, as a vehicle of communication, as a form of representation [...] post-colonialists saw language as a system with its own rules and constraints, and with its own determining effect on the way that individuals think and express themselves.<sup>84</sup>

So, there was a turning away from fixity to use. Meaning is not intrinsic. Language is shaped by ideology. It is not objective or neutral as the West claimed. It is context bound

and socially relevant. So meaning keeps changing from one context and situation to another.

Thus, language can be used, misused and manipulated to achieve ulterior motives. It is an ideological tool and can help materialize political aims. The story of English language as an ideological tool goes back to the age of colonization when the British entered the occupied lands and territories. Besides the pillage and plunder, there were other things too, like slave trade and hegemonic control over the natives. This was mainly done through language.<sup>85</sup>

English language was not just a language; it was a symbol of pride and ethnicity.<sup>86</sup> It was said to have intrinsic superiority. There is no question that the spread of English language had to do with the rise of British imperialism. It was surely "an instrument of power".<sup>87</sup> Apparently it served the civilizing mission but its prime function was to exert better control over the natives.<sup>88</sup> This was the language of the centre/metropolis and so the language of power and dominance. The British believed in the intrinsic superiority of the language. Hence, it was a perfect instrument of Empire as it was propagated as the universal language. When Wales, Scotland and Ireland were colonized, the result was the suppression of Celtic languages. Manx and Cornish have now become extinct.

Viswanathan clearly calls the introduction of English language by East India Company "ideological" which for her is "a form of masking"<sup>89</sup> and a "disguised form of authority".<sup>90</sup> This had deep political implications. The literature that was introduced represented both the colonizer and the colonized. The colonizer was shown to be the moral agent, the symbol of righteousness, piety and rectitude. The colonized, on the other hand was the one who was morally, spiritually even physiologically degenerate and

therefore needed help and guidance of the colonizer. Faced with this idea, the natives were subdued. Hence, the learning and acquisition of English was encouraged. Besides, it was made a compulsory subject for all those joining offices. It was an assurance that “a disguised form of authority”, which was introduction of English language of course, would be more effective in subsiding potential mutiny among the natives than a direct show of force. Consequently, they were able to create mimic men, people who were “English in thinking and appearance”.<sup>91</sup>

Thus language was found wanting to constitute reality. Because of its fluid and ever-changing nature and also because of user as the carrier and controller of meaning, works of famous writers like William Shakespeare, Rudyard Kipling and Joseph Conrad were analyzed and the underlying assumptions of racism were found in them. It was done to prove that they were not canons and they tampered with the constitution of reality. The inadequacy of English language to convey an alien thought of another culture falsifies the colonial assumption of English as the “universal language”.

Language as the constituent of reality was also questioned by Thomas Kuhn and other post-structuralists who stated that initially it was thought that ‘Language is a power because words construct reality. The assumption by the powerless is that words are the signifiers of a pre-given reality which is located at the centre’, but it is not so. Language is constantly changing. ‘There was no centre. the centre had no natural locus but a function.’<sup>92</sup> This is how language was decentred by post-structuralists.

Postcolonial writers, writes Talib, like Ben Okri, Derek Walcott, Salman Rushdie and Kamau Brathwaite share the notion that certain English and western ways of perceiving reality do not match the reality of the local situation and so, must be got rid

of.<sup>93</sup> The English language with its long literary tradition was also not readily helpful. According to Parker and Starkey, language is 'elusive', 'formative' and 'political'.<sup>94</sup> All writers use language to construct their own version of reality. However, it is an illusion. A term "crisis of representation" was formed to convey the impossibility of constitution of reality. It connotes that objective reality is an impossibility. It questions the aloof Cartesian lore. It challenges the Victorian notion of the writer as the Mr. Know-all. The past is as slippery, ambiguous and uncertain as a greased piglet which nobody can catch. Description is a human activity and neither artist nor philosopher is capable of presenting what is objectivity 'out there'. The crisis of representation has to do with the dematerialization and the shifting of "central value system". There is also the changing experience of sign systems. Greene quotes Jean-Francois Lyotard, who writes about the impossibility of judging the validity of narrative knowledge. There are many language games, he says: "there is no single way of rendering or representing or creating a "metanarrative" to refer to what is universally true". There is no single-dimensional medium reflective of the "facts" of the world, but a multiplicity of language games, as Ludwig Wittgenstein made clear. Realities are constructed. Representation has to do with the exercise of power. It is arbitrary and based on false assumptions. We no longer trust in language. Hence, the crisis of representation becomes the crisis of interpretation as it is not valid and objective.<sup>95</sup>

Lastly, language does constitute reality but it is not a complete reality. It is relative. It is subject to change from person to person. One cannot say that labeling something as true would make it true. One language constitutes a reality which is confined to its own culture. Speakers of other languages cannot understand it as it does

not incorporate their cultural reality. Besides, the post-modern and post-colonial theorists suggest that meaning of a word does not lie in the word itself. It is not inherent. It lies elsewhere, in the consciousness of the user.

In order to avoid the elusive nature of language and to get a deeper insight of reality, many methods were used. However, they too were complex and diverse because of the nature of the material they dealt with namely language. The theoretical framework of the thesis will be post-colonial and post-modern theories. Since, this thesis deals with travelogues as discourse and discursive strategies in them, the method used will be discourse analysis as well as critical discourse analysis. Within linguistics, discourse analysis describes a structure which extends beyond the boundaries of sentence.<sup>96</sup> They analyze sentence structure and its internal constituents such as subject, verb, object, noun and complement etc. They assume that elements above the level of sentences contain similar structures. It is mainly concerned with discourse markers and moves.<sup>97</sup> However, this is a limited view and has many weaknesses. It does not concern itself with social relations and power relations between participants. nor is it concerned with the question of interpretation. For them, text is a homogenous simple product. As a result, some oppose this and call it called non-critical.

However, certain major and significant additions were made to the theory of discourse analysis. These were made by social psychologists and critical linguists.<sup>98</sup> These were made in the wake of post-structuralist theory that engages itself with issues of power relations and production of knowledge. They wish to analyze texts for political purposes. Their focus is on language as the central vehicle in the process whereby people are constituted as subjects and because language and ideology are closely imbricated.



This discourse analysis draws elements both from Foucauldian discourse theory and more linguistic-based discourse analysis definitions.<sup>99</sup> They integrate power, truth and knowledge within their linguistic analytical methods. Norman Fairclough is one of their most important theorists. He advocates that what is said has more than one meaning. There is a shift from words in isolation to words within context. It is mainly derived from Foucault's notion of the term discourse. Hence, colonial discourse can be analysed in terms of two theories, discourse theory and psychoanalytic theory. Psychoanalytic framework has been adopted by post-colonial critics like Bhabha who analyze colonial discourse in terms of pathological disorder and paranoia.<sup>100</sup> Hence, psychoanalytic theory also added to the theory of discourse analysis.

Here the discussion on the different aspects of review of literature comes to a close. Now, a brief review on V.S. Naipaul will be incorporated.

Much has been said and written on Naipaul's use of language. His works make him a colonial and sometimes a postcolonial writer. He shares traits of both.<sup>101</sup> This double vision of which he talks is not just confined to literary expression but also extends to his perception of reality, filtered by the pedagogical exposure to what was then available in the English language and its literature. In some of his fiction, he advocates that English language is to be dismantled.<sup>102</sup> However, he takes a different stance when it comes to factual writing like a travelogue. It is Hulme who comments on Naipaul's travelogues. There is first person narrator in most of Naipaul's travelogues. His ideological self-location is metropolitan. He gazes at everything with the view of a westerner.<sup>103</sup>

Said slammed Naipaul's views on Islam. He says that Naipaul is always finding fault with the government of the natives claiming that they were better off in the days of colonialism. So in a way he collaborates with the colonizers. He called him a 'scavenger'. He condemns Naipaul's views in *Among the Believers*.<sup>104</sup> Naipaul in that book highlighted the Muslim inability to accommodate themselves to the benefits provided by the West. Ahmad points out the reasons of Naipaul's negative portrayal of Islam. He writes that Naipaul is writing against Islam because Islam is reemerging. The reappearance of beards on the faces of the Muslims and the reemergence of Hijab and chador had disconcerted the west. It is this fear of Islam that makes the west fearful and they write against it in order to refute the notion of the revival of Islam. They create a world of scare and indignation instead of trying to understand Islam. He criticizes Naipaul that although he claims to know Muslims, he knows little of their religion. He calls Islam imperialism but he does not write a single word about despotic nature of western colonialism.<sup>105</sup>

All the above discussion is done with reference to what has already been explored in Naipaul's works. It is yet to show how language used by a traveler conditions or changes the perceptions of the readers. In the light of selected research methodologies, an analysis of his travelogues will be made in the chapter four and five. Naipaul's contention that he adopted the English language but not its traditions will be challenged.

No work, as yet has been done on Naipaul's use of discursive strategies or how these strategies make his work a discourse. This work is an attempt to analyze and interpret these discursive strategies in detail.

## Notes

- <sup>1</sup>Bill Ashcroft, Helen Tiffin and Gareth Griffiths, Post-Colonial Studies: The Key Concepts (New York: Routledge, 2003) 95-98.
- <sup>2</sup>Sara Mills, Discourse (New York: Routledge, 1999) 106.
- <sup>3</sup>William H. Sherman, "Stirrings and Searchings", The Cambridge Companion to Travel Writing, ed., Peter Hulme and Tim Youngs (UK: Cambridge, 2002) 21-32.
- <sup>4</sup>James Buzard, "The Grand Tour and After", The Cambridge Companion to Travel Writing 38.
- <sup>5</sup>Peter Hulme, "Travelling to Write", The Cambridge Companion to Travel Writing 3-4.
- <sup>6</sup>Hulme, 6.
- <sup>7</sup>Roy Bridges, "Exploration and Travel Outside Europe (1720-1914)", The Cambridge Companion to Travel Writing 53.
- <sup>8</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 95-8.
- <sup>9</sup>Bridges, 55.
- <sup>10</sup>Bridges, 57.
- <sup>11</sup>Helen Carr, "Modernism and Travel", The Cambridge Companion to Travel Writing 73.
- <sup>12</sup>Hulme, 10.
- <sup>13</sup>Billie Melman, "The Middle East / Arabia: 'The Cradle of Islam'", The Cambridge Companion to Travel Writing 110.
- <sup>14</sup>Edward W. Said, Orientalism (USA: Pantheon Books, 1978) 167.
- <sup>15</sup>Said, Orientalism 1.
- <sup>16</sup>Said, Orientalism 4.
- <sup>17</sup>Said, Orientalism 197.
- <sup>18</sup>Melman, 106.
- <sup>19</sup>Edward W. Said, Culture and Imperialism (New York: Routledge, 1993) 6.
- <sup>20</sup>Joan Pau Rubiés, "Travel Writing and Ethnography", The Cambridge Companion to Travel Writing 245.
- <sup>21</sup>"Franz Boas", 16 June. 2008 <[www.wikipedia.com](http://www.wikipedia.com)>.
- <sup>22</sup>Rubiés, 255.
- <sup>23</sup>Said, Culture and Imperialism 184-185.
- <sup>24</sup>Said, Culture and Imperialism 192-4.
- <sup>25</sup>Ashcroft, Griffiths and Tiffin, The Key Concepts 117.
- <sup>26</sup>Hulme, 365-369.
- <sup>27</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 115.
- <sup>28</sup>Hulme, 365-369.
- <sup>29</sup>Said, Orientalism 171.
- <sup>30</sup>Said, Orientalism 172.
- <sup>31</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 23-26.
- <sup>32</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 97.
- <sup>33</sup>Basnette, 93-94.
- <sup>34</sup>Carr, 73.
- <sup>35</sup>Basnette, 94.
- <sup>36</sup>Hulme, 1-2.
- <sup>37</sup>Basnette, 93-99.
- <sup>38</sup>Derek Walcott, "The Muse of History", The Post-Colonial Studies Reader, eds.. Bill Ashcroft, Gareth Griffiths and Helen Tiffin (New York: Routledge. 1999) 370-374.
- <sup>39</sup>Said, Culture and Imperialism 20-23.
- <sup>40</sup>Said, Orientalism 100.
- <sup>41</sup>Chinua Achebe, "An Image of Africa (1900)", The Massachusetts Review, (1977). vol. 18. no. 4. 10 May. 2008. 782-794. <<http://www.cis.vt.edu/modernworld/d/Achebe.html>>.
- <sup>42</sup>David Crystal, The Cambridge Encyclopedia of Language (Cambridge: Cambridge University Press. 1987) 116.
- <sup>43</sup>Mills, 2.
- <sup>44</sup>Mills, 7.
- <sup>45</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 70-73.

<sup>46</sup>The term 'will to truth' was used by Foucault. For Greeks in the 6<sup>th</sup> century, the content of statement was no guarantee of its being true, rather the circumstances under which it was said were of prime importance. A day came when the truth was displaced from the ritualized efficacious position towards the utterance of meaning, its form, its object. He calls this transition a movement towards the 'will to truth'. Mills, 66.

<sup>47</sup>Mary Baine Campbell, "Travel Writing and its Theory", The Cambridge Companion to Travel Writing 263.

<sup>48</sup>Helen Tiffin, "Post-Colonial Literatures and Counter-Discourse", The Post-Colonial Studies Reader 95.

<sup>49</sup>Michel Foucault, "The Order of Discourse", Untying the Text: A Poststructuralist Reader, ed. Robert Young (London: RKP, 1981) 57.

<sup>50</sup>Mills, 7.

<sup>51</sup>Jeremy Hawthorn, A Concise Glossary of Contemporary Literary Theory (London: Edward Arnold, 1992) 189.

<sup>52</sup>John Sinclair and Malcolm Coulthard, Towards an Analysis of Discourse: The English Used by Pupils and Teachers (Oxford: Oxford University Press, 1975) 52; and Ron Carter and Paul Simpson, eds. Language, Discourse and Literature: An Introductory Reader in Discourse Stylistics (London : Unwin Hyman, 1989) 79.

<sup>53</sup>Emile Benveniste, Problems in General Linguistics (Florida: University of Miami Press, 1971) 208-9.

<sup>54</sup>Homi K. Bhabha, "The Other Question: The Stereotype and Colonial Discourse", Twentieth Century Literary Theory, ed. K. M. Newton (London: Macmillan Press, 1997) 293.

<sup>55</sup>Bhabha, 293.

<sup>56</sup>Bhabha, 293.

<sup>57</sup>Mills, 11.

<sup>58</sup>Mills, 17.

<sup>59</sup>Hawthorn, 48.

<sup>60</sup>Mills, 19.

<sup>61</sup>John Frow, "Discourse and Power", Economy and Society, Vol. 14. No. 2, (May 1985) 206.

<sup>62</sup>Mills, 20.

<sup>63</sup>Mills, 21.

<sup>64</sup>Mills, 66.

<sup>65</sup>Michel Foucault, "The Order of Discourse", Untying the Text: A Poststructuralist Reader, ed. Robert Young (London: RKP, 1981) 58.

<sup>66</sup>E. Sreedharan, A Textbook of Historiography: 500 BC to AD 2000 (New Delhi: Orient Longman, 2004) 290.

<sup>67</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 41-43.

<sup>68</sup>Bhabha. "The Other Question" 293-300.

<sup>69</sup>Bhabha. "The Other Question" 300.

<sup>70</sup>Homi Bhabha, The Location of Culture (London: Routledge. 1994)

<sup>71</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 227.

<sup>72</sup>Said, Culture and Imperialism 130.

<sup>73</sup>Said, Culture and Imperialism 130.

<sup>74</sup>Talal Asad, "Anthropology and the Colonial Encounter". 8 June 2008.

<[http://www.prometheusbooks.com/catalog/book\\_1513.html](http://www.prometheusbooks.com/catalog/book_1513.html)>.

<sup>75</sup>Hulme, 97.

<sup>76</sup>Medina. 39-46.

<sup>77</sup>Vince Brewton, "Literary Theory", The Internet Encyclopedia of Philosophy, 21 April. 2008. <[www.iep.utm.edu/l/literary.htm](http://www.iep.utm.edu/l/literary.htm)>.

<sup>78</sup>Linda Hutcheon, "Theorizing the Postmodern", Twentieth Century Literary Theory, ed. K. M. Newton (London: Macmillan Press, 1997) 275-81.

<sup>79</sup>K.M. Newton, ed. Twentieth Century Literary Theory (London: Macmillan Press, 1997) 112-14.

<sup>80</sup>'Decentering' was the outcome of 'logocentrism'. Derrida attacks the 'logo centrism' of western thinking. Logo centrism is the concept that meaning exists independently of the language in which it is communicated. Meaning for them, is not for the play of language. For post-structuralists, language is a

never ending process. Meaning is always deferred for them. It is produced in a number of potential contexts which may exist in future. Meaning can never be fully present since it is always delayed. Derrida says that there is no centre and the centre has no natural locus. There is no fixity in language but function alone. In the absence of a centre, everything became discourse. That is to say everything became a system where the central signified is never present outside the system of differences. This process was called 'decentring'. Hutcheon, 275-281.

<sup>81</sup>Thomas Nickles, ed. "Thomas Kuhn" (2002). Cambridge University Press. 2 April. 2008. <<http://ndpr.nd.edu/review.cfm?id=1212>>.

<sup>82</sup>Roman Jakobson, "The Metaphoric and Metonymic Poles", *Modern Criticism and Theory*, ed. David Lodge, et. al. (India: Pearson Education, 2005) 57-61.

<sup>83</sup>"Metaphors We Live By" by George Lakoff and Mark Johnson". 12 March. 2008. <<http://theliterarylink.com/metaphors.html>>.

<sup>84</sup>Mills, 8.

<sup>85</sup>This was done by introducing English literature which became a tool of hegemony. Through this, the natives were made to believe that they were, in the complete sense, an inferior race and needed the supervision of the colonizer.

<sup>86</sup>It was propagated to be "the finest and purest" by some Englishmen and that "without the English language to generate a correct set of values in Africa, the continent would collapse into moral confusion and lack of integrity". It was imposed upon them and some of their own languages became extinct because they were not allowed to use them. English was made to stand as a normative standard language in the colonized lands. Other local languages were curbed. It was the language of the colonizer used as an ideological tool to establish hegemony. The word 'English' did not just refer to one language. It was connected with ethnicity. So the people who spoke this language were superior and those who wanted to gain similar status had to adopt this while abandon and renounce their own. Talib, 3-6.

<sup>87</sup>English was introduced as a subject in British India, long before it was institutionalized in the home country. The language and culture of the colonized was inefficient and therefore in order to grow and develop they had to adopt the foreign culture and language. In this regard, Viswanathan quotes J. Farish, "The natives must either be kept down by a sense of our power, or they must willingly submit from a conviction that we are more wise, more just, more humane, and more anxious to improve their condition than any other rulers they could possibly have." Thus the teaching through English was systematized. However, it was taken out of institutions where oriental languages were also taught and confined to those institutions only where studies were entirely conducted in English. The reason provided was that young men could not devote their time to English and consequently could not speak it fluently as their time was divided between the other languages. This policy created caste hierarchy in India. This policy, no doubt aimed at a total extinction of native language and literature. The Eurocentric literary curriculum of the nineteenth century was less a statement of the superiority of the western tradition than a vital, active instrument of western hegemony in concert with commercial expansion. Now, there is an acceptance of western literary values firmly grounded and institutionalized in India, and not just India, all over the world where English was imposed initially, and then there was willingness on part of the people to learn it. The students who came out of these institutions were English in thinking and appearance. Viswanathan, 2. See also Talib, 7.

<sup>88</sup>Talib, 9.

<sup>89</sup>Gauri Viswanathan, *Masks of Conquest: Literary Study and British Rule in India* (London: Faber and Faber. 1990) 2.

<sup>90</sup>Viswanathan, 10.

<sup>91</sup>Thomas Maculay, "Minute on Indian Education", *The Post-Colonial Studies Reader* 430.

<sup>92</sup>Jacques Derrida. "Structure, Sign and Play in the Discourse of the Human Sciences", *Twentieth Century Literary Theory*, ed. K. M. Newton (London: Macmillan Press. 1997) 116.

<sup>93</sup>Talib, 86-87.

<sup>94</sup>Michael Parker and Roger Starkey, eds. *Postcolonial Literatures* (London: Macmillan Press, 1995)

<sup>95</sup>Maxine Greene. "Postmodernism and the Crisis of Representation", *English Education*. Vol. 26. No. 4. (1994) 206-9.

<sup>96</sup>Mills, 131.

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<sup>97</sup>Mills, 136.

<sup>98</sup>Mills, 132.

<sup>99</sup>Mills, 133.

<sup>100</sup>Mills, 123.

<sup>101</sup>His work not just complements works like William Shakespeare, Joseph Conrad, Rudyard Kipling and E. M. Forster: it also underlines resistance which is hallmark of postcolonial writers. At the same time however, his works show a mixture of influences – between the local and the imported English or western strands, and it is sometimes difficult to draw a line between the indigenous and the imported, or to determine which is stronger or has the greater impact. Talib, 83.

<sup>102</sup>Another text by Naipaul *Mystic Masseur* strongly advocates the English notion that English language is to be dismantled. In this novel there is experimentation with the punctuation of English language. Code switching is another important feature of this novel. Talib, 55.

<sup>103</sup>Hulme, 87.

<sup>104</sup>Edward Said, "Reflections on Exile and Other Essays". Ursinus College Library, (2000). 18 May. 2008. <<http://webpages.ursinus.edu/rrichter/saiedward.htm>>.

<sup>105</sup>Khurshid Ahmad, "What an Islamic Journey", *The Muslim World Book Review*, ed. Khurram Murad, et. al. (U.K: The Islamic Foundation, 1981) 13-22.

### CHAPTER 3: METHODOLOGY

The contention of this research work is that language is manipulated by Naipaul in his travelogues *Among the Believers* and *Beyond Belief*, to generate an erroneous perception of the natives of the countries that he visits i.e. Iran, Pakistan, Indonesia and Malaysia.

The present study attempts to examine Naipaul's assertions about the four countries he visits, and interpret them in the light of evidence within the post-colonial and post-modern framework. While doing so, Naipaul's representation of the peoples of the four lands through discursive strategies has been critically analyzed, challenged and rejected. This work is primarily of a qualitative or interpretative and analytical nature.

This work is placed within the framework of post-colonial discourse theory and post-modern theory. These theoretical frameworks are presented in sufficient detail along with their theorists in the preceding chapter.

The method used to analyze the selected texts is discourse analysis and critical discourse analysis. The kind of discourse analysis that includes detailed analysis of texts is called 'textually oriented discourse analysis'<sup>1</sup> thus making text analysis a part of discourse analysis. Discourse is historically situated and subject to change. so it can only be understood in a context. Gabriele Griffin defines it as "concerned with the investigation of language, both written and oral, as it is actually used (as opposed to an abstract system of language)".<sup>2</sup> It assumes from the start that language is 'invested',

which means that language is not a neutral tool for transmitting a message but a 'particular way of talking about and understanding the world both on the part of the producer and the consumer'.<sup>3</sup> This is how Said used discourse analysis as an effective research method in his seminal works to analyze the literary and non-literary texts of the 18<sup>th</sup> and the 19<sup>th</sup> century and showed how meaning was constructed. The role of language was not neutral but 'invested'. In the same way, this method has been used in this work to identify and analyze discursive strategies that form a colonial discourse. Discourse analysis is complemented with critical discourse analysis by Fairclough. He suggests that language is a social process and hence cannot be divorced from society.<sup>4</sup> He adds to the idea of discourse analysis by putting forward his idea of critical language study which aims at finding connections between language, power and ideology that are otherwise hidden from the people.<sup>5</sup> He uses the term 'members' resources' to denote the range of ideas, knowledge of language, values, beliefs and assumptions which people have in their heads while producing a text.<sup>6</sup> These resources are the unsaid elements in a text and are particularly focused upon by critical discourse analysis. His critical language study sets out to show up the generally hidden determinants in the texts as well as effects on the society. World can be changed and influenced through the use of language.<sup>7</sup> Language is dynamic, shaping our perceptions of the world.<sup>8</sup> Hence, this theory will help finding an answer to the most crucial question of the work namely constitution of reality and contribution of language in this constitution. If found invested and not neutral, language will spell out the power relations in the selected texts and henceforth elucidate the partiality of the producer towards the produced.



But since the work explores small units of language i.e. the different discursive strategies, the elaboration of each discursive strategy will be sought using different research tools that generate from the post-colonial theory and post-modern theory using discourse analysis.

First discursive strategy, character delineation, is interpreted using Foucault's idea of discourse and Said's idea of colonial discourse. A text which has fixity, repetition, coherence, generalization and stereotype becomes a discourse.<sup>9</sup> It is seen, to what extent, these concepts are present in the two travelogues. Said's idea of colonial discourse is used to find out how far Naipaul's works resemble the colonial discourse: Colonial/oriental discourse mainly comprises racist theory.<sup>10</sup> An important factor of colonial discourse was to present the natives as idle, weak, corrupt, their buildings as dirty, their culture as decaying and their inability at self-government.<sup>11</sup> There was consistent dehumanization of the 'other' in the colonial discourse. It is important to discuss race theories as they have an important bearing on the travelogues. Language and race are inextricably tied.<sup>12</sup> A race theory works two ways: self glorification on the part of the colonizer on the one hand and defamation or belittlement of the colonized on all levels on the other. Theoretical model of the process of 'othering' by Fanon helps to unfold the discursive structure of racism, that it is based on the superficial difference of the body and voice like skin color, eye shape, hair texture, body shape, language, dialect or accent.<sup>13</sup> Race is an important element of colonial discourse.<sup>14</sup> Bhabha writes that the 'other' was 'constructed' by the Europeans in their writing. He describes the process of stereotyping and its close connections with empire and hegemony. He also traces the development of these stereotypes that is how they were promoted and made fixed by

consistent repetition.<sup>15</sup> Ashcroft et al in *Post-Colonial Studies: The Key Concepts* defines 'racism' as a term for

[...] the classification of human beings into physically, biologically and genetically distinct groups. The notion of race assumes, firstly, that humanity is divided into unchanging natural types, recognizable by physical features that are transmitted 'through the blood' and permit distinctions to be made between 'pure' and 'mixed' races.<sup>16</sup>

A binary distinction is drawn between the civilized traveler and the primitive native. All this will help in a detailed analysis of the two texts in tracing elements of racism.

For the analysis of metaphors and metonymy (which are significant tools in characterization), views of Bhabha, Jakobson and Lakoff are applied. For Jakobson the selection, combination and ranking of metaphors, by an individual reveal his personal style, predilections and preferences.<sup>17</sup> Lakoff, cited in "Metaphors We Live By" argues that human conceptual system is metaphorical. This is against the classical notion that metaphors have nothing to do with understanding or that they are just literary artifacts. Lakoff also argues against the notion that metaphors arise out of objective similarity. He says that our selection of metaphors shows our likes and dislikes, our interests and our concerns. Metaphor is a fundamental mechanism of mind which helps us in enhancing our understanding of a text. It structures our understanding of our experience. It shapes and conditions our perceptions although we are not aware of it. Metaphors as structures of perception determine our value system, constrain our cognition and shape our emotions.<sup>18</sup> Bhabha adds that in any specific colonial discourse, the metaphoric/narcissistic and the metonymic/aggressive positions function simultaneously. Through metaphor of the colonizer is created. This absence mourns the departure of the colonizer and highlights the degradation and decadence caused as a consequence. Hence

it appreciates what the colonizer did for the people and criticizes the colonized for what they have done to themselves. In short, it aggrandizes their inability at self-government. This is how metaphor becomes narcissistic. Through metonymy, the aggressive nature of the colonizer comes to the fore though his severe indictment of the natives' social, political, personal, moral, religious even physical structure. In another of his work, he describes the process of colonization as a form of pathological disorder at a state level. The relationship between the colonizing state and the indigenous inhabitants are seen as characterized by paranoia: intense desire on the one hand and intense fear on the other.<sup>19</sup> In the light of these views, Naipaul's travelogues will be interpreted.

The second discursive strategy is historiography and language. It is important to discuss this strategy because its rise coincides with the rise of colonialism. It legitimizes the existence of a nation.<sup>20</sup> Ideas about historiography as an art, its rules, and the flaws that besmirch history of a nation are borrowed from Sreedharan. He throws sufficient light on the theories of Ibn Khaldoun, which are considered standard principles for historiography.

Sreedharan brings to light the relationship between a historian and a traveler. He states:

History is the historian's reconstruction of the past. The principal materials of reconstruction at the disposal of the historian are records or remains that the past has left behind [. . .] buildings, inscriptions, medals, coins, edicts, chronicles, travelogues, decrees [. . .] and diaries. History deals with evidence.<sup>21</sup>

Khaldoun says that a historian should be on his guard as 'the knowledge of the past comes to him bound up with much that is untrue'.<sup>22</sup>

There must be no assumptions, the historian should be objective and on his guard against everything that comes his way. Historiography must be valid and reliable.

Fairclough also added that any piece of writing must be free of the partial approach. The writer also must not use intertextuality which he equates with use of indirect speech in a text thus changing its meaning.<sup>23</sup> Use of intertextuality in the travelogues will show Naipaul's approach to historiography.

The third discursive strategy is ethnography i.e. the scientific description of cultures of mankind. This too is a sensitive art as partiality of the ethnographer can distort the representation of the people. It also includes geographical conditions. It is an important factor in the travel writing. It is analyzed in the light of ideas put forth by Malti, Kincaid and Crosby. They all converge on one point that traveler's obsession with the architecture left by the colonizers is none other than the international style, 'informal'<sup>24</sup> and 'ecological'<sup>25</sup> imperialism. Kincaid focuses on the use of language by the colonial ethnographers. She writes that colonial ethnographers deliberately bring out of shadows of forgetfulness, to light the architecture constructed by the colonizers.<sup>26</sup> It is to be seen if the same can be found in the travelogues. It will be seen how Naipaul's description of the land, weather and culture is motivated by ideology and politics. His discrimination of the buildings made by the colonizers and the colonized would clearly reveal his biases.

Fourth discursive strategy is use of leitmotif.<sup>27</sup> The study of leitmotifs will be made in the light of Bhabha's views. He considers repetition to be a means of creating fixity and stock characters.<sup>28</sup> For this, different examples are drawn from the text to see how leitmotifs help in creating fixity.

Fifth strategy is use of un-translated words and the consequent metonymic gap. These words include common as well as proper nouns. These words leave the reader

thinking. To address the discursive strategy of un-translated words, cultural shifts in translation theory advocated by Bassnett, Lefevere and Newmark are drawn upon. Bassnett advocates that translation as well as its opposite (i.e. leaving words un-translated) is not a simple or innocent process. It involves extra-lingual features like culture, intention of the translator and his/her perspectives, contexts and ideological implications.<sup>29</sup> Post-structuralists look at translation as a textual manipulation giving way to 'plurality' rather than a monolithic reality. Bassnett and Lefevere call translation "ideology". They state that translation is manipulation to create an alternative angle of reality. It bends meaning to serve a purpose. It is a meaning making activity and the translator is a cultural mediator, guide and interpreter who helps in the expansion of native literature and culture.<sup>30</sup> The borrowing of words by a writer from one language to another without a glossary at the end makes the text inaccessible to the foreign reader. These words foreground the cultural difference and distance – a gap. It is an instance of bringing to light the metonymic gap or "silence" where words of one language stand only as a part for the whole. Hence, it becomes a metonymic gap.<sup>31</sup> Naipaul borrows words from Urdu. There is no glossary at the end. The reader is forced to decode the meaning from the context. This context, the meaning it generates and its impact upon the reader is discussed in detail in the chapters to come.

Naipaul first-names all the people who turn up in his travelogues with a few exceptions. This is another strategy. Naming and first-naming are discussed in the light of the ideas forwarded by Frum, Angelou and Roberts. Frum affirms: "No, it's not friendliness that drives first-namers: it's aggression". This is an act of disrespect. He continues about people who do not call others by Mr., in this way: "They are engaged in

a smiley-faced act of belittlement, in an assertion of power disguised as bonhomie". This first-naming is an act of power and control.<sup>32</sup> The omission of Mr. and surnames is an act of insult and it also has political implications. Surnames, writes Roberts are the storehouse of history. They are also valuable in tracing historical change.<sup>33</sup> In post-colonial writings, names of people and places are especially given a prominent place because this was deliberately omitted in the colonial discourse. The power to name implies the power to control. "Names do not merely identify us; instead we believe they summarize who we are. We maintain our dignity in part by maintaining control over our own names".<sup>34</sup> These ideas will be applied on the two travelogues.

Sixth discursive strategy is the interpreters and absence of street talk. Interpreters in the travelogues also serve as translators. Hence, translation as manipulation has already been discussed above. The speech of interpreters is analyzed using following help. Bassnett communicates that interpreters and translators are never innocent producers of the text. They intervene in the interlingual transfer of every word.<sup>35</sup> If the writer does not verify the information by cross-questions and cross-examination then, he puts his work into doubt. He must not rely uncritically on transmitters or informants, writes Khaldoun.<sup>36</sup> Lincoln and Guba write that minorities like Africans in America cannot represent the majority as they have their own epistemology and politically invested interests. They are not the insiders. Also, they do not represent the population. The select group is not a good sample.<sup>37</sup> Either they are all victimized, or they are the followers of a religion different from that of the colonizer. Hence, their version of the tale cannot be trusted unless verified. Fairclough calls the absence of an interlocutor or the presence of an imaginary one "assumption".<sup>38</sup> So the reader does not know for sure whether there

was anything actually said or written. There is lack of dialogicality.<sup>39</sup> Street talk, if added, may enhance the veracity of the text. Their absence is also not without the implications that the writer does not want the unwanted voices to emerge. May be these voices reveal what he intends to conceal.

The seventh strategy is the authorial intervention. About the presence and comments by the author, Booth comments: “the author pronounces judgment and we accept his judgment without question”. He adds that the author intervenes because he does not want us to think on our own, rather ‘he requires us to rely on his unsupported word’. He adds: “He intrudes deliberately and obviously to insure that our judgment will be oriented by him”. He also states that many authors and critics have been convinced that ‘objective’ or ‘impersonal’ narration is naturally superior to any mode that allows for direct appearance by the author or his reliable spokesmen.<sup>40</sup> What Naipaul does would be made clear in chapter four and five.

The last strategy is choice of titles. To unravel the mystery of titles, Plato’s *pharmakon* is used. Titles do reveal the ideology of the writer. They are a key to the understanding of the text. Plato considers them both cure and poison, depending upon their impact.<sup>41</sup> In this light, it will be seen whether Naipaul’s use of titles poisons or cures the addressees.

## Notes

- <sup>1</sup>Norman Fairclough, Language and Power (New York: Longman, 1993) 2.
- <sup>2</sup>Gabriele Griffin, ed., Research Methods for English Studies (Edinburgh: Edinburgh University Press, 2002) 90.
- <sup>3</sup>Griffin, 90.
- <sup>4</sup>Fairclough, Language and Power 24.
- <sup>5</sup>Fairclough, Language and Power 5.
- <sup>6</sup>Fairclough, Language and Power 24.
- <sup>7</sup>Fairclough, Language and Power 5.
- <sup>8</sup>Griffin 95.
- <sup>9</sup>Mills, 7
- <sup>10</sup>Said, Culture and Imperialism 130.
- <sup>11</sup>Mills, 114
- <sup>12</sup>Said, Orientalism 99.
- <sup>13</sup>Frantz Fanon, Black Skin. White Masks, tr. Charles Lam Markmann (New York: Grove Press, 1967) 321-326.
- <sup>14</sup>Bridges, 53-69
- <sup>15</sup>Bhabha, "The Other Question" 293-300.
- <sup>16</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 198.
- <sup>17</sup>Jakobson, 57-61
- <sup>18</sup>"Metaphors We Live By George Lakoff and Mark Johnson".
- <sup>19</sup>Bhabha, The Other Question 300.
- <sup>20</sup>Ashcroft, Tiffin and Griffiths, "Introduction", The Post-Colonial Studies Reader 355.
- <sup>21</sup>Sreedharan, 3.
- <sup>22</sup>Sreedharan, 72.
- <sup>23</sup>Norman Fairclough, Analysing Discourse (New York: Routledge, 2003) 36. 39-41, 47-49.
- <sup>24</sup>"The Architecture of Colonial Presence", 12 July. 2008.  
<<http://www.english.emory.edu/Bahri/Architecture.html>>.
- <sup>25</sup>Said, Culture and Imperialism 131.
- <sup>26</sup>Jamaica Kincaid, "A Small Place", The Post-Colonial Studies Reader 92-94.
- <sup>27</sup>A leitmotif is a recurring theme connected with a particular thing or person. Their frequent recurrence helps in binding the work into a coherent whole. Samuel Beckett and James Joyce are two significant names in this context.
- <sup>28</sup>Bhabha, "The Other Question" 293.
- <sup>29</sup>Bassnett, 138-161.
- <sup>30</sup>Bassnett and Lefevere, ix.
- <sup>31</sup>Ashcroft, Bill, Helen Tiffin and Gareth Griffiths, The Empire Writes Back: Theory and Practice in Post-Colonial Literatures (New York: Routledge, 1993) 64-66.
- <sup>32</sup>David Frum, "Just Call Me Mister", About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 27.
- <sup>33</sup>William H. Roberts and Gregoire Turgeon, eds. About Language: A Reader for Writers (US: Houghton Mifflin Company, 1998) 3.
- <sup>34</sup>Roberts and Turgeon, 3.
- <sup>35</sup>Bassnett, 99.
- <sup>36</sup>Sreedharan, 73.
- <sup>37</sup>Yvonna S. Lincoln and Egon G. Guba, "Paradigmatic Controversies. Contradictions. and Emerging Confluences". The Landscape of Qualitative Inquiry: Theories and Issues, eds. Norman K. Denzin and Yvonna S. Lincoln (London: Sage Publication, 2003) 590.
- <sup>38</sup>Fairclough, Analyzing Discourse 39-41, 47-49.
- <sup>39</sup>Fairclough, Analyzing Discourse 50.
- <sup>40</sup>Wayne C. Booth. The Rhetoric of Fiction (Chicago: the University of Chicago Press, 1983) 4.
- <sup>41</sup>Thomas A. Schwandt, "Three Epistemological Stances for Qualitative Inquiry: Interpretivism, Hermeneutics, and Social Construction". The Landscape of Qualitative Inquiry: Theories and Issues, eds. Norman K. Denzin and Yvonna S. Lincoln (London: Sage Publication. 2003) 292.



## CHAPTER 4: AN INTERPRETATION OF NAIPAUL'S USE OF LANGUAGE IN *AMONG THE BELIEVERS*

A text is the product of the time in which it is created. Bertens proposes that *historical situatedness* plays a major role in the production of a text. Literary texts are the product of the time in which they are produced to a large extent. Minds are not free at all. They are conditioned by ideology. He adds that 'ideology distorts reality in one way or another'.<sup>1</sup> It leads to a state of false consciousness. This means that there is no room for freedom from the historical background of which the writer is a product. He proposes: "In the study of literature the social dimension is absolutely indispensable. Writers can never completely escape ideology and their social background so that the social reality of the writer will always be part of the text".<sup>2</sup> In order to understand it, one's knowledge has to be grounded in its background.

In *The Writer and the World*, Naipaul suggests: "To be a writer, you need to start with a certain kind of sensibility. The sensibility itself is created, or given direction, by an intellectual atmosphere".<sup>3</sup> It was Western intellectual atmosphere that gave direction to his sensibility. Naipaul comes from a background where he had an English education. So, despite all his efforts to prove that he is an individual, he fails to maintain any individuality. Hulme points out that Naipaul's ideological self-location is metropolitan.<sup>4</sup>

There is a statement by Naipaul in which he asserts that he never really accepted the English language. He says: “the English language was mine; the tradition was not”.<sup>5</sup> Although the “language was ours to use as we pleased”, the literature “that comes with it was like an alien mythology”, he adds. Tradition is the established custom, convention, practice or belief of a society. The set tradition of colonial societies was polarization of the natives and the masters. The masters were always ranked as morally, physically and socially superior whereas the natives were always the ones needing help and supervision of those masters. This claim was asserted not only through spoken language, but also propagated and reinforced by means of literature which functioned as an ideology. From Shakespeare down to Conrad, this very view was highlighted that natives were incapable of self-government and that there was an intense need for the intrusion of the colonial masters.

In *The Writer and the World* Naipaul states, “[...] since no one wants to use the words or concepts that might boomerang on himself. You know how words can be used: I am civilized and steadfast, you are barbarian and fanatical, he is primitive and blind.”<sup>6</sup> It is yet to be seen how true he is, in his contention.

### **Language and Characterization:**

A writer creates characters in and through language. It is its use that makes them simple or complex. It creates both heroes and villains. Naipaul’s characters in *Among the Believers* and can be divided into two categories. One is that of Muslims especially religious leaders. The other is that of non-Muslims. So the prime distinction is drawn by him on religious grounds. For the delineation of religious leaders, he uses the technique of metonymy and metaphor. Metonymy is substituting a part for the whole. It registers

the perceived lack.<sup>7</sup> It imparts a sense of incompleteness. He does it to belittle Islam (God forbid). Here, religion becomes the point of otherness.

He uses cloth imagery as he substitutes the clothes of religious leaders for their physique. The prominent religious characters are Khalkhali and Khomeini. Only the clothes are described. Facial expressions and features are overlooked in the description of Iranian teachers and revolutionary leaders, except Khomeini which is also not without its irony. "I had so far seen mullahs only on television, in black and white, mainly heads and turbans, white collarless tunics, long, lapel-less, two button gowns [...] thin black cotton cloaks".<sup>8</sup> Here the description is that of bundle of clothes, not of human beings with feelings. This is surely a dehumanizing description where they are reduced to the things they wear. He further suggests that these cloaks give them a mark of quality, physical dignity and stature otherwise they are small men, not of great stature.<sup>9</sup> Since Khomeini overthrew the Westernized Shah, he is hardly presented by Naipaul in a good light. He uses adjectives like "stern look" or "hard-eyed, sensual, unreliable and roguish-looking" for him.<sup>10</sup> The metaphor of 'rogue' here becomes a rhetorical device buttressed by the photographs that helps Naipaul in creating propaganda<sup>11</sup> against a man who in his own country has been given the status of a hero. Naipaul does not attribute any human qualities to leaders. There is lack of sympathy and obvious disregard for them. In the description of religious figures, Naipaul shows a part for the whole. Since, he does it for all of them, it becomes a rhetorical device to force and persuade the reader to believe every word he writes. It is not information or communication that demands deliberation and equal response from the receiver; it is more like an advertisement, the main idea

behind which is to make the viewers believe what is shown to them. It does not invite any intellectual contribution or independent thinking from them.

Repeated use of metonymy in characterization gives Naipaul's statements their force, as in the aforementioned quotation. In the character of Khomeini, Shirazi and Khalkhali, he makes use of metonymy so as to convince the reader of their small stature. The travelogue does not impart any information and does not communicate, it just propagates negative images. Repetition is an important element in perpetuating any political agenda.<sup>12</sup> Stereotyping finds its life in repetition. Fixity is achieved through repetition of different discursive strategies like images, metaphors, metonymy, intertextuality and un-translated words. The people are half-known and half-constructed by him.<sup>13</sup> The travelogue becomes a conglomerate of misinformation, negative constructions and stereotypes.

Naipaul makes use of metaphors in his travelogue. Jakobson's view is that the selection of metaphors reveals one's otherwise disguised views.<sup>14</sup> There is a deeper coherence in Naipaul's use of metaphors than appears on the surface. It is meant to create a ridiculous picture of the religious leaders. They are created as barbarous, murder-loving and sensuous who love to see people killed. The metaphors like clowning, sensuous looking, roguish looking and killing, are repeated or extended to achieve coherence. Simms comments that Ricoeur's notion of metaphor is that once it is formed, it is seen by the readers in a new light along with the object or the person for whom it is used.<sup>15</sup> Hence, a person having no awareness of the people for whom it is used will form the image conveyed by the metaphor. As a result, misunderstandings and misperceptions will

be formed and perpetuated. He deliberately chooses the metaphors thus revealing his bias. The colonial discourse seems to find its descendent in Naipaul.

Naipaul presents Khalkhali as a clown in both appearance and speech. For this purpose, he uses the extended metaphor of clowning. Khalkhali clowns with his voice, "raising his voice, making a gesture".<sup>16</sup> He describes his laughter in these words: "His mouth wide open, stayed open, and soon he appeared to be choking with laughter, showing me his gums, his tongue, his gullet".<sup>17</sup>

This description reminds one of an animal ready to make the kill. This belittles Khalkhali as it degrades him below the level of an animal. He kills his fellow human beings for the sake of pleasure;<sup>18</sup> the animals kill out of necessity only. Over here, Naipaul seems to be reinforcing the same view point about Khalkhali. So, Naipaul gives a farcical picture of this man by caricaturing him. He is devoid of any dignity, being a judge. He is shown to be a matador whose only function is to entertain people. He is shown to be a sadist, zealot and fanatic who can go to any extremes for inflicting pain, punishment and persecution. Here Naipaul blows his character out of proportion.

Naipaul's selection of words is metaphorical. "Ramadan imposed on the pious this rhythm of food and fast and sleep and food".<sup>19</sup> Generally, metaphors are nouns but here the word 'imposed' is a verb. This shows how Islam is projected to be an imperial force that imposes fasting on people. Ramadan has been personified as a tyrant compelling and forcing people to follow its dictates, ruling the people with an iron hand. 'Imposed' signifies control, authority and dictatorship. This is how metaphor embodies knowledge. What he does not refer to is the most essential thing for the Muslims namely night long prayers and the entire drudge. For him, fasting defines lots of food and sleep,

the two things that are scarcely thought of in the month of Ramadan. Repetition of the word "food" is highly biting and sarcastic. Fast means the act of renouncing things like food and sleep and preferring prayer. But the repetition shows that it is the only thing that the Muslims think of in the month of Ramadan.

He makes use of generalization, exaggeration and simplification to generate stereotypes which constrain and distort reality. For example, everywhere he emphasizes their dwarfish size and their small figures: "They were really quite small men".<sup>20</sup> at another place he notes down: "There was a hotel with two dwarfs".<sup>21</sup> On a different occasion, he makes no difference between animals and natives of the lands he visits. He puts them all in the same line without discriminating them. "Africans, camel-carts, dwarfs".<sup>22</sup> In fact the men are below the level of animals: "I saw that he was reclining among animal dropping".<sup>23</sup> He also mentions a hotel in Malaysia where "the irresponsible staff had been urinating and purging on the floor of the locker, and on canteen plates and in canteen glasses".<sup>24</sup> Surely, nothing can be more disgusting than this description. It is the abyss of disgust and moral degradation to which Naipaul does not hesitate to throw the natives into. This bending and contortion of truth blocks understanding, spreads hatred for the natives and justifies their colonial occupation and discriminated representation. On the one hand, he is repelled by the disgusting act of the hotel staff, on the other; he does not hesitate in referring to them. More importantly, Mr. Desai's (the then Indian prime minister) act of drinking his own urine does not repel him. He does not feel disgusted at this act for which he has severely condemned the hotel staff. He feels sympathy for the prime minister as he calls him "poor old".<sup>25</sup>

Writing about an English-language magazine entitled *The Message of Peace* that was published from Qom, he comments: "It was full of rage".<sup>26</sup> He juxtaposes 'peace' and 'rage' ironically commenting that in Islam; there is not much difference in their meaning. Peace, he implies is non-existent. The only thing that prevails is rage. The word is oft-repeated in the travelogue.

It raged about the Shah; about the 'devils' of the West and the evils of its technology; even it raged about poor old Mr. Desai, the Indian prime minister, who banned alcohol (good, from the Muslim point of view) but drank urine (from the Muslim point of view, deplorable).<sup>27</sup>

It is interesting to note that he condemns the Muslim workers urinating in plates, but Mr. Desai who drinks his own urine is 'poor old'. Their act should not be deplorable to him as is the act of Desai. He should not cry down another's act so far as this has nothing to do with his ideas. Here, "rage" becomes an important metaphor for Islam and justifies Western concern for the security of the world. It has been used synonymously by the leaders of the world powers to vindicate their war against Islam and the Muslims. An important strategy of propaganda is to repeat such words as to allow the reader's mind to register these negative metaphors and to convince him of the danger that the world faces as a result of this destructive force. Consequently, he would not object to the war waged by the West against Islam. Propaganda works this way well.

The praise by the traveler is also not without its characteristic sarcasm. He praises a rug in Rawalpindi but then adds that it was rather 'smallish' in size and absolutely 'a work from the asylum'.<sup>28</sup> The word "smallish" strikes the reader instantly as it is not commonly used and also because it does not belong to any of the three degrees of the adjective. Somehow, he is unable to see the beauty or the fact is, he deliberately ignores it and degrades it to the bottom of madness and repulsion. The adjective 'smallish'

concerns more with Naipaul's gaze than with the actual size of the rug. This gaze has contempt and is bent on ignoring the beauty that the rug contains. The patterns and motifs on the rug look only a work of madness to him which is illogical. His purpose in using this word is to point, not to the object but to the maker who is aesthetically or mentally not up to such a delicate task.

Not just the people but also their economy is 'dwarf' and he does not at all feel hesitant in repeating this word.<sup>29</sup> The words 'small' and 'dwarf' almost reach a cacophonous dissociated peak.

He creates crude effigies of the leaders. He never presents a soft image. Instead of a travelogue, it seems more like severe indictments, meant to condemn rather than to report.

Naipaul highlights the differences of the natives from the ex-colonizers on racial, linguistic and social grounds. Although he does not draw direct comparisons between the natives and the white man, the projection of the difference of the de-colonized is meant to assert that the ex-colonizers were a lot better. Although they are absent but the description of the buildings made by them and the fallen and degraded social condition with the description of the buildings made by the colonized added, bespeaks of their presence in the past and also puts all the blame on the natives for securing independence from the 'benign' rule of the white man.<sup>30</sup> Although what he presents is an exaggerated version of what he sees. It is full of overgeneralizations and oversimplifications. He refuses to acknowledge the complexity that lies beneath the social warp and woof of any society. Besides, a few months are not enough to understand it. In his description of the natives, Manichean allegory persists. Manichean allegory's basic assumption is that the



observer is at the higher moral point from which he condescends to look at the native.

Naipaul is no different. Jan Mohamed declares:

By allowing the European to denigrate the native in a variety of ways, by permitting an obsessive, fetishistic representation of the native's moral inferiority, the allegory also enables the European to increase, by contrast, the store of his own moral superiority.<sup>31</sup>

Naipaul makes extensive use of race vocabulary in the travelogue. He refers to the superficial difference of the body and voice like skin color ('sun burnt'),<sup>32</sup> hair texture ('ragged'),<sup>33</sup> body shape (having no stature),<sup>34</sup> language ('unable to speak English'),<sup>35</sup> and height ('small', 'dwarfish')<sup>36</sup> of the natives. He seems to believe that these are the permanent signs of their hereditary inferiority handed down to them by their ancestors. "[...] sprawling in the shade, small, sun burnt, poor [...]",<sup>37</sup> which at once reminds one of Conrad's grove of death in *Heart of Darkness*.<sup>38</sup>

He deprives the natives of one essential quality and that is humanity. He dehumanizes the natives. Besides, he does not demonstrate a deeply grounded human-world and perspective.<sup>39</sup> At one place, he gives vent to his hatred for the natives when he ejaculates "from whom some essential human quality was missing".<sup>40</sup> Naipaul does not just dehumanize them; he provides scientific evidence to the theory of racism that man evolved from monkey. These people are still in the process of evolution. still in the making. "Some prisoners were led along by ropes attached to their upper arms, and they looked a little like performing monkeys [...]"<sup>41</sup> His representation of the natives reveals a want of empathy. He confines the natives to his 'panopticon', a term used by Foucault to indicate a prison which demands constant positivist surveillance while considering the natives to be objects of scientific exploration, not humans.<sup>42</sup> Hence, he does not try to understand, only to predict and prescribe.

He seems to be speaking like Darwin who called monkey the ancient ancestor out of whom the present man evolved and then transformed according to the environment in which he came and ironically it was the white man who turned out to be the best and the black, the worst. Youngs states that such statements reveal writer's effort to establish 'a link long sought between the average modern humanity and its Darwinian progenitors'.<sup>43</sup>

Similarly the sound produced during prayers using a rosary is compared to the sound of a duck. The onomatopoeic word "Clack-clack" is repeatedly used by Naipaul which is meant to make fun of the user.<sup>44</sup>

Naipaul's use of language is value laden. He does belong to the comprador class which is following the rules made by the White master and adding to his 'grand narrative'. Of the language of the natives, he tells that they speak English in a ridiculous way and hence makes fun of their pronunciation. He is surprised when a man in Pakistan speaks with a clear accent.<sup>45</sup> So he expected all Pakistanis to be illiterate and ignorant of English like Robinson Crusoe who thought that all the natives were illiterate and when Friday spoke he was all the more surprised like Naipaul. The travelogue, thus, becomes an unequal encounter where the non-powerful people have cultural and linguistic backgrounds different from those of the powerful people.<sup>46</sup> Roberts puts forth: "language is the cultural difference that we notice most easily [...] sometimes; language differences invite judgments about groups".<sup>47</sup> In Naipaul's case, these are misjudgments based on the false notion of superiority of English and its fluent speakers.

Another point to be noted is his attribution of traits of a parrot to the people. On a single page he reproduces the statement of a follower of a *pir* who repeats the word *murshid* six times and then he himself copies him by adding it two more times and

significantly all these words are italicized.<sup>48</sup> This 'rewording' or 'overwording'<sup>49</sup> creates a comic effect on a foreign reader and humiliates the person speaking the utterance. Later on, on the same page he repeats the same lines with little variation. What he tries to convey is that English is difficult on their tongues that is why they have 'parroted' certain words.

Theme of impossibility of self government strengthens the idea of racism. As one of the assumptions of this theory is that natives cannot survive on their own, they need the superior white man to guide, supervise and rule them. Naipaul proposes that the society of the natives suffers from corruption, every conceivable evil, smuggling, black marketing, bribery and hoarding. They are 'intellectually'<sup>50</sup> 'technologically'<sup>51</sup> backward because they do not possess the fully formed brains that would enable them to think. They cannot deal with complex machines because they are not up to it. What is it if not the classification of the world into two halves- the east and the west? He repeats the voice of the colonial discourse as 'we' are intellectually advanced and 'they' are deprived of it.

Bhabha states that the construction of discourse is done by using metaphor and metonymy.<sup>52</sup> Through the use of metaphor, absence of the colonizer is created; hence use of metaphor is narcissistic. This narcissism is apparent in Naipaul's reference to the legacy left by the departed colonizers in the form of buildings. So, even if the colonizer is absent, he is implicitly present in the form of the buildings or in the form of admiration of Shah's regime.<sup>53</sup> It is also done through the metaphor of the buildings constructed by the colonizers and which till now stand as a symbol of grandeur and commemoration of the past which was better than the self-rule. Besides, the absence of the colonizer is created through construction of sentences in such a way as to mystify the colonizers' exploitative

rule, like he never mentions the life of the Iranians before the revolution and the life of Muslims before the creation of Pakistan. At the same time, side by side with the construction of the colonizer, there is a repetitive pattern of stereotypes for the colonized. Naipaul represents the colonized on physical, linguistic, geographical and historical levels.

He does not pay tribute to the fact, because his research is blinded by his historical embedment, that Muslim thinkers and philosophers added a lot to the development of the world.<sup>54</sup> Muslim historians helped in shaping historical thinking.<sup>55</sup> Islam is not hostile to scientific development. It has a strong element of plurality. The society it creates is one of harmony and peace where people belonging to all colours, races, religions and ethnicities live a peaceful life.

Race and binary opposition were interconnected in the imperial discourse. The inferiority of the natives 'consolidated' the superiority of the British. By repeating these traits, Naipaul makes them universal. Through this repetition, he establishes and maintains the images of certain social groups which in this case are the natives. This is how hegemony<sup>56</sup> was and is still established. The natives are genetically and constitutionally inferior. He seems to be suggesting that in practical life one cannot afford to deviate or challenge the West, in fiction he might. This book is not counter discourse; it is rather the colonial discourse.

It is important to refer to the use of epigraphs. There is a strong relationship between text and paratext (in this case the epigraphs). They add to the Western influence in the travelogue. They show that Naipaul takes his main themes from such Euro-centric texts as carry the 'useful' information that will help him in his 'ethnographic, geographic,

participant, personal, social and systematic observations'.<sup>57</sup> The lines in the second epigraph are taken from the play *The Tempest* by Shakespeare which is notorious for the arrival of the white man and his unjust occupation of the land and exploitation of the natives.<sup>58</sup> The epigraph to Malaysia consists of a long quotation from Joseph Conrad's *An Outcast of the Islands* which defines the native to be "[...] A half-naked, betel chewing pessimist [...], empty-handed, powerless [...]".<sup>59</sup> The same journey begins with another prologue that is taken from Bertrand Russell's *Portraits from Memory* that denies the natives any history of their own.<sup>60</sup> Naipaul seems to be verifying his theory that all human beings are not equal. There are differences that cannot be overcome. Any reader would begin his reading not with an objective view but an impression of the inferiority of the natives. These epigraphs are a key to understand the main theme of the account and if they begin with these forebodings and predictions, the reader will never be able to form a view of his own.

Mills comments that an important factor of colonial discourse was to present the natives as idle, weak, corrupt, their buildings as dirty, their culture as decaying. This negativity is a discursive feature of this kind of discourse.<sup>61</sup> The above discussion seen in this context proves the travelogue to be colonial discourse rather than Naipaul's desire to 'satisfy his curiosity' as he says in *The Writer and the World*.<sup>62</sup> What adds to the authenticity and factuality of his works is his being a colonial subject, 'a representative of the colonizing power'.<sup>63</sup> In fact, by drawing a negative picture of the natives, Naipaul asserts his own moral superiority. He privileges the centre.

### Language and historiography:

Historiography is the art of writing history. It is the historian's reconstruction of the past. This reconstruction can be distorted through language if the historian is blinded by his prejudice. It is a picture, in words, of the bygone events. It is a sensitive science which has to be dealt with very carefully. Naipaul deals with the Muslim history in both his travelogues. It is therefore important to understand the relationship between a historian and a traveler. Like a traveler, the task of a historian is 'merely to show as it actually was'. Sreedharan brings to light the relationship between a historian and a traveler. He states:

History is the historian's reconstruction of the past. The principal materials of reconstruction at the disposal of the historian are records or remains that the past has left behind [ . . . ] buildings, inscriptions, medals, coins, edicts, chronicles, travelogues, decrees [ . . . ] and diaries. History deals with evidence.<sup>64</sup>

He states that these records are to be used with great care as they may not be wholly genuine or authentic. This lack of validity led certain travelers to distort history.

Ashcroft et al in *The Post-Colonial Studies Reader* states that the emergence of the discipline of history coincides with the rise of modern colonialism. Initially it was thought to be the value free view of the past, but he declares that the European travelers deliberately distorted history to serve their motives. He further says that "to have a history is to have a legitimate existence and for European nations, history legitimated 'us', not 'others'".<sup>65</sup> In the present age, history is called a construct behind which the drama of hegemony took place. Naipaul deliberately highlights the insignificant and keeps the significant in the background. Hence, the relationship between a historian and a traveler cannot be ignored. It is said that every passing moment becomes history. A traveler goes to a place, writes about it, and his book becomes a chronicle for the

generations to come. His work is copied, referred to and taught. Ideally, whatever he writes must be written objectively.

It is interesting to note that Naipaul is more objective in his fiction rather than factual writing. The character Salem in *Bend in the River* seems to have been delineated by a writer who has an impartial and scientific view. In this, Naipaul raises the question of validity and reliability of the history constructed by the colonizers of the natives. However, when one reads his two travelogues, a drastic change is easily perceived. In his fiction, he believes in the verification of data. This however cannot be found in the travelogues. His second visit of the same four countries did not change his perception. He is the same as he was in the first travelogue. Speaking is a matter of claim-making. When we speak, we make claim as to the validity of what we are saying.<sup>66</sup> Naipaul makes use of it efficiently, by making use of the claims that are not based on validation. Allusions to historical figures will show that.

The allusions to historical figures and events are scattered all over the travelogue. These allusions are also an important discursive strategy. The post-colonial writers allude a lot to historical figures. Their motives are different and vary from writer to writer. Achebe does it to revive the past that was annihilated by the forces of colonization. Seamus Heaney expresses his intense desire to return to the Irish history through his poem "The Tollund Man" which is a historical figure belonging to fourth or fifth century B.C. Their aim is to preserve history as it was mutilated by the colonizers. The colonizers claimed that the natives had no history. This claim was rebutted by the use of these references in post-colonial discourse.

For Naipaul however, the motives are different. Firstly, he does not belong to the lands he is visiting, so the abovementioned motives cannot be applied on him. Secondly, he alludes to history to give a firm and authentic footing to his books. Thirdly, he does it to show that he is well-read and knows a lot about the history of the lands he is visiting. But it is just a mask, pretence, in fact another contortion.

Naipaul asks Shirazi of Islamic history and he replies by referring to the Prophet and his travels from place to place to preach Islam.<sup>67</sup> Here, Naipaul, who has no understanding of Islam, says that Shirazi confused history with theology, and suggests that Islamic history is as obscure as Islamic religion.

He deems history and religion to be apart. He forgets that 'Islam' is not the name of a territory. Rather it is a religion, a civilization and a nation unrestricted to territorial boundaries, and so, for us, history and religion are connected. There is no stagnation in Islam. Islam gives an essentially dynamic outlook on life. It is capable of evolution.<sup>68</sup>

He predicts the end of Islam. He presents Turcoman, men of Central Asia as "Small, sun burnt, ragged, they were like debris at the edge of a civilization which had itself for a long time been on the edge of the world".<sup>69</sup> The word 'edge' in the aforementioned paragraph carries a lot of political and racial connotations. According to the Western writers, the colonized or the conquered nations were always at the periphery or edge, looking up and circumnavigating the 'centre'. In the above paragraph, he uses the metaphor of Turcoman to foretell the future of Islam. These Turcoman are being projected as the representatives of the Muslims. They are shown to be at the 'edge' of the world. They are re-presented as a marginal group. He likens them to debris - rubble, unwanted and worthless - that the world does not need or may be should dispose itself of.



None of the above mentioned images conveys a positive picture. The negativity of the metaphors is enhanced by the repetition of the word 'edge'. Here, a significant function of the metaphor comes to the surface. He uses it to predict that the future of Islam is endangered. A traveler's job is to describe, not to predict. He is not a sibyl or a foreteller of what is to come next. He may take certain evidence from history in order to fill missing links in the present. Historical events may help him make out the cause of the effect. But he cannot and must not assume the role of one prophesying a nation's future.

Here Naipaul's view can be compared to that of Toynbee. It was Toynbee who studied twenty six civilizations out of which twenty one had perished and five were alive. Out of these five, only the Western civilization was going to survive in the end, as it was "the Universal Civilization".<sup>70</sup> This view upholds the idea that a civilization once degraded and fallen never rises again excepting the Western one. But the fact is, history is always creating novelties. The cyclical movement becomes a spiral movement in which Vico does not permit anyone to forecast the future.<sup>71</sup> It can never be done. Same is apparent in Naipaul's case. For him, Western civilization is going to survive while Islamic civilization is going to end.

The metaphors are thus used for different purposes. They are used for historical distortion and prediction. This trend in language is also said to have taken birth with the rise of colonialism. Naipaul seems to be advocating the views of Toynbee, who states that only western civilization will survive in the end and that others are going to perish.<sup>72</sup> For Naipaul, like Toynbee, there is only one thing certain in history and that is decadence, just as there is one thing certain in life that is death. The cyclical view of history is that

each culture has its childhood, youth, manhood and old age, and it dies after fulfilling its destiny and he upholds that.

The image of Western buildings still surviving in the countries of his itinerary and the natives' imitation of the western buildings is going to keep the Western culture alive, whereas their own culture will dwindle in the misty shadows of ignorance of their own culture.<sup>73</sup> With the passage of time, they will forget all about their genuine one and become a part of the so-called all embracing Western civilization, or "the Universal Civilization"<sup>74</sup> as he calls it. He deliberately overlooks the fact that these lands served as a palimpsest on which the British inscribed so-called superior architecture by erasing that of the natives, thus depriving them of their roots and identity.<sup>75</sup> It is important to point out that architecture, language, dress are cultural determiners. Take away these and the cultural identity is gone.

In the chapter 'Killing History', he talks about the different ways in which the actual history of Sindh was distorted.<sup>76</sup> He selects *Chachnama*, a book that is not deemed a reliable source of history among the historians.<sup>77</sup> In this he tells the story of Muslim conquest of Sindh calling Islam an imperialistic force and a religion that works by force, not love. There are books by other writers that might have helped him in establishing a valid point regarding history, if he wanted to. There are well known books like Al-Biruni's *Kitab-ul-Hind*, *Tarikh-i-Alfi* (a comprehensive history of the first millennium of Islam) and Ibn-e-Batuta's *Rihla* (his travels in Asia and Africa). If he was really interested in writing about the Muslim lands, he ought to have read Ibn Khaldoun's *Prolegomena* which deals with the science of history. In that 'celebrated book' as

Sreedharan calls it, 'Khaldoun says that a historian should be on his guard as 'the knowledge of the past comes to him bound up with much that is untrue'.<sup>78</sup>

Nowhere does he refer to the caste system of Hindus which has always created and is still creating disparity in the Hindus of India. The non-availability of equal human rights compelled the lower classes to embrace Islam. This proves that Naipaul's is a selective vision. He shows what he wants the readers to see, not all. What is it if not a deliberate act of killing history? Like Carlyle, his work seems "less a history, more a drama".<sup>79</sup> Here, a connection between Naipaul and Carlyle can be made in their dealing with Iranian and French Revolution respectively. Carlyle's great work on French Revolution was not based on historical knowledge and authentic sources. It was Gooch who observed that his work was "less a history than a series of tableaux". Carlyle's knowledge of his subject was extremely limited. He did not search for sources and he was not accurate.<sup>80</sup> Naipaul is no different. He needs to understand that all texts are elements of social events, as Fairclough writes, and so they have their impact in bringing about change in the knowledge, beliefs, attitudes and values of the readers.<sup>81</sup> So the language has to be dealt with very carefully. Reading the travelogue reminds the reader of the two thinkers Marx and Engels. They asserted that "history is nothing but the activity of man pursuing his aims". They also said that whatever is to be written and discovered is "decided beforehand".<sup>82</sup> There must be no assumption in a work like a travelogue and more facts.

### **Ethnography and Language:**

Ethnography is the scientific description of cultures of mankind. Like a historian, an ethnographer has to be on his guard against his misconceptions and pre-conceived

notions regarding the cultures, he is going to study. It remains yet to be seen how language plays its part in ethnographic description of culture. This segment discusses this element in detail.

Rubies writes that the description of peoples, their nature, customs, religion, forms of government, and language is so embedded in the travel writing produced in Europe after the sixteenth century that one assumes ethnography to be essential to the genre.<sup>83</sup> In England, this assumption became part of the justification for the most representative forms of writing. "The European ethnographic impulse was the product of a unique combination of colonial expansion and intellectual transformation."

Kincaid says that wherever the colonizers went, they turned it into a place they had left behind.<sup>84</sup> This theme is much pronounced in Naipaul's travelogue. His description of buildings made by the colonizers is full of admiration.<sup>85</sup> At the same time, his pointing out of the fact that the people of the four lands keep imitating the Western style of architecture<sup>86</sup> denotes his desire to look for those buildings made by the white men so that he can look at them and revive his memory of the land he has left behind, namely England. His ideological archive does not allow his mind to register the buildings like Shahi Mosque and Shalamar Garden.

In the context of ethnography, description of buildings is very important. Everywhere he emphasizes smallness and filthiness of the place.<sup>87</sup> He keeps on describing the buildings made by the British. In this way, he hints at the presence of the colonizers, that they have been to this place and that they built buildings for the public which was a constructive process and a magnanimous gesture. Here building is a symbol of construction. In contrast, he highlights the shabby and worn out condition of the places

in the de-colonized lands suggesting that the people who took over and are now in power in these lands are not capable of coping with these buildings. One more motive is to show that the natives of the lands he visited do not have an aesthetic or architectural sense of their own. They need Western help and guidance all the time. The natives are constantly imitating and copying the British style of architecture. Malti argues that architecture is a product of social, economic, political and ideological relationships. He adds that the colonial architecture was motivated by ideology and politics. It is a manifestation of state manipulation of visual culture and a part of means of imposing hegemony upon a non-industrialized society.<sup>88</sup> The colonial style of architecture was propagated as “the international style” (“The Architecture of Colonial Presence”). It was an “informal imperialism” and it was a “form of dominance”.<sup>89</sup> Naipaul asserts: “All the available styles of late British period were jumbled together in pure delight, as at some once-a-year feast where no delicacy could be left out”.<sup>90</sup> Alfred Crosby calls this kind of attitude ‘ecological imperialism’.<sup>91</sup> By this he means the reshaping of the physical environment of the colonized lands and a desire to seek the architectural beauty in the colonized lands that the colonizers had left behind. Besides, the theme of mimicry comes to the fore here. They have no architectural designs of their own. That is why they are copying their former rulers or masters. They copy the style of architecture<sup>92</sup> and language.<sup>93</sup> Naipaul has sustained this vision throughout his travelogue. He reshapes the physical environment. Through his description of the land and buildings, he makes clear the distinction between the colonizer and the colonized. He appreciates the buildings made by the white man whereas the places inhabited by the natives are filthy and stinking.<sup>94</sup> For the colonizers, the land was always precious that expresses colonial desire for

annexation. Hulme quotes R.L. Stevenson, 'There is no foreign land; it is only the traveler that is foreign'.<sup>95</sup> This is true in case of Naipaul as he never adopts the view of a humanist and sympathetic observer. He remains cold and aloof, a foreigner, an outsider till the end. He leaves a man devoid of any change or understanding.

The buildings are also used as a symbol for the intolerance of the Muslims towards the minorities. Naipaul especially devotes a separate paragraph on the Freemason's Hall in Rawalpindi earlier owned by the Zionists and later taken over by the Arts Council.<sup>96</sup> In the preceding paragraph he has already made fun of that art to show that the taking over was not worth it. In his view, it is a social injustice to occupy a building belonging to another religious group.

The taking over of the buildings owned by the Zionists is just an assumption. There are no interlocutors present as he simply writes that he was told about the building. Fairclough calls the absence of an interlocutor or the presence of an imaginary one "assumption".<sup>97</sup> So the reader does not know for sure whether there was anything actually said or written. There is lack of dialogicality.<sup>98</sup> Other voices hardly appear in this description as he "was told". Excluding voices proves that there were other facts that he did not like to present which might have off set the effect of what he had said earlier. Characters other than interpreters and interviewees appear to be caryatids as Naipaul never enters or tries to enter their consciousness. May be he wants to say that they have none. He 'tells' us about them but never 'shows' them.<sup>99</sup>

Over here, he makes his alliance clear as in case of Bahais,<sup>100</sup> Hindus,<sup>101</sup> Ahmadis,<sup>102</sup> and Buddhists.<sup>103</sup> He praises Hindu *ghats*.<sup>104</sup> He is sympathetic towards the minorities. In this context, a reference from Roy's lectures would be significant. Roy

reports about the Balfour Declaration that promised European Zionists 'a national home'.

Lord Arthur James Balfour declared:

In Palestine we do not propose even to go through the form of consulting the wishes of the present inhabitants of the country [...] Zionism, be it right or wrong, good or bad, is rooted in age-long tradition, in present needs, in future hopes, of far profounder import than the desires and prejudices of the 700,000 Arabs who now inhabit that ancient land.<sup>105</sup>

How carelessly imperial power decreed whose needs were profounder and whose were not. Naipaul can perceive, even feel from his heart the wrong that has been done to the Zionists but he does not like to remember that these people themselves had been the cause of a lot of trouble and agony. For them, he is all sympathy, for the Palestinians, he is not. He cannot see the difference between taking over of a building and a state. On 14 May 1948, the state of Israel was declared. Palestine ceased to exist except in the minds and hearts of hundreds of thousands of Palestinians who became refugees. All the museums of Iraq were looted and desecrated and in this way, the ancient heritage was annihilated.<sup>106</sup>

Talking of Tehran hotel, he points out: "It was in better order than I had imagined".<sup>107</sup> Here too, like at other places, he sneers at the order calling it exceptional, telling that he expected it to be in an utter state of disorder. He scoffs at the order of the hotel for no reason. A traveler is not expected to make use of his imagination. He is supposed to be practical and realistic. Besides, God knows what made him imagine that all the hotels in the Muslim countries were chaotic and out of order. The selection of words by the same author for one of the remarkable ancient buildings of the Muslims shows his disdain and contempt. 'The Taj is so wasteful, so decadent and in the end so cruel that it is painful to be there for very long'.<sup>108</sup>

The weather of these countries is not beneficial to the writer. It seems as if he is compelled to visit these lands. It is choking and disgusting. Ironically, the poor traveler is caught in the swamp, struggling to come out as it tries to kill him with its cold weather and mosquitoes.<sup>109</sup>

Another language strategy is use of leitmotif of dust. "Low brick buildings were the colour of dust; walls looked unfinished; bright interiors seemed as impermanent as their paint".<sup>110</sup> There are other instances in which the dust motif repeatedly and consistently appears like 'faint dust rose above the university grounds',<sup>111</sup> 'dust rose',<sup>112</sup> 'dusty green on brown',<sup>113</sup> 'dusty circle',<sup>114</sup> 'dusty village', etc.<sup>115</sup> This motif is repeatedly woven into the travelogue to convey the slow erosion, of returning to dust of these lands. All these uses of 'dust' require separate discussion. They have been used by Naipaul to imply the following. The rising of dust in university grounds probably refers to the decadence of literacy rate and also to the rise of deterioration in the knowledge of the new generation. Rising dust in general refers to the notion that these countries are going to the dogs. It may also allude to the idea of returning of dust to dust, of decay. only this time with a difference as the decay is not of educational level only; it is an all encompassing decay that is going to surround these countries in the days to come. 'Dusty circle' is an unending circle which is like a cyclone and would not allow the Islamic civilization to gain a substantial form. This dusty twister will drown it into the shade of obscurity. This again is done to create the myth that only the white man can keep things safe, the natives are simply going to perish if they are left on their own.

Lakoff cited in "Metaphors We Live By" writes that metaphors shape our thinking and help in the understanding of things. He quotes George Bush who used the



“war” metaphor that became the only way to defend the nation in “Metaphoric Criticism”. The effect it had on the audience was one of terrorist countries waging war against America. It became common after 9/11. The repetition of such words acquires its significance through a worldview shared by the sender and the receiver. Initially, certain words are associated with a group which are then woven intricately in the language and repeated so often, that the earlier views of the society dwindle. This is an important strategy in the rhetoric of propaganda. In this way, these words like ‘terrorists’, ‘fundamentalists’, ‘the civilized’ and ‘the super power’ gain their metaphoric force.<sup>116</sup>

Similarly, Naipaul harps on one metaphor that is “fundamentalism”. The effect it has on the audience is the same. In fact, he does it in line with the Oxford Dictionary that changed the meaning of this word from “strict maintenance of traditional beliefs” to “strict maintenance of ancient or fundamental doctrines of any religion, esp. Islam” in its third edition in the year 1997.<sup>117</sup> Even lexicography is not without its ideology. In this context, Noah Webster can be referred to. He is commonly “credited with changing American spelling”.<sup>118</sup> His contention was to impart a distinct identity to American English. Hence, even lexicography is not without its bias and ideology. In fact, this act of affixing a name to a class of people is called “name calling”.

“Name Calling” is a device to make us form a judgment without examining the evidence on which it should be based. Here the propagandist appeals to our hate and fear. He does this by giving “bad names” to those individuals, groups, nations, races [...] which he would have us condemn and reject.<sup>119</sup>

Here, they discuss the word ‘heretic’<sup>120</sup> as one of the bad words. The same is applicable on Naipaul who uses this propagandist device to give the Muslim nation a name “fundamentalism”. The feelings this word arouses are that of oppression, extremism, fanaticism, dogmatism and other such words as are associated with

negativity, which must be cried down and out rightly resisted. Another bad name is “The hanging judge”<sup>121</sup> that has been given to a revolutionary Khalkhali, just as the name Ku Klux Klan was given to Mr. Justice Hugo Black.<sup>122</sup> The aforementioned analysts add: “Those who want to *maintain* the status quo apply bad names to those who would change it”.<sup>123</sup> This is the motto that keeps Naipaul on the track he has chosen for himself. Postman advocates that language creates a worldview through metaphors.<sup>124</sup> He says that poets use metaphors to make us see and feel, but so do biologists, physicians, historians and linguists. For him, a metaphor is not ‘an ornament’. It is ‘an organ of perception’. Through metaphors, ‘we see the world as one thing or another’. These “determine the nature of relationship we develop with others” and that these are mishandled at times.<sup>125</sup> Hence, it is not difficult to determine Naipaul’s nature of relationship with the natives of the four lands which more or less is identical except for a select few. Naipaul seems to be justifying the colonial exploitation of the natives of the countries of his itineraries. That is why he repeatedly projects the images of instability, anarchy and disorder.<sup>126</sup> Ironically, he uses language to construct a destructive image of these people.

With a few strokes of his pen, he has the ability to change everything beyond recognition, with some images here and some metaphors there. If the natives look at themselves and their surroundings through Naipaul’s goggles, they would not be able to recognize themselves.

Said writes in *Orientalism*: “[...] the kind of images, themes, motifs that articulate in his [the orientalist] text all of which add up to deliberate ways of addressing the reader, containing the orient and finally representing it or speaking in its behalf”.<sup>127</sup> Like Marlow in Conrad’s *Heart of Darkness*, who faces marshes, darkness, heat, mosquitoes, dangers,

wilderness, dirt, flies, Naipaul too faces all these with slightly different changes. He seems to be reiterating Marlow's statement, "[...] and this has been one of the darkest places of the earth".<sup>128</sup>

There is suffocation in the rooms. Out side, there are mosquitoes and heat and he pretends as if somebody has forced him to make this visit. What forces him is that he deems himself to be a white man on a mission; sacrificial. Said in *Orientalism* ironically quotes Kipling who showed that the white man possessed great 'responsibility' toward the colored races. In this regard, he suffered a lot. Kipling writes that when the white man goes to clean a land, he wears iron underfoot and the road that the white man has taken is 'wet' and 'windy' and full of hardships.<sup>129</sup> Naipaul too projects his person in grave danger of the extremes of weather. "The door remained open; it was freezing... My fingers were too numb to manage the buttons easily; and all around there was the very cold sound of tumbling water".<sup>130</sup> "Cold sound" is a very bizarre phrase as sound cannot be cold. Naipaul has probably used the word 'cold' to refer to extremely bad weather. He joins the sense of touch and hearing in an illogical way to enhance the intolerability of cold and in turn, his courage to face these physical hardships. So the elements of colonial discourse like distortion of natives' history, language and land can be traced in Naipaul's travelogue.

### **Un-translated Words and Metonymic Gap:**

'Un-translated words' is another discursive strategy used by Naipaul. Over here, it would be just to mention the motives behind the use of un-translated words by post-colonial writers like Chinua Achebe, James Joyce, Arundhati Roy, Anita Desai, Derek Walcott, James Joyce, Samuel Beckett, Amos Tutuola, Randolph Stow and many others.

Most of them use these with a feeling of affection. It is done to restore and recall the past, the past which was annihilated by the act of colonization. It is done to show respect for the culture. It is very rare for these writers to borrow words from a foreign language. The reason for this could be that firstly those words would not carry any emotional overtones for them. Secondly, those words would not be able to convey their defiance.

Naipaul's case is different from the aforementioned writers. This is another discursive strategy used by him. In his travelogue, Naipaul borrows certain words from Urdu. He does not provide any glossary at the end of the texts with the result that the text becomes inaccessible to the English readers. These words foreground the cultural difference and distance – a gap. It is an instance of bringing to light the metonymic gap or “silence” that emerges when no English word can be found for the exact translation of Urdu words and where the English word stands only as a part for the whole.<sup>131</sup> Hence, it becomes a metonymic gap. This gap is used as a weapon to fulfill the ulterior motives. The concern here, however, is not on his use of English language but the insertion of Urdu words, which is an act of abrogation where he refuses to use English language because some Urdu words can never be fully translated into English but only explained. Ironically he uses Urdu words, appropriates them and then abrogates them. He has no respect what so ever for Urdu or the culture associated with it. At this stage, it is important to mention the relationship between language and culture. House thinks of language as:

[...] primarily a social phenomenon, which is naturally and inextricably intertwined with culture [...] language is viewed as embedded in culture such that the meaning of any linguistic item can be properly understood only with reference to the cultural context enveloping it.<sup>132</sup>

She cites Snell-Hornby who sees translation as less a linguistic more a cultural phenomenon. In his view, it is not the language that is translated but the culture. That is why; cultural knowledge has been required as indispensable for translation.<sup>133</sup> There is always difficulty in the process of translation as there are irreducible linguistic and cultural differences that cannot be overcome. There is difficulty of finding equivalence in the second language into which the first language is being translated. Newmark advocates the same view that the 'equivalence effect' cannot be achieved in translation because of a pronounced cultural gap between the source language and the translation language text.<sup>134</sup> Seen in these views, Naipaul's strategy to leave certain words un-translated comes to the fore. By using these words, he highlights the cultural differences between Urdu and English language. He is aware that language is the strongest medium for the transmission of culture. so he does it to show that the culture of the speakers of Urdu language is corrupt. as shown in the characters of different people above. The words he chooses are significantly those for which he provides sufficient explanation to render them corrupt. These words include *molvi*, *Ayatollahs*, *pir*; *Sadiq*, etc.

In post-colonial writings, names of people and places are especially given a prominent place because this was deliberately omitted in the colonial discourse. The power to name implies the power to control.<sup>135</sup> "Names do not merely identify us; instead we believe they summarize who we are. We maintain our dignity in part by maintaining control over our own names".<sup>136</sup> The natives were deprived of their names and so identity, like Margaret was changed into Mary and Hallelujah into Glory.<sup>137</sup> The nomenclature is a significant activity in the post-colonial writing. But this is not the case in Naipaul. He uses local names to subvert their meaning and consequently the character

of the person. The name Sadiq is manipulated by Naipaul. He claims that Sadiq is a liar.<sup>138</sup> This is nothing but a deliberate attempt to falsify the true meaning of the name which is “veracious or truthful”. Besides, he does not give the surname to any character. He calls them by their first names like Anees, Shafi, Dewi and Mehrdad. Two reasons can be pointed out for this act of first-naming. First, that Naipaul has a congenial and friendly relation with them and second that he does it to belittle them and degrade them, showing them no respect. The second reason is more befitting. Frum affirms: “No, it’s not friendliness that drives first-namers: it’s aggression”.<sup>139</sup> He alludes to Jane Austen’s novels in which everybody was addressed as “Mr.,” even the very poorest people because everyone was to be entitled with respect. No such thing can be perceived in the travelogue. There are a very few characters on whom this respect is conferred. They include Mr. Desai (the Indian prime minister who drinks his urine) and Mr. Jaffery (the so-called Muslim interpreter of Naipaul who does not fast in the month of Ramadan). These are the two people that do not deserve to be respected from a Muslim point of view. Others, like the aforementioned interpreters and the respectable Muslim thinker and historian; Allama Iqbal and Ibn-e-Battuta respectively, are not referred to, in a respectable way. Frum continues about people who do not call others by Mr., in this way: “They are engaged in a smiley-faced act of belittlement, in an assertion of power disguised as bonhomie”.<sup>140</sup> This first-naming is an act that shows Naipaul’s power and control over his interpreters. He shows them no respect as he should, as they are neither his friends, nor his valets. Surnames, write Roberts and Turgeon, are the storehouse of history.<sup>141</sup> They are also valuable in tracing historical change. But Naipaul does not attach any historical significance to their names.

At this stage, it is important to refer to the names of places and their significance. Naipaul retains all, without tampering with any of them. This tendency is post-colonial, as the post-colonial writers too want to retrain their old names which are a repertoire of their past distorted by the colonizers. For example, some African novelists like Chinua Achebe leave the place names un-translated in their novels as to render them inaccessible to the foreign reader and to commemorate their past long gone and distorted by the act of colonization. This streak, though post-colonial is not meant to serve the same purpose as it does in the other post-colonial works. Over here, it is manipulated by Naipaul to bring to limelight, the callous act of usurpation of the buildings initially belonging to the non-Muslims, by the Muslims. The Freemason Hall is a blatant example of that. It is better to quote Bolton who states: “[...] place names are a major factor in defining the linguistic character of our nation”.<sup>142</sup> For him, the history of a place or a nation can be revealed by its names. Hence, the study of onomastics (personal names) and toponymics (place names) is significant in defining the historical character and preserving the history of a nation. Naipaul is well aware of that, that is why he deliberately highlights the incident of the Freemason’s Hall mentioned above. Here, the important point to be noted is, this name only provides him with another opportunity to throw a slur on the Muslim nation. It is historically incorrect to retain a place name that belonged to the departed Jews. The Muslims did not keep it intact as it preserved something that did not belong to them. The place was re-named as Pakistan Arts Council. Thus, place names acquire the status of a strong symbol, implying the cruelty, heartlessness, aggression and unequal treatment that the Muslims perpetrated on the non-Muslims. He does not leave any room for possibilities. That is why; his language seems to wrangle against the truth as there are no

interpreters who might be named as the source of this information. There is no reliable source that he can name.

This is how through un-translated words, misperceptions and misunderstandings are created and perpetuated. Guilbault pens that the foreigner does not know the meaning of these words fully, and as a result, distortion of any un-translated from a non-English language passes into everyday English and this is how “cultural misunderstandings can create language which can then reinforce those misunderstandings”.<sup>143</sup>

### **Use of Language by Interpreters:**

This section mainly deals with the way Naipaul gathers information in his travelogue. The role of interpreters in the travelogues has always been ambivalent. They have a very important role to play. Bassnett communicates that interpreters and translators are never innocent producers of the text. They intervene in the interlingual transfer of every word.<sup>144</sup>

Interpreters form another of his major discursive strategies, as they tend to add to the idea of a deranged state of the four countries of his itineraries. It can be said that in the selection of interpreters, Naipaul makes a careful choice. All his interpreters and interviewees namely Behzad, Mehrdad, Shafi, Abdul, Ali, Colonel Anees never counter his argument. Rather, they reinforce and strengthen it. They look more like his spokespersons rather than individuals with independent thinking. Either they are all victimized, or non-Muslims.

The language they use betrays their hatred for Islam and the Muslims. “Behzad was without religious faith [...]. He hadn't been instructed in the faith; he hadn't been sent to the mosque”.<sup>145</sup> In addition to this, Naipaul repeats a statement by Behzad, “You



must always give your hand to me.' I liked the words; they answered my need. Without the language, and in the midst of these Iranian contradictions, I needed now to be led by an Iranian hand".<sup>146</sup> This statement is symbolic. Behzad's lending a hand and Naipaul's inability to move without him show how entirely he depends on him and his help. Behzad adds things on his own to make things clear to Naipaul. While Naipaul takes an interview, he is surprised by the interviewee's reference to Berkeley and Yale which is an appendage by Behzad.<sup>147</sup> Considering this point, one can guess that Behzad might have added other things too, but Naipaul never pays attention to that. Mr. Jaffery is another interpreter who believes that 'Islam was the answer' to everything but he is not fasting in the month of Ramadan.<sup>148</sup> He is a hypocrite. What else can one expect from such a man except casting slur upon Islam and its believers? As a travel writer, Naipaul should have tried to cross-examine and cross-question their views by taking more than one interpreter. He gives authority/voice to his interpreters and at the same time controls the orchestration of voices.

Naipaul seems to accept the authority of his interpreters. They are his source of information in a land he does not know much about. He is dependent on them. He says, "Without Behzad, without the access to the language that he gave me, I had been like a half-blind man in Tehran".<sup>149</sup> But then he only allows those voices to emerge in the text, which he deems necessary. He exercises complete control over the language and consequently on the subjects he constructs through it.

In Naipaul's the ratio is higher as all his interpreters are not the representative voices but minorities or outsiders just like the narrative voice, who present the Muslims to be cruel, fanatics, and fundamentalists.<sup>150</sup>

Nowhere does the travelogue reveal his effort to have an access to the truth. He sees what he wants to see. What they tell him is enough for him. These interpreters are given preference as no other narrative voices emerge except those he wants to emerge. There is no street talk for example, that might have given us another perspective. He has the narrative in his stronghold. There is absence of multiple perspectives in the travelogue. But it must be kept in mind, that if the voices do not emerge or they are deliberately hidden, it does not mean that they are inferior. The street talk might have added more life, more factuality and more authenticity to his works. So the travelogues are not concourse. There are no participatory dialogues. He denies them speech as Daniel Defoe denies speech to Friday in *Robinson Crusoe*. He only allows those voices to emerge that he selects. He does not give us a 'whole story'.<sup>151</sup>

The choice of voices reveals different intentions. Over here, the chief intention by Naipaul is not to give the majority a representation as that would distort 'his' version, rather 'his' subversion of reality. Richardson and Lockridge comment that in ethnography, it is rare to have a real sense that all parties are equally present.<sup>152</sup> This selection of voices reveals a 'crisis of authority' (which tells us that the world is 'this way' when perhaps it is some other way or many other ways) and a 'crisis of representation' (which serves to silence those whose lives we appropriate).<sup>153</sup> The representational function of language is 'a stew', 'a scrambled menu'.<sup>154</sup> It is so because language users claim to represent reality which is not the case. Reality re-presented rather misrepresented can be compared to a greasy piglet which 'squirmed between legs' and 'evaded capture' but could not be caught.<sup>155</sup> The reality and "the past often seems to behave like that piglet".<sup>156</sup> Hence, language can never present an objective reality.

### Authorial Intervention:

These are the comments made by Naipual based on his personal views and not impersonally. These add to the negative portrayal of the lands and the people. They keep emerging, voicing constantly, confirming and refreshing the memory of the reader, enabling him to focus on the main theme.

At one spot, Naipaul quotes: “[...] the *azan* seemed less a call to prayer than a signal to people who were not doing much to do absolutely nothing”.<sup>157</sup> Nothing can be more denigrating than this. With one comment, he not only erases the aims and purposes of lives of the people but also their spirit of religion. He equates prayers with “absolutely nothing”.

Naipaul’s is an imperial narrative voice commenting on the other lands and people. He makes no attempt to hide his favor or disfavor for people and events. He, as a travel writer must not make evaluative comments. If he does, it is directly connected with desirability and undesirability. He appreciates Bhutto’s government but is bitter about Zia’s.<sup>158</sup> Bhutto’s allegiance towards the West makes him important for Naipaul while Zia’s efforts for Islamization are not commendable for him.<sup>159</sup> Thus, Bhutto becomes ‘a national leader’ and Zia remains a despot.

Naipaul says that Indonesia is progressing and doing a commendable job because firstly they are attempting to revive a Hindu culture and secondly Suharto is under the thumb of the West.<sup>160</sup> Army in Pakistan is trying to implement an Islamic system so it is a symbol of destruction. Ahmad declares that *Among the Believers* remains a book of fiction. Naipaul’s subjectivity becomes a producer of his texts.<sup>161</sup> Consequently, he does

not present a credible account of the cultural, social, individual or communal aspects of native life.

**Titles:**

Just as there is regularity in the presentation of characters and buildings, similarly it can be easily perceived in the selection of titles. Titles play a seminal role in any narrative. It is a common fact that titles are the key to the text. They tell the reader beforehand what the upcoming topic or narrative is about. That is why only relevant and to the point titles are given to the topics. Schwandt comments in this regard:

Labels in philosophy and cultural discourse have the character that Derrida ascribes to Plato's *pharmakon*: they can poison and kill, and they can remedy and cure. We need them to identify [...] a vision that has a determinate shape. But we must also be wary of the ways in which they can blind us or can reify what is fluid and changing.<sup>162</sup>

Naipaul directs and controls the meaning like a *pharmakon*. Most of the titles in the book are frightful like 'Death Pact'. The very first title arouses a feeling of fright in the hearts. It prepares the readers for the gory details he is soon to witness. He compares revolution to "Cancer" which is a significant chapter in the second book. He seems to be suggesting that only colonizers have the remedy for this disease. In this way, he legitimizes the colonial occupation of these lands. The titles of the chapters become metaphors as they are shown to be similar to the situation that took place in the four countries. Journey to Pakistan begins with "Displacements", Malaysia with "Journey out of Paradise" and Indonesia with "Assaults and Usurpations". The very beginning foreshadows the proceedings. It prophesizes a bleak, dark and frightening journey ahead. The word "salt" is both used in the titles but also in the description of land.<sup>163</sup> It basically stands for the transient nature of the nations that have secured independence somehow.

However, through this, he predicts that their dream of self government is not going to fulfill. The newly claimed state would soon demolish like a mound of sand. The salt state will not stand the hostile assault of the strong wind of opposition.

**Leitmotifs of Disorder and Violence:**

For Naipaul, reality is a monolith. What is stagnation and despotism for him, namely the revolution, is Renaissance for the Muslims. The revolution was liberation from the rule of the Shah. But he does not understand that because he does not want to look at the revolution from a Muslim perspective.

The revolution of 1979 of Iran was carried out in the name of Islam and Naipaul over and over uses images of blood, wreckage and persecution to denigrate Islam. Through images like 'idly',<sup>164</sup> 'blood',<sup>165</sup> persecution in the name of fasting,<sup>166</sup> 'unemployment' and 'disorder' along with 'social disintegration', he wants to put across the futility of revolution, emphasizing that things had been better off in the regime of Shah. The emphasis on the political and economic stability during the Shah's time is an important propagandist strategy called 'Glittering Generalities'.<sup>167</sup> This device is manipulated to make the reader accept and approve something without examining the evidence. For example, Naipaul writes: "Much money had been spent by the Shah on the beautification of Mashhad".<sup>168</sup> Over here, too we do not witness any interpreter to confirm this. Statements like this just stir up the emotions of the reader and make him feel how important and inevitable the Shah's regime was, for the people of Iran. The Shah becomes the bringer of order and the revolutionaries, the destroyers of peace.

His disgust for the Islamic revolution is apparent in the following: "So many projects abandoned, so many unmoving cranes on tops of unfinished buildings [. . .] gave an impression of desperate busyness".<sup>169</sup>

He uses images of violence for the revolution. The image that the posters and albums of revolution created was that of violence and fanaticism. The following paragraph denotes a nightmare.

The emphasis on these albums was on death, blood and revenge. There were photographs of people killed during the Shah's time; photographs of the uprising: blood in the streets; bodies in the morgues, with slogans daubed in blood on the white tiles: galleries of people executed after the revolution and thrown dead. page after page, corpse after corpse [...].<sup>170</sup>

In these he does not explain why all this happened. This is one of the rare occasions when he alludes to the atrocities perpetrated during the Shah's regime on his people. He does refer to the killing but does not say that it was in anyway carried out on the Shah's command. Among the revolutionaries, there is the sadistic neurotic 'hanging judge'. But no such figure can be found in the Shah's time. It is not because there is none. It is because Naipaul does not wish to discuss this facet of the Shah's government in detail as that would denigrate him, bringing him on the level of the revolutionaries. equating him with Khalkhali and Khomeini. That is why revolutionaries and their violence, aggression, cruelty and callousness is described in detail, whereas the Shah's is mentioned at one spot and then dropped out of discussion. Besides, these posters are made and pasted by the revolutionaries. consequently adding a touch of sadism to the revolution. We as readers only see what the revolutionaries have done but we have not been informed why they have done it. This inability of the readers is due to the author's negligence that makes the reader totally handicapped and consequently dependent. He

simply describes the posters the way he sees them. An explanation here would have served to make the reader understand the true meaning of revolution but this description leaves a horrifying image. Richardson and Lockridge write:

A writer in any genre, begins to create his experience by making a basic appeal to the senses, so that the sensory world is present for the reader in a world of words through what is smelled, tasted, heard, touched and seen.<sup>171</sup>

Naipaul's selection of words appeals to the senses but adds only to the negativity. Explanation on his part would have demanded an inquiry from him on the subject; it would also have called for a causal connection. That is missing in the travelogue. Sreedharan cites Gooch that it is subversion of history if the traveler just refers to the condition of the countries, their moral, social and economic problems, but does not describe the way the revolution developed and why and how one stage developed into another.<sup>172</sup> "To exalt the drama is to condemn the history".<sup>173</sup> Naipaul simply suggests that revolution was purely destructive. He does not think that revolution in Iran heralded a new age. He does not refer to any constructive aspect of it.

Here, the interpretation of the various discursive strategies comes to an end. Naipaul comes and leaves as a foreigner. The first travelogue adds nothing to his knowledge. His perceptions, his hatred, his ignorance, his belief in the pristine virtues of the white man, his faith in the impossibility of the self-government by the natives, his inability to hold back his own voice – all remain unchanged. He may be a good writer, but he is devoid of any feeling for the human race specially the ones he visits.

## Notes

<sup>1</sup>Hans Bertens, Literary Theory: The Basics (London: Routledge, 2001) 79.

<sup>2</sup>Bertens, 90.

<sup>3</sup>V.S. Naipaul, The Writer and the World, ed. Pankaj Mishra (Great Britain: Picador, 2002) 504.

<sup>4</sup>Hulme, 87.

<sup>5</sup>Talib, 96.

<sup>6</sup>Naipaul, The Writer and the World 503-4.

<sup>7</sup>Jakobson. 57-61.

<sup>8</sup>V.S. Naipaul, Among the Believers: An Islamic Journey (New York: Vintage Books, A Division of Random House, 1981) 46.

<sup>9</sup>Naipaul, Among the Believers 46.

<sup>10</sup>Naipaul, Among the Believers 23.

<sup>11</sup>The word 'propaganda' has been used to convey the deceptive character of language. It becomes propaganda when it is used to deceive. 'Propaganda is expression of opinion or action by individuals or groups deliberately designed to influence opinions or actions of other individuals or groups with reference to predetermined ends'. It appeals to our emotions than to our reason.

<sup>12</sup>Daniel J. Boorstin, "The Rhetoric of Democracy", A Reader for Writers 260.

<sup>13</sup>Said, Orientalism 63.

<sup>14</sup>Jakobson, 57-61.

<sup>15</sup>Karl Simms, Paul Ricoeur (London: Routledge, 2003) 70.

<sup>16</sup>Naipaul, Among the Believers 55.

<sup>17</sup>Naipaul, Among the Believers 56.

<sup>18</sup>Naipaul, Among the Believers 55.

<sup>19</sup>Naipaul, Among the Believers 68.

<sup>20</sup>Naipaul, Among the Believers 46.

<sup>21</sup>Naipaul, Among the Believers 90.

<sup>22</sup>Naipaul, Among the Believers 90.

<sup>23</sup>Naipaul, Among the Believers 175.

<sup>24</sup>Naipaul, Among the Believers 230.

<sup>25</sup>Naipaul, Among the Believers 34.

<sup>26</sup>Naipaul, Among the Believers 34.

<sup>27</sup>Naipaul, Among the Believers 34.

<sup>28</sup>Naipaul, Among the Believers 178.

<sup>29</sup>Naipaul, Among the Believers 83.

<sup>30</sup>Naipaul, Among the Believers 88.

<sup>31</sup>Jan mohammad, 23.

<sup>32</sup>Naipaul, Among the Believers 44, 67.

<sup>33</sup>Naipaul, Among the Believers 44.

<sup>34</sup>Naipaul, Among the Believers 46.

<sup>35</sup>Naipaul, Among the Believers 142.

<sup>36</sup>Naipaul, Among the Believers 90.

<sup>37</sup>Naipaul, Among the Believers 67.

<sup>38</sup>'Grove of death' is the description of the slaves abandoned by the colonizers after they have given all their blood and energy to the so-called 'civilizing mission' of the white man. The following words will make an easy and simple comparison with Naipaul's description. '... black shadows of disease and starvation, lying confusedly in the greenish gloom... they sickened, became inefficient, and were then allowed to crawl away and rest'. Here, Conrad's and Naipaul's views conflict on the point of colonization. Joseph Conrad, Heart of Darkness (England: Penguin Classics, 1902) 24.

<sup>39</sup>Laurel Richardson, "Evaluating Ethnography", Qualitative Inquiry, Vol. 6. No. 2. ed. Laurel Richardson (London: Sage Publication, 2000) 253.

<sup>40</sup>Naipaul, Among the Believers 117.

<sup>41</sup>Naipaul, Among the Believers 148.

<sup>42</sup>A panopticon was a prison building designed by Jeremy Bentham in 1785. The idea behind it was to enable an observer to observe the prisoners without letting them know, thereby giving the status of



an omniscient being to the observer. Bentham himself described it as “a new mode of obtaining power of mind over mind”. Foucault writes: “Hence the major effect of the panopticon is to induce in the inmate a state of conscious and permanent visibility that assures the automatic functioning of power”. It ensures consistent positivist surveillance upon the observed, not paying any regard to his humanity but observing him as an object devoid of feelings and speech. Bertens, 148-152.

<sup>43</sup>Tim Youngs, “Africa / the Congo: the politics of darkness”, The Cambridge Companion to Travel Writing 156-173.

<sup>44</sup>Naipaul, Among the Believers 108.

<sup>45</sup>Naipaul, Among the Believers 141.

<sup>46</sup>Fairclough, Language and Power 47.

<sup>47</sup>Roberts and Turgeon (209)

<sup>48</sup>Naipaul, Among the Believers 142.

<sup>49</sup>Fairclough, Language and Power 111, 113, 139.

<sup>50</sup>Naipaul, Among the Believers 110.

<sup>51</sup>Naipaul, Among the Believers 110.

<sup>52</sup>Bhabha, “The Other Question: The Stereotype and the Colonial Discourse” 293-300.

<sup>53</sup>Naipaul, Among the Believers 66.

<sup>54</sup>Bertens, 79.

<sup>55</sup>Sreedharan, 4

<sup>56</sup>Antonio Gramsci coined the term ‘hegemony’. He defined hegemony as political, intellectual and moral leadership. It calls for a re-evaluation of class and social structures. The supremacy of a social group manifests itself in two ways, as ‘domination’ and as ‘intellectual and moral leadership’. It seems clear that there can and indeed must be hegemonic activity even before the rise to power, and that one should count only on the material force which power gives in order to exercise an effective leadership. Language was used for domination by consent, not by power, so, it facilitated the rulers. The rise of English language coincides with colonialism and this was no coincidence. The direct relationship between the two cannot be overlooked. In the light of this view, colonial discourse can be explained. A vital if subtle connection exists between a discourse in which those who are to be educated are represented as morally and intellectually deficient and the attribution of moral and intellectual values to the literary works they are assigned to read. What he meant by this was ‘domination by consent’. Hegemony is the power of the ruling class to convince other classes that their interests are the interests of all. Domination is thus exerted not by force, but by active persuasion and an inclusive power of state apparatuses such as education and the media, by which the ruling class’ interest is presented as the common interest and thus comes to be taken for granted. English literature was one such instrument of power. The English literary text functioned as a surrogate Englishman in his highest and most perfect state. Antonio Gramsci, Selections from the Prison Notebooks of Antonio Gramsci, eds., Quintin Hoare and Geoffrey Noell Smith, 57, as cited in Viswanathan, 1-2, 4, 279.

<sup>57</sup>Rubiés, 242-60.

<sup>58</sup>Naipaul, Among the Believers 81.

<sup>59</sup>Naipaul, Among the Believers 211.

<sup>60</sup>Naipaul, Among the Believers 211.

<sup>61</sup>Mills, 114.

<sup>62</sup>Naipaul, The Writer and the World 239.

<sup>63</sup>Mills, 115.

<sup>64</sup>Sreedharan. 3.

<sup>65</sup>Bill Ashcroft, Helen Tiffin and Gareth Griffith, “Introduction”. The Post-Colonial Studies Reader 355.

<sup>66</sup>Medina, 3-5.

<sup>67</sup>Naipaul, Among the Believers 52.

<sup>68</sup>Allama Iqbal, The Reconstruction of Religious Thought in Islam (Lahore: Lahore Emporium, 2003) 117.

<sup>69</sup>Naipaul, Among the Believers 44-45.

<sup>70</sup>Sreedharan. 220-222.

<sup>71</sup>Sreedharan. 102.

<sup>72</sup>Sreedharan. 222.

- <sup>73</sup>Naipaul, Among the Believers 94.
- <sup>74</sup>Naipaul, Among the Believers 158.
- <sup>75</sup>Ashcroft, Tiffin and Griffiths, The Key Concepts 174.
- <sup>76</sup>Naipaul, Among the Believers 125-133.
- <sup>77</sup>Naipaul, Among the Believers 125-133.
- <sup>78</sup>Sreedharan, 72.
- <sup>79</sup>Sreedharan, 162-63.
- <sup>80</sup>Sreedharan, 162-63.
- <sup>81</sup>Fairclough, 50.
- <sup>82</sup>Sreedharan, 200.
- <sup>83</sup>Rubiés, 242.
- <sup>84</sup>Jamaica Kincaid, "A Small Place", The Post-Colonial Studies Reader 92-94.
- <sup>85</sup>Naipaul, Among the Believers 94.
- <sup>86</sup>Naipaul, Among the Believers 94.
- <sup>87</sup>Naipaul, Among the Believers 68.
- <sup>88</sup>Mohammed El. Malti, "The Architecture of Colonialism: An Inquiry into the Determinants of French Colonial Architecture". (1983). 12 July. 2008. <<http://repository.upenn.edu/dissertations/AAI8326283/>>.
- <sup>89</sup>"The Architecture of Colonial Presence". 12 July. 2008. <<http://www.english.emory.edu/Bahri/Architecture.html>>.
- <sup>90</sup>Naipaul, Among the Believers 94.
- <sup>91</sup>Said, Culture and Imperialism 131.
- <sup>92</sup>Naipaul, Among the Believers 94.
- <sup>93</sup>Naipaul, Among the Believers 24.
- <sup>94</sup>Naipaul, Among the Believers 108.
- <sup>95</sup>Hulme. 1.
- <sup>96</sup>Naipaul, Among the Believers 193.
- <sup>97</sup>Fairclough, Analyzing Discourse 39-41, 47-49.
- <sup>98</sup>Fairclough, Analyzing Discourse 50.
- <sup>99</sup>The two terms 'telling' and 'showing' have been used by Wayne Booth. He writes that 'telling' is inartistic while 'showing' is artistic. Everything that a narrator 'shows' serves to 'tell', but 'showing' is like entering the mind of the characters, in other words, their centre of consciousness like that of Virginia Woolf, James Joyce and Henry James. In this regard, the narrator has to prepare a background for the character in order to show the causes for his actions. As no character acts in a certain way without a reason. Hence, 'showing' imparts more humanity to the characters than 'telling'. 'Telling' about the characters means depending entirely on the author's or his spokesmen's judgment. 'Showing' is different as in this: the characters reveal themselves through their actions, speech and above all through their consciousness. Booth, 8.
- <sup>100</sup>Naipaul, Among the Believers 22.
- <sup>101</sup>Naipaul, Among the Believers 34.
- <sup>102</sup>Naipaul, Among the Believers 202.
- <sup>103</sup>Naipaul, Among the Believers 279.
- <sup>104</sup>Naipaul, Among the Believers 95.
- <sup>105</sup>Arundhati Roy, The Ordinary Person's Guide to Empire (Britain: Flamingo, 2004) 24
- <sup>106</sup>Roy, 111.
- <sup>107</sup>Naipaul, Among the Believers 24.
- <sup>108</sup>Meena Kandasamy, "Casteist. Communalist. Racist. And Now, A Nobel Laureate". 12 July. 2008. <<http://www.literatureofthecaribbean.html>>.
- <sup>109</sup>Naipaul, Among the Believers, 181.
- <sup>110</sup>Naipaul, Among the Believers 40.
- <sup>111</sup>Naipaul, Among the Believers 62.
- <sup>112</sup>Naipaul, Among the Believers 63.
- <sup>113</sup>Naipaul, Among the Believers 66.
- <sup>114</sup>Naipaul, Among the Believers 88.
- <sup>115</sup>Naipaul, Among the Believers 88.

- <sup>116</sup>Lakoff, "Metaphors We Live By".
- <sup>117</sup>Bruce Moore, ed. The Australian Concise Oxford Dictionary of Current English (South Melbourne: Oxford University Press, 2002) 536.
- <sup>118</sup>Bill Bryson, "Order Out of Chaos", About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 99.
- <sup>119</sup>William H. Roberts and Gregoire Turgeon. "Types of Propaganda". About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon. (US: Houghton Mifflin Company, 1998) 292.
- <sup>120</sup>For centuries, the word 'heretic' was considered bad. Thousands were oppressed, persecuted even killed as heretics. Anybody who dissented from popular or group belief or practice was in danger of being called a heretic.
- <sup>121</sup>Naipaul, Among the Believers 54.
- <sup>122</sup>Justice Hugo Black was an American politician and jurist. He was the associate justice of the United States Supreme Court. He also remained United States Senator. He advocated the people who were usually poor wage earners, and economic and political underdogs. It is on this basis that he was contemptuously referred to as Ku Klux Klan.
- <sup>123</sup>William H. Roberts and Gregoire Turgeon, 292.
- <sup>124</sup>Neil Postman, "The Word Weavers/The World Makers", About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 154-55.
- <sup>125</sup>Postman, 154-55.
- <sup>126</sup>Naipaul, Among the Believers 10, 40, 364.
- <sup>127</sup>Said, Orientalism 20.
- <sup>128</sup>Conrad, 7.
- <sup>129</sup>Said in orient Kim
- <sup>130</sup>Naipaul, Among the Believers 181.
- <sup>131</sup>Bill Ashcroft, Helen Tiffin and Gareth Griffiths, The Empire Writes Back (New York: Routledge, 1993) 65.
- <sup>132</sup>Juliane House, "Universality versus Culture Specificity in Translation", Translation Studies: Perspectives on an Emerging Discipline, ed. Alessandra Riccardi (Cambridge: Cambridge University Press, 2002) 92.
- <sup>133</sup>House, 96.
- <sup>134</sup>Peter Newmark, A Textbook of Translation (New York: Prentice Hall, 1988) 48.
- <sup>135</sup>Maya Angelou, "I Know Why the Caged Bird Sings", About Language: A Reader for Writers, eds. William H Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 20.
- <sup>136</sup>Maya Angelou, 20.
- <sup>137</sup>Maya angelou, 20.
- <sup>138</sup>Naipaul, Among the Believers 8.
- <sup>139</sup>Frum, 27.
- <sup>140</sup>Frum, 27.
- <sup>141</sup>Roberts and Turgeon, 3.
- <sup>142</sup>W.F. Bolton, "Putting American English on the Map", About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 29.
- <sup>143</sup>Rose Del Castillo Guilbault, "Americanization is Tough on Macho". About Language: A Reader for Writers, eds. William H. Roberts and Gregoire Turgeon (US: Houghton Mifflin Company, 1998) 238.
- <sup>144</sup>Bassnett, 99.
- <sup>145</sup>Naipaul, Among the Believers 11.
- <sup>146</sup>Naipaul, Among the Believers 38.
- <sup>147</sup>Naipaul, Among the Believers 49.
- <sup>148</sup>Naipaul, Among the Believers 32.
- <sup>149</sup>Naipaul, Among the Believers 11.
- <sup>150</sup>Naipaul, Among the Believers 22.
- <sup>151</sup>Yvonna S. Lincoln, "Self, Subject, Audience, Text: Living at the Edge, Writing in the Margins". Representation and the Text: Re-Framing the Narrative Voice, eds. William G. Treriney, and Y.S. Lincoln (New York: State University of New York Press, 1997)

<sup>152</sup>Laurel Richardson and Ernest Lockridge, "Fiction and Ethnography: A Conversation", Qualitative Inquiry. Vol. 6. No. 2. eds. Laurel Richardson and Ernest Lockridge (London: Sage Publication, 1998) 332.

<sup>153</sup>Greene, 206-9.

<sup>154</sup>Lincoln and Guba, 284.

<sup>155</sup>Greene, 207.

<sup>156</sup>Green, 207.

<sup>157</sup>Naipaul, Among the Believers 153.

<sup>158</sup>Naipaul, Among the Believers 186.

<sup>159</sup>Naipaul, Among the Believers 186.

<sup>160</sup>Naipaul, Among the Believers 279-280.

<sup>161</sup>Ahmad, 22.

<sup>162</sup>*Pharmakon* is a Greek letter which means 'a scapegoat', 'a magical substance', 'remedy' or 'poison' used by Plato and later worked upon by Derrida. Derrida classifies 'pharmakos' as something 'in the back room', something implied. Texts called *pharmakon* carry evil effects that poison, or congenial effects that cure. Thomas A. Schwandt, "Three Epistemological Stances for Qualitative Inquiry: Interpretivism, Hermeneutics, and Social Construction", The Landscape of Qualitative Inquiry 292.

<sup>163</sup>Naipaul, Among the Believers 201.

<sup>164</sup>Naipaul, Among the Believers 25.

<sup>165</sup>Naipaul, Among the Believers 61.

<sup>166</sup>Naipaul, Among the Believers 45.

<sup>167</sup>'Glittering Generalities' is a device used to make us accept and approve, without examining the evidence. In this device, words are used to stir up the emotions of the reader and to befog his thinking. Roberts and Turgeon, 292-293.

<sup>168</sup>Naipaul, Among the Believers 66.

<sup>169</sup>Naipaul, Among the Believers 10.

<sup>170</sup>Naipaul, Among the Believers 61.

<sup>171</sup>Richardson Laurel and Ernest Lockridge "Fiction and Ethnography: A Conversation". Qualitative Inquiry. Vol. 6. No. 2. eds. Laurel Richardson and Ernest Lockridge (London: Sage Publication, 1998) 334.

<sup>172</sup>Sreedharan, 163.

<sup>173</sup>Sreedharan, 163.

## CHAPTER 5: AN INTERPRETATION OF NAIPAUL'S USE OF LANGUAGE IN *BEYOND BELIEF*

This chapter is an interpretation of another travelogue, "Beyond Belief" by Naipaul which happens to be a sequel to "Among the Believers". This book follows its prequel thematically. In it too, more or less the same discursive strategies are used and significantly for the same effect. There are minor differences however which are included. The objective behind interpreting and analyzing this second book is to reveal to the reader how discourse gains its force through verification and repetition. Most of the theoretical framework has already been discussed in chapter four. Here, it is applied on the sequel.

### Language and Characterization:

Characters are created through language. Language, if value laden, can create generalizations and simplifications. Naipaul's characters in *Beyond Belief* have been presented more or less as the ones in its prequel. Language and race are inextricably tied.<sup>1</sup> There are elements of racism, binary opposition and stereotypes. The natives are denied humanity and individuality.

Like colonists, Naipaul too likes to stereotype the natives. They are 'indistinguishable and undifferentiated mass', not a community with individuals.<sup>2</sup> They are homogenous not heterogeneous.

He visits a place in Iran and meets some girls there. The girls are shown in groups and look "like little shoals of blanched big-headed tadpoles".<sup>3</sup> This time instead of a

metaphor, a simile is used for comparison. However, it too serves the same purpose of highlighting the animal traits of the people. They are not intelligent and if there is an exception it is "animal intelligence".<sup>4</sup> So far as historiography is concerned, Naipaul never lets the reader forget his prequel to *Beyond Belief*. There are myriads of references to *Among the Believers* and what had happened in those days. Iran is in the hands of fanatics now and that it was better off in the days of the Shah.<sup>5</sup> Less people were unemployed in the regime of the Shah and more after the revolution.<sup>6</sup> The government after the war was "anarchy and terror" and "Khomeini was leading his people to chaos".<sup>7</sup> Here, he achieves his major objective of defaming the leaders specially the Muslim leaders. Saïd rightly said that Oriental discourse mainly aimed at slandering Islam and the Muslims.<sup>8</sup> Hence, the Revolution was an aimless activity and the people did not have the potential to govern themselves, nor were their leaders strong and competent enough to rule them. This makes the idea of racism stronger. The tendency to appreciate the departed colonizer is narcissistic. It is a characteristic trait of colonial discourse.<sup>9</sup> Khomeini "did not have an educated intelligence".<sup>10</sup> The Iranian leaders as well as the Revolution have been propagated as the outcome of some madness.

No doubt, he presents a very bleak and unsympathetic picture of the Iranian religious leader and the revolution. Revolution, led and controlled by these people, seems to be nothing more than a purposeless and misguided massacre, carried out by sadists and fanatics for the sheer sake of fun and pleasure. This bending and contortion of truth blocks understanding, spreads hatred for the natives and justifies their colonial occupation and discriminated representation.

Although the revolution is over, yet he does not let the reader forget it. Naipaul's is a myopic vision. Fairclough writes that all writings have their impact on society.<sup>11</sup> Naipaul's narrow minded views made him popular among the Hindu fanatics. For the same reason, he was awarded the Nobel Prize.

**Language and historiography:**

Historiography is a sensitive art of preserving the past. It has to be dealt with very carefully. However, it has also been used as a way of self-aggrandizement on the one hand and harsh criticism on the other. It has been influenced and tampered with. Hence, anyone dealing with it has to be on guard against these conscious manipulations.

In *Beyond Belief* Naipaul deals with the history of war of independence, historical figures and historians. This is a strategy that helps him form a picture very different from the one made by the people of the lands. It is an altogether distorted version.

The "war of independence of 1857" is "Mutiny" for him.<sup>12</sup> In *Beyond Belief* he compares Islam and the West calling both imperial forces, but Western colonialism was better as it "regenerated India", whereas "Iran was to enter the twentieth century only with a capacity of pain and nihilism".<sup>13</sup> He can refer to old thinkers and philosophers but not the Muslim scholar and thinker Dr. Allama Mohammad Iqbal who, in his lectures on Islam has provided answers to many questions regarding Islamic views on history. Iqbal presented Islamic view "not as being but as becoming".<sup>14</sup> He quoted excerpts from Ibn-i-Maskwaih and Ibn-i-Khaldun, who considered theory of life as an evolutionary movement. So far as Naipaul's prophecy regarding the future of Islam is concerned, Iqbal gave an answer to that question long ago. He put forth the idea of the reconstruction of religious thought in Islam. This reconstruction is basically the idea of *Ijtehad* which is the

rejuvenating force in Islam. According to Iqbal, *Ijtehad* will revive the religion and its followers. It predicts that Islam will be on the rise again.

Naipaul also criticizes Ibn-a-Battuta, the Muslim traveler and historian, accusing him of careful selection and choice of his subject matter, not knowing that his words are casting slur on the character of the famous historian. He points out that Ibn-a-Battuta deliberately presented a grand image of the Muslims of Uch.<sup>15</sup> He openly calls him a liar and corrupt. He writes, "Ibn Battuta depended on the bounty of the various despots whose lands he visited"<sup>16</sup> and "Ibn Bbattuta was granted the revenues of a village in this Bahawalpur area by a local official. He made five thousand dinars".<sup>17</sup> These statements are followed by a sardonic remark, "The dinars didn't fall out of the sky: they would have come from the fields and the serfs who worked them".<sup>18</sup> However, there is no quotation to prove his contention. He is simply doing it on the basis of second or third hand information. Battuta unlike him never intervened and his perspective was Islamic.<sup>19</sup> Mogensen calls him the most reliable source for the geography of his period and an authority on the social and cultural history of Islam. He traveled an estimated 75,000 miles and carefully avoided traveling the same route twice which is contrary to Naipaul.<sup>20</sup> It is Naipaul who is rootless and therefore does everything he can, to uproot the other's name. He compares his travel to that of him, suggesting that the Muslims of Uch were backward, dirty and underdeveloped. In this way, he counters Ibn-a-Battuta's version.<sup>21</sup> Battuta visited Uch in 1335 and Naipaul about six and a half centuries later. But he never gives a single thought to the spiral movement of history in which the pendulum is always ready to swing. Everything is exposed to the erosion of time. Uch is no exception. Being a historian and a traveler, he ought to have made inquiries to make his travelogues valid



but he never does so. He selects incidents from history to support his conclusions towards which he has been led by his own experiences and thought.<sup>22</sup> He sets out to prove that the Muslims did not contribute to the development of the world.

At this stage, it is important to discuss Naipaul's reference to Battuta. Battuta's work is intertextually incorporated in *Beyond Belief*. Intertextuality is another discursive strategy. The point to be noticed is that Naipaul assumes things on his part rather than giving direct references to his work. Naipaul's use of indirect speech makes his statements less reliable. Naipaul makes use of intertextuality to distort historical figures. There are numerous allusions to Battuta<sup>23</sup> and the book *Chachnama*<sup>24</sup> which do not add any authenticity to his work as he chooses to present a very selective picture. He simply presents a kind of summary that does not impart any authenticity to his work. It can be simply called assumption, which is based on his unfounded prejudice, to suit his pre-conceived ideas.

Naipaul's prejudice for the Muslims and his affection for the British are very much obvious in his use of language. The "British", he states, were "master law makers of the sub-continent", whereas Pakistan was "the least educated part".<sup>25</sup> The British writer Rudyard Kipling is "the most famous chronicler", whereas Iqbal is just "a poet".<sup>26</sup> His love and respect for Rudyard Kipling and his belittling of the famous thinker and philosopher Iqbal, is an intellectual failure on his part. It is not that he is not aware of the danger of the use of language but in case of non-Europeans he forgets everything. He declares: "Employment of appropriate phraseology is necessary when one is projecting the image of a hero".<sup>27</sup> His own 'appropriate phraseology' confers respect on his hero who is none other than an English writer and his disrespect for another's hero, Iqbal.

The prime source of error, according to Khaldoun is partiality, which makes the historian/traveler 'unhesitatingly receive the information that is agreeable to him'.<sup>28</sup> He does not care to investigate the information transmitted. Prejudice obscures his critical faculty. Naipaul however, is not on his guard against such errors. Naipaul has a limited vision. He shows the readers what he wants them to see, not more, not to have a judgment of their own.

### **Ethnography and Language:**

Here, account of the ways of life, faith and culture of people will be discussed with reference to the influence and role of language and how sometimes this role conceals the actual account behind a façade of truth. It also incorporates the geographical description of a country.

Rubies writes that on the back of the growth of travel writing ethnography was crucial to the Enlightenment project of a world-historical science of mankind. Whilst there was much ethnography in travel journals, perhaps the most fundamental form was the 'relation', a descriptive account which could be narrative or analytical and which was used for geographical and historical information. This relation then continues with the religion, customs, enemies, revenues, castles, captains, the rulers and the ruled (conveying the idea of Oriental despotism), morality, caste system, economic information, social aspects like marriages, children, birth and finally the dress and physical features of the natives. So the geographical relation encompassed almost all the different aspects of the natives' lives.<sup>29</sup>

Naipaul once said:

I have read that it was the saying of an ancient Greek that the first requisite for happiness was to be born in a famous city [ . . . ] to be born in an obscure, New World transplanted was to be born to disorder.<sup>30</sup>

Again, for him, these lands are 'new' and 'obscure' and the people living in these lands are equally obscure and disorderly. Since, the natives are born in these lands; their lives are devoid of any trace of happiness. No where in the two travelogues does he ever give a positive description of a land inhabited by prosperous and flourishing people. Through this, he wants to say that after the departure of the colonizers, these countries have fallen apart. They cannot survive on their own:

[...] the collapsed trunks were skeined with scum, layer upon layer [...] the African water hyacinth, a universal tropical parasite [...] choked open water into swamp [...] small, beaten-up rooms: small courts.<sup>31</sup>

Here, the negative metaphors are abundant like 'collapsed', 'skeined', 'scum', 'parasite', 'choked', 'swamp'. He has no eye for beauty and is always ready to look for dirty things, ugly objects and small, ragged, sun burnt men. If taken on a microscopic level, the 'swamp' becomes the lands he visits, which is full of 'collapsed trunks'. The 'collapsed trunks' might imply the destabilized condition of these lands on all levels namely social, economical and political. The metaphor 'skeined' does not just mean a loosely-coiled bundle of yarn or thread; it also means a tangle or confusion which the lands of his itineraries are in, as he believes. 'Scum' is not without its metaphorical implication that hits the reader with full force. According to the Oxford Dictionary, this word means a layer of dirt, froth or impurities forming at the top of liquid.<sup>32</sup> It is the most worthless part of something. In the colloquial language, it means a worthless person or group. The scum is most intense at the edges. Hence, the metaphors 'scum' and 'edge' are bound to convey the idea that these natives are at the periphery, the theme that keeps

recurring in the colonial discourse. It is nothing but an implied humiliation at the face of the natives of the four lands. The natives are referred to as 'parasites' depending on the ex-colonizers for technological and worldly advancement. This again shows them to be marginal. These 'parasites' live in the 'swamp' that 'chokes' a foreigner like Naipaul. All the conditions, the religious, the economic, the political, the climatic, choke him.

In *Beyond Belief*, he uses the motif of clouds that model and remodel themselves.<sup>33</sup> These occur with slight variations at the end of second and third chapter on Iran. This modeling and remodeling aims at the idea that there is no fixity of government. It refers to the political and social instability in Iran. In short, the 'cloud' and 'salt' metaphor along with the 'dust' motif have an internal coherence. They all refer to the instability of 'the two-nation theory', the creation of Pakistan and Islam (God forbid).

Naipaul seems to be justifying the colonial exploitation of the natives of the countries of his itineraries. That is why he repeatedly projects the images of instability, anarchy and disorder

#### **Un-translated Words and Metonymic Gap:**

These are the Urdu words that are not being translated in the travelogue. There is no glossary at the end to either define or clarify these words. They remain obscure and the reader remains ignorant of their true meaning. There is a deliberate attempt on the part of Naipaul to give them meaning by placing them in a particular situation where the reader gleans the meaning on his own which is obviously not the correct one. These words produce a gap.

Newmark advocates the view that the 'equivalence effect' cannot be achieved in translation because of a pronounced cultural gap between the source language and the

translation language text.<sup>34</sup> Seen in these views, Naipaul's strategy to leave certain words un-translated comes to the fore. By using these words, he highlights the cultural differences between Urdu and English language.

These words carry no emotive values for him as he is also a foreigner. Thus, he subverts post-colonial strategy of un-translated words. So instead of subverting the language of the 'centre', he subverts the language of the 'periphery'.<sup>35</sup>

These words include *Ayatollahs*, *ulama*, *Ali*, *Jaffery* etc. Words like *ulama* and *pir* are used by him in a negative way. He highlights the word and then defines or explains it by drawing the character of a corrupt *ulama*. This *ulama* is portrayed to be a man who is involved in polygamy. Naturally, a foreign reader who has no understanding of the language would take it for granted that the word *ulama* means a man having all the above mentioned traits. This is how generalizations work. He would assume all *molvis* and *ulamas* to be like that one man. He says that *pirs* are basically the people who came to celebrate the anniversaries of the saints on their shrines and soon became rulers of these places by taking over everything. In a way, he satirizes that this is how people come to be called saints and *pirs* and there is actually no such thing as inspiration or spirituality. He also shows that these people are exorcists. This is how un-translated words aid him in tarnishing the character and disgracing the Muslims.

The character portrayal maligns the religious person. There is no name given, thus making generalizations. It shows the traveler's want of knowledge. It is a sensitive issue to portray the people of a place specially the religious persons. Lack of information, unawareness of language and dependence on interpreters, whose loyalties are not known, endanger the authenticity of a travelogue. The travelogues are not just pleasure readings.

They are the means of transmitting knowledge of one place, to the people who may or may not be aware of them. So, this kind of information will not only mar their image of the people of the visited land, it will also teach them the wrong usage of words. For instance, the word *ulama* has been used as a singular by Naipaul.<sup>36</sup> In reality, it is a plural and its singular is *aalim*.

The first travelogue presents a *pir*, whereas the second one presents *ulama*. There is not much difference. The *ulama* practises polygamy. Of the many wives, one of: "his wife was actually one of his students at an earlier time".<sup>37</sup>

He does have an idea of the status of *mullahs* in the Islamic society; even then he denigrates them using repulsive descriptions. Ironically, he does not make any effort to name a particular *mullah* or *pir*. This would certainly individualize them. Absence of names helps in establishing the facts generally and not particularly. It mystifies them. The desire to give names to other people and places is uniquely human.<sup>38</sup> So Naipaul deprives them of their humanity by not naming them.

Naipaul also uses the word *ghat* in *Beyond Belief*. The Oxford Dictionary gives us a meaning of this word which is different from the sense in which Naipaul uses it. The dictionary gives us the following meanings: steps leading down to a river, a landing place, a mountain pass.<sup>39</sup> This word in Hindi has a different meaning. It is not just a place, it is a different culture. The very word incorporates the Hindu religious ceremony of burning a pyre of wood with a corpse inside. The burning is followed by letting the ashes spill into the sea. It also connotes a horrible place, desolate and visited only when needed. The Indian *ghat* however, is also sometimes deemed to be a haunted place.

An interesting point to be noticed is that the un-translated words associated with the Muslims are italicized whereas the aforementioned word is not. Italics is an important extra lingual strategy in the writing style. He does not change the font style for *ghat* to show that for him, there is no difference between English and Hindi words, he owns both, whereas he does not belong to the Muslim world that's why he italicizes it to assert the difference. He does not mix or merge Urdu words in the text. He keeps them apart. There is this act of italicizing that shows his manipulative use of language in case of un-translated words. Ashcroft, Tiffin and Griffiths write that un-translated words borrowed from a language not owned by a writer are "self-consciously detached".<sup>40</sup> His use too, is detached for he does not belong to Urdu or vice versa. His intention is not to give Urdu higher status. The definitions provided below the un-translated words are not aimed at preserving or reviving some lost glory. They are aimed at humiliation of the natives' culture (moral degradation) through Urdu (*pir, ulama*). Hence, he foregrounds the cultural difference between the two languages by highlighting the moral degradation of the natives and in contrast the superiority of the British. Unlike other post-colonial writers, Naipaul does not seize Urdu to show respect. He keeps it along with its culture at the periphery like his colonial predecessors. For him, prestige is located at the centre and the de-colonized lands have not earned it. He is drawn towards the centre.

The *molvis* and *ulamas* in the Muslim culture are highly respected. This however does not mean that all are treated in this way. Only those gain this spiritual status who have earned it through life long prayers, hard work and persistent struggle. They are the well read people, not some disguised jugglers shamming to be exorcists and possessors of evil spirits and demons. Such people, no doubt exist everywhere as not all human beings

follow the austere and honest path of virtue. The real ones are virtuous, truthful, honest, fair in their dealings and followers of the Prophet in every walk of life. The people chosen by Naipaul are deceitful, ready at every chance to extort money and immoral in many respects. However, to make these liars and fraudulent folk the representatives of the true class of the pious and the truthful is unjust. This is altogether a big mistake on part of Naipaul that he chose those *pirs* and *ulamas* the subject matter of his study who have not the slightest smattering of what they pretend to represent. A foreign reader, who comes across these words, will refer to them with disdain. This is nothing but a deliberate distortion of the language as well as its associated culture. This stereotype of the *ulamas* and *pirs* distorts the truth.

The selection and retention of certain elements and deletion of others depends entirely on his views, fed by his ideology. Just as Marco Polo excluded the printing press and the Great Wall of China,<sup>41</sup> so does Naipaul forget to mention many significant elements in the personalities of these people.

Names remain un-translated in the two travelogues apparently giving a touch of veracious description. They too, leave a gap for the English readers. However, they too are not without their implications. 'The famous Kipling' and Iqbal 'a poet of India' are the two phrases that are used by Naipaul in *Beyond Belief*.<sup>42</sup> The use of articles is important here in this context. It is a common grammatical definition of articles that 'a' is used for common noun or an insignificant object, whereas 'the' is used for specific noun. Here, Naipaul's preferences are obvious. Kipling and Iqbal belong to two different schools of thought. Kipling's contribution to English literature is significant but comparing him with a Muslim scholar, thinker and philosopher is pointless. Iqbal, for the



Muslims was, is and will always be a great figure. He put forward the idea of the two nation theory. His contribution to the Muslim world will always be cherished. However, Naipaul denigrates him by not showing him the respect he deserves.

**Use of Language by Interpreters:**

Interpreters are the sources of information as well as tools in the hands of a traveler. However, a careful traveler should always use these tools with great care because their biases can warp the traveler's account out of shape.

Lincoln and Guba write that minorities like Africans in America cannot represent the majority as they have their own epistemology and politically invested interests. They are not the insiders. Also, they do not represent the population. The select group is not a good sample.<sup>43</sup> Either they are all victimized, or they are non-Muslims. Hence, their version of the tale cannot be trusted unless verified.

He decides 'when, how and under what circumstances' the participant voices will enter the text.<sup>44</sup> He exercises absolute control over the decision-making. The words of the participants are used to provide evidence of some point which he wishes to make. The important observation is that they never speak on their own but always respond to the questions he puts.

For example, when he wants to assert that *molvis* engage quite often into polygamy, he allows Dewi Fortuna to speak who tells him about her childhood and the polygamous *molvis*.<sup>45</sup> In this way, these voices become a strategic maneuver. Lincoln states that interpreters are "both the topics of our inquiries and the research participants".<sup>46</sup> He assumes control over and through them. These voices can subvert

people's personalities and history at will to avenge some enmity or to satisfy their disdain and bias.

The reason that aids Naipaul in 'making the untruth inevitable is an uncritical reliance on transmitters or informants', writes Khaldoun.<sup>47</sup> The informant may fail to know, due to ignorance, his personal prejudice, or inadvertence, whether the picture he gives to the traveler/historian conforms to reality or not. Naipaul never tries to find out whether the people he has chosen to be his interpreters are reliable or not, whether their interests or biases are going to blind him and color his travelogue. Their misinterpretation leads to misrepresentation of the natives. There is no sign of validity, reliability or verification of facts. The interpreters he selects are people like him; cynics, communists, non-Muslims, minorities, people who have no sympathy what so ever for the Muslims. The theme of fanaticism continues its life in the statements of interpreters. Mr. Jaffrey, for example, thinks that Khomeini had usurped the authority of the shah and the country was in the hands of fanatics.<sup>48</sup> Vico, a historian, calls such construction of texts 'barbarism of reflection in which thought has exhausted its creative power and only constructs meaningless cobwebs of artificial and pedantic distinctions'.<sup>49</sup> His views about them are based on insufficient evidence. He draws his conclusion on the views of a small group that fails to sufficiently represent the whole.

**Authorial Intervention:**

Among different strategies used by Naipaul for making the travelogues a discourse, are the interruptions and comments added by him. These are frequently noticed. Their presence among the dialogues of different characters does not let the reader forget the main theme of his books. They keep penetrating in, whispering into the

ears of the reader the views of the writer. Naturally, this repetition is useful as with it being there all the time, a time comes when the reader cannot tell his opinion from the writer. He loses his individual view and holds the writer's finger. This can be seen in the following examples. In the prologue to *Beyond Belief* he erroneously writes, "This is a Book about people. It is not a book of opinion",<sup>50</sup> which is wrong. He says that the writer is "less present"<sup>51</sup> but it is wrong. If it had not been a book of opinion, there would be fewer comments by him. Naipaul is never reluctant in speaking for or against things. He cannot help ejaculating his views, some of which are extremely ironic and satirical. Booth tells: "the author pronounces judgment and we accept his judgment without question".<sup>52</sup> He adds that the author intervenes because he does not want us to think on our own, rather 'he requires us to rely on his unsupported word'.<sup>53</sup> He adds: "He intrudes deliberately and obviously to insure that our judgment will be oriented by him".<sup>54</sup>

In both the travelogues, Naipaul intervenes a lot. The travelogues are written in the first person narration which is very significant. Earlier anthropologists and travel writers chose 'the absent authorial voice' for their realist tales.<sup>55</sup> Naipaul follows the line of Victorian novelists who wrote in the first person to suggest that they were knowledgeable. Of all the different voices, it's his that dominates. Booth states that many authors and critics have been convinced that 'objective' or 'impersonal' narration is naturally superior to any mode that allows for direct appearance by the author or his reliable spokesmen.<sup>56</sup> Naipaul comments on various things and incidents. He takes up a point and then drops it, leaving the reader to ponder and draw conclusion on his own. He leaves room for plenty of suggestions. The important thing is that a travelogue is a different genre. Unlike poetry which is emotive and evocative, a travelogue is reportage

of certain account of events witnessed or things heard. It is not a matter of obscure suggestiveness. Poetry leaves room for imagination. A traveler cannot afford to leave things unsaid as that might lead to a misreading or right away contortion of certain happenings, as every reader will fill the gap left by the travel writer individually. This will lead to misunderstanding and wrong interpretation of the text. There is a detailed argument on the books written by Khomeini and Naipaul intervenes again. He asserts: "There are ten basic rules about looking at women [...]" and then: "Are people looking up things all the time?"<sup>57</sup> Then his non-believer interpreter says that he makes fun of some of these rules made by Khomeini. Naipaul's remarks are distressingly painful.

### **Titles:**

It is yet another strategy aimed at highlighting the civilizing mission and reinforcing the colonial discourse. Here is a brief discussion of one of them.

The word "salt" is both used in the titles but also in the description of land.<sup>58</sup> It basically stands for the transience and fragility of the hopes of the nations that have secured independence somehow, but their dream of self government is as flimsy and weak as salt that would soon dissolve and then all would be gone. This can be further illustrated with the following lines: "Iran never formally became a colony. Its fate was in some ways worse".<sup>59</sup> This means that colonization was a guarantee to a better government, future and life on all levels for the natives. Without it, their life was worthless. His criticism is apparent in these negative titles. But his criticism is not viable. He is unable to transcend his biases. His travelogues lack profundity of a work of art by a man who has an eye to see, an ear to listen and a heart to feel.

### Use of Capitals:

The use of capital letters strikes the reader at the very first glance when he looks at the page. The given statement is "ALMS MAKE YOU RICHER".<sup>60</sup> This statement is highlighted to falsify the notion that the more one spends in the way of Allah, the more he gets in the end. Naipaul, like other things, misinterprets this statement. He simply interprets it literally. There is not just this world for the Muslims but there is also the world hereafter for which the Muslims are advised to be prepared. This belief is connected with belief in the Day of Judgment. But Naipaul simply makes fun of it by highlighting the impoverished condition of the people. He implies that they sacrifice in the way of God and do not save anything for the rainy day. In this way, the capital case helps him in bringing about a negative perception of the people and their religion. He adds an anecdote to it, although this time too, he does not give his source, that a rustic Turk was run over by a bus right after he gave alms.<sup>61</sup>

Choudhury in his review on Naipaul's book *A Writer's People* mentions Naipaul's 'vision'.<sup>62</sup> This 'vision' makes his work 'forceful, ageless, truthful'. He proposes, "Those who see clearly bring to their work some original perception of the world. do not imitate established forms, treasure precision, and avoid rhetoric".<sup>63</sup> He adds that bad writers are 'often intellectually dishonest'. The two travelogues do show the 'vision' that Naipaul talks about in his new book. It is a nihilistic vision. Clearly, he is the 'bad writer' who is 'intellectually dishonest'. Although he is a well read intellectual, he never puts his thinking to an individual use. His perception is not different from those who have always wanted to denigrate the Muslims. He blindly follows the Western propaganda against Islam. He never realizes that there are other ways of looking at

reality. Reality is not a monolith; it is like a kaleidoscope changing all the time. It is multifold and complex and not static. Lincoln writes that all texts are created from partial perspective and hence cannot be claimed as 'universal' or 'right'.<sup>64</sup> The use of capitals is another strategy to persuade the reader to believe in what has already been described by him, namely the chaotic and suffocating condition of the four lands and the state of the people that needs to be supervised by some superior race.

The question that this statement raises is that *Among the Believers* was enough to satisfy his curiosity. The second book does not add anything new either to his knowledge or to the reader's. It seems to be a continuity or sequel with different characters, interviewees, interpreters, events and with a negative addition of more sensitive historical issues and personalities. It has no doubt enhanced his ability to see and write more clearly. The themes however remain the same. There is nothing new in the second book. One wonders why in the first place he visited the same places again. The first one was enough to satisfy his curiosity. There was no need for the second. It seems that he has been assigned the task of visiting and re-visiting the places to present a regular report on the social, economic and political conditions of the de-colonized lands. Besides, the first book does not show his curiosity at all. He does not seem to be anxious to know as he has already formed certain notions and he is merely visiting these lands to confirm them. The most important of them is the fanaticism and fundamentalism of the Muslims. Naipaul did not add anything in his second visit. The believers simply become the "converted peoples". The image of Islam becomes more negative and language gets more intensified. He pens: "[...] in the Islam of converted countries there is an element of neurosis and nihilism".<sup>65</sup> He is also wrong that this book "adds to the earlier book".<sup>66</sup> There is no more

information except that there is a change in language and that for sure does not do any good. One of the motives he gives for conversion to Islam is marriage of non-Muslims to Muslim girls. So actually there is no true faith, just worldly needs and wants that make them change their religion. He believes that the motives like opening of heart to “the truth”<sup>67</sup> i.e. Islam are nothing.

He also comments in *The Writer and the World*:

It is a writer's curiosity rather than an ethnographer's or journalist's [...]. The intellectual adventure is also a human one: I can move only according to my sympathy. I don't force anything; there is no spokesman I have to see, no one I absolutely want to interview. The kind of understanding I am looking for comes best through people I get to like.<sup>68</sup>

Naipaul's words in this statement boomerang on him. His work turns out to be an ethnographic document dealing with the people, their dress, food, manners, morality, language, history and culture. It also incorporates geographic details. What else makes a work ethnographic? Although, he states that he does not go after specific people, he keeps referring in the second book to the people he met in the first book, to preserve their memory and he meets Shafi whom he had met in the first visit. He does not make any ‘substantive contribution’ to the social understanding of the people of these lands.<sup>69</sup> So far as his adventure as a ‘human one’ is concerned, it is quite obvious from his delineation of characters who are presented as jokers, sensual and pleasure-loving and the place as dusty and filthy. He moves according to his sympathy and gleans information and sees things through the eyes of the people he ‘likes’. This is very true of him. That is why; the truth remains hidden from him because he does not like to see the other side of the picture. The selection of the people and their vision only blinds him to the reality.

## Notes

- <sup>1</sup>Said, Orientalism 99.
- <sup>2</sup>Mills, 109.
- <sup>3</sup>V.S. Naipaul, Beyond Belief: Islamic Excursions Among the Converted Peoples (New York: Vintage Books, 1999) 78.
- <sup>4</sup>Naipaul, Beyond Belief 175.
- <sup>5</sup>Naipaul, Beyond Belief 144.
- <sup>6</sup>Naipaul, Beyond Belief 153.
- <sup>7</sup>Naipaul, Beyond Belief 173.
- <sup>8</sup>Said, Orientalism 99.
- <sup>9</sup>Bhabha, "The Other Question" 300.
- <sup>10</sup>Naipaul, Beyond Belief. 175.
- <sup>11</sup>Fairclough, Analyzing Discourse 8.
- <sup>12</sup>Naipaul, Beyond Belief 250.
- <sup>13</sup>Naipaul, Beyond Belief 234.
- <sup>14</sup>Iqbal, The Reconstruction of Religious Thought 107.
- <sup>15</sup>Naipaul, Beyond Belief 335-37.
- <sup>16</sup>Naipaul, Beyond Belief 335.
- <sup>17</sup>Naipaul, Beyond Belief 336.
- <sup>18</sup>Naipaul, Beyond Belief 336.
- <sup>19</sup> Andrew J. Mogensen, "Ibn-Batuta and Muslim Geography", 12 July. 2008.  
<<http://www.roebuckclasses.com/people/thinkers/ibnbatuta.htm>>.
- <sup>20</sup>Mogensen. "Ibn-Batuta and Muslim Geography".
- <sup>21</sup>Naipaul, Beyond Belief 335-37.
- <sup>22</sup>Sreedharan, 84.
- <sup>23</sup>Naipaul, Beyond Belief 335.
- <sup>24</sup>Naipaul, Among the Believers 125.
- <sup>25</sup>Naipaul, Beyond Belief 250.
- <sup>26</sup>Naipaul, Beyond Belief 250-51.
- <sup>27</sup>Naipaul, Among the Believers 133.
- <sup>28</sup>Sreedharan. 72-73.
- <sup>29</sup>Rubies, 242.
- <sup>30</sup>Bill, Ashcroft, Helen Tiffin and Gareth Griffiths. The Empire Writes Back (New York: Routledge, 1993) 89.
- <sup>31</sup>Naipaul, Beyond Belief 62.
- <sup>32</sup>Oxford Dictionary. 1220.
- <sup>33</sup>Naipaul, Beyond Belief 155, 164.
- <sup>34</sup>Newmark, 48.
- <sup>35</sup>In the colonial discourse, periphery is synonymous with the other or the marginal. This refers to the savage colonized who has been supervised and controlled by the colonizer and cannot live without it. It is the opposite of centre which stands for the colonizer/metropolitan. See Ashcroft, Tiffin and Griffith, The Key Concepts 36-37.
- <sup>36</sup>Naipaul, Beyond Belief 54.
- <sup>37</sup>Naipaul, Beyond Belief 54.
- <sup>38</sup>Roberts, 3.
- <sup>39</sup>Oxford Dictionary. 557.
- <sup>40</sup>Ashcroft, Tiffin and Griffiths, The Empire Writes Back 66.
- <sup>41</sup>Achebe, "An Image of Africa" 782-94.
- <sup>42</sup>Naipaul, Beyond Belief 250-51.
- <sup>43</sup>Lincoln and Guba. 590.
- <sup>44</sup>Lincoln, Yvonna S. "Self, Subject, Audience. Text: Living at the Edge. Writing in the Margins". Representation and the Text: Re-Framing the Narrative Voice. eds. William G. Treriney. and Y.S. Lincoln. New York: State University of New York Press, 1997.  
(Lincoln)



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- <sup>45</sup>Naipaul, Beyond Belief 52-54.
- <sup>46</sup>Lincoln, "Self, Subject, Audience, Text: Living at the Edge, Writing in the Margins".
- <sup>47</sup>Sreedharan, 73.
- <sup>48</sup>Naipaul, Beyond Belief 144.
- <sup>49</sup>Sreedharan, 102.
- <sup>50</sup>Naipaul, Beyond Belief xi.
- <sup>51</sup>Naipaul, Beyond Belief xii.
- <sup>52</sup>Booth, 4.
- <sup>53</sup>Booth, 4.
- <sup>54</sup>Booth, 4.
- <sup>55</sup>Lincoln, "Self, Subject, Audience, Text: Living at the Edge, Writing in the Margins".
- <sup>56</sup>Booth, 8.
- <sup>57</sup>Naipaul, Beyond Belief 223.
- <sup>58</sup>Naipaul, Beyond Belief 165.
- <sup>59</sup>Naipaul, Beyond Belief 234.
- <sup>60</sup>Naipaul, Beyond Belief 139.
- <sup>61</sup>Naipaul, Beyond Belief 139.
- <sup>62</sup>Chandras Choudhury, "On World Greats," rev. of A Writer's People: Ways of Looking and Feeling, by V. S. Naipaul. Dawn Books and Authors 30 Sep. 2007: 10.
- <sup>63</sup>Choudhury, "On World Greats" 10.
- <sup>64</sup>Lincoln, "Self, Subject, Audience, Text: Living at the Edge, Writing in the Margins".
- <sup>65</sup>Naipaul, Beyond Belief xi.
- <sup>66</sup>Naipaul, Beyond Belief xii.
- <sup>67</sup>Naipaul, Beyond Belief 43.
- <sup>68</sup>Naipaul, The Writer and the World 239.
- <sup>69</sup>Laurel Richardson. "Evaluating Ethnography", Qualitative Inquiry. Vol. 6. no. 2. ed. Laurel Richardson. (London: Sage Publication, 2000) 255. (here repeated, earlier in chap 4)

## CHAPTER 6: CONCLUSION

The argument presented in this research is how Naipaul uses language in different 'moves' in his two travelogues and how far these moves reveal his bias. These moves come out in the form of various discursive strategies such as epigraphs, un-translated words, metonymy, metaphor, allusions to history, titles, names, *leitmotifs*, capital case, and interpreters. They function to construct a biased perception and projection of the natives of these lands. He relegates them to a degraded level. They are misrepresented on all levels i.e. religious, historical, physical, geographical and cultural.

Naipaul constructs through his *leitmotifs* of violence, an image of the people who are unable to govern themselves, who suffer from neurosis, who are dirty and live in an aloof world completely estranged from the surrounding world. Theirs is an alien world outside the realm of civilization and refinement. Ironically, the question that comes to mind is whether this man never came across any sound person or clean place. His bias and subjectivity is unconcealed. He seems to see everything through the Western spectacles. He is led by his biases and prejudices. His travelogues lose objectivity.

All discursive strategies used by Naipaul are in effect 'weasel words'.<sup>1</sup> He tries to wrap his claims in language that sound concrete, objective and specific, but in fact they are anything but these. His words are hollow from inside. These are 'half truths and downright lies'.<sup>2</sup> His use of language is rhetorical and persuasive like that of advertisements.<sup>3</sup> He is concerned with what people (his predecessors and readers) believe than with what is true. That is why his work does not carry a new or unnoticed aspect of

native life. He merely changes the words, not reality. "Words are favorite sales tools"<sup>4</sup> for the politicians, writers and advertisers and Naipaul makes use of them to the full. He manipulates language to manipulate the readers. Language hence becomes a tool of persuasion to reinforce the negative stereotyping.

He is a victim of self-hatred. He says that it is no use droning on about the legacy of imperialism.<sup>5</sup> His notion of history is that histories of the colonized were worse before colonialism and they reverted to that state after colonialism. These histories were a record of degradation, tyrannies and barbarities.

He has been called a first grade intellectual. Said defines an intellectual as the one who raises awkward questions, rejects traditional opinions and is on the same side as the weak and the under represented.<sup>6</sup> Naipaul proves to be the contrary. A man having no background knowledge, only prejudiced and hostile, possessing pre-conceived notions must never be allowed to write about the countries he visits. If he does, he would do nothing except create hatred and contempt for the described land in the hearts of his own people. This would lead to disruption and disharmony in the world.

The way Naipaul criticizes scathingly does not show any sign of his sympathy. It shows his indignation and hatred. His is a bad art, which never sees beauty in things. He is a cynic who finds ugliness, filth and dust in everything. It is a crime to assassinate the image of a nation. This is exactly what he has done. His travelogues are not at all constructive. He is not any different from the producers, directors and writers of Hollywood who present Islam to be a religion of terror in *True lies* and *The Seige*. He does not break hegemony of the earlier representation of the Muslims, he reinforces it.

The journey to these lands was a challenge for his intellectual honesty but he could not cope with such an immense challenge. He is not a carrier of truth.

Naipaul's work reveals his parochialism, his narrow-minded thinking and lack of tolerance for the de-colonized peoples. His views are colonialist, individualistic due to self-hatred and self-contempt.<sup>7</sup> He manipulates all the three functions of language i.e. appellative, representational and expressive. All these have been maneuvered by him to achieve or construct a bleak past, a misguided, misjudged and disastrous present and a future carrying extinction for the people of his itineraries.

In the light of postmodernism, Naipaul's validity and objectivity claims can be easily undermined. The political and valuational investments are consistently woven into the structure of the two travelogues through representational function of language. He does it through rhetorical accounts of poverty, marginality, oppression; disorder.<sup>8</sup> His objectivism, realism and so-called superiority along with the representation of the natives are just a myth.

Naipaul never identifies with the people he writes about. His manipulative use of language does not inspire the readers to come out of the established monolithic perceptions of the natives. A man like Naipaul has no right to write about others. Being the constructed, the natives must defend themselves in this war of images.

Through out the two travelogues, Naipaul remains an aloof figure passing judgments without understanding the natives. He has a detached view of them. He never puts his feet in their shoes. He subsumes the voices of the natives through his first person narration and his chosen interpreters. There is no, empathy, sympathy as there is no direct

contact with them. He relies on second hand information gained through interpreters and interviewees without giving their interpretation a second thought or scrutiny.

The analysis of the two travelogues provides evidence to the fact that language cannot always be used as a transparent tool of communication. It cannot be freed from biases of the author that also affect the worldview of the reader.

It shows no respect by Naipaul to the culture of the natives. Significantly, he shares views with non-Muslims because only they will respond to his work with passion.

It is for good reason that Naipaul has been called 'the grand old man British literature'.<sup>9</sup> This respect has been conferred upon him because he followed the English traditions. If he had written counter-discourses or deviated from colonial discourses, he would probably be lost in the shade of obscurity. One might agree with 'the old man British literature' but not with 'grand'.

Naipaul's texts do not inspire the reader as they convey an idea of abhorrence and disgust. Richardson and Lockridge suggest that all texts bring about a certain change in the reader, be it kinetic transformation or aesthetic inspiration.<sup>10</sup> This is because Naipaul's use of language does not impart any goodness to the peoples and places. He does not write to achieve some social goal for the sake of establishing some harmonious relationship. He, on the contrary enhances the breach. It is important not to consider language a 'fact', as it surely is not. It presents lies and falsities. Rather, writing and speaking are 'moves' that 'orient and manipulate social domains of interaction'.<sup>11</sup>

He is the man that Macaulay dreamed of "a class of persons Indian in blood and color, but English in tastes, opinions, in morals, and in intellect".<sup>12</sup> His thesis statements in both books are very blatant and his prejudice undisguised.

In the end, nothing would be appropriate except Naipaul's own words which he says about one of the characters but does not apply them on himself. The lines are as follows: "But I think that because you traveled to America with a fixed idea you might have missed some things. I think you are being less than fair to people outside".<sup>13</sup>

Hence it can be said that language is not transparent. It depends entirely on how the user intends to use it. It does what the user wants it to do. It can represent and also misrepresent. Naipaul wields it for contortion and distortion of the natives' land, personalities, language and history. His manipulation of language in the two travelogues generates an erroneous perception of the Muslims.

## Notes

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<sup>1</sup>'Weasel words' is a term used by Lutz for hollow, meaningless words that are used by language users to wrap their claims in 'language that sounds concrete, specific and objective, when in fact it is anything but'. 'Weasel words appear to say one thing when in fact they say the opposite or nothing at all'. It would be interesting to the readers that this term gets its name from the way a weasel sucks the eggs it finds in the nests of other animals. It makes an imperceptibly small hole in the egg, eats it and then places it back. Hence, the words are hollow. William Lutz, "Empty Eggs: The Doublespeak of Weasel Words," About Language: A Reader for Writers, 268.

<sup>2</sup>Boorstin, 258.

<sup>3</sup>Boorstin, 259.

<sup>4</sup>Boorstin, 259.

<sup>5</sup>Said, Culture and Imperialism 20.

<sup>6</sup> Edward W. Said, "Intellectual Exile: Expatriates and Marginal," The Edward Said Reader, eds. Moustafa Bayoumi and Andrew Rubin (London: Granta Books, 2001) 368.

<sup>7</sup>Lincoln and Guba, 588.

<sup>8</sup>Lincoln and Guba, 594-595.

<sup>9</sup>Talib, 25.

<sup>10</sup>Richard and Lockridge, 328.

<sup>11</sup>Mignolo, 56-57.

<sup>12</sup>Macaulay, 430.

<sup>13</sup>Naïpaul, Among The Believers 246.

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