A POST-COLONIAL APPROACH TO V. S. NAIPAUL'S *AMONG THE BELIEVERS*: STEREOTYPING AND OTHERING

Researcher:

Khalid Mahmood

Reg. No. 38-FLL/M.Phil-Eng/F06

Supervisor:

Dr. Ayaz Afsar

DEPARTMENT OF ENGLISH

FACULTY OF LANGUAGES AND LITERATURE

INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

M.d
M.ind

1. postcolonialism in literature
2. English fiction - criticism.

A POST-COLONIAL APPROACH TO V. S. NAIPAUL'S *AMONG THE BELIEVERS*: STEREOTYPING AND OTHERING

A DISSERTATION SUBMITTED IN PART FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF PHILOSOPHY IN ENGLISH

Khalid Mahmood

Reg. No. 38-FLL/M.Phil-Eng/F06

DEPARTMENT OF ENGLISH

FACULTY OF LANGUAGES AND LITERATURE

INTERNATIONAL ISLAMIC UNIVERSITY ISLAMABAD

2010

TRANSMITTAL FORM

Name of student: Khalid Mahmood

Title of Thesis: A POST-COLONIAL APPROACH TO V. S. NAIPAUL'S *AMONG THE BELIEVERS*: STEREOTYPING AND OTHERING

We, the undersigned members of the Committee advising this thesis, have ascertained that in every respect this thesis acceptably fulfills the final requirement for the degree of Master of Philosophy in English.

Dr. Ayaz Afsar (Supervisor)	Dr. Munawar Iqbal Gondal (Internal Examiner)	Dr. Humaira Ahmed (External Examiner)

As Chair of the Department of English, I have verified that this manuscript meets the Department's standards of form and content governing theses for the degree sought.

Dr. Munawar Iqbal Gondal

Head, Dept. of English, IIUI

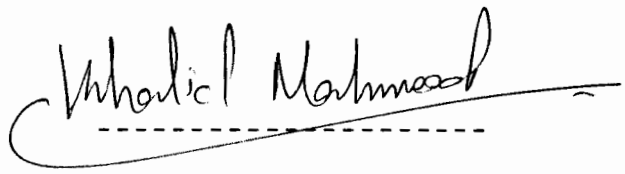
Prof. Dr. Rasheed Amjad

Dean, Faculty of Languages & Literature, IIUI

Dated:_____

DECLARATION

I, Khalid Mahmood, Registration No. 38-FLL/M.Phil-Eng/F06, a student of M.Phil/MS in English at International Islamic University Islamabad hereby declare that the work embodied in this thesis entitled A POST-COLONIAL APPROACH TO V. S. NAIPAUL'S *AMONG THE BELIEVERS*: STEREOTYPING AND OTHERING is the result of original research and has not been submitted for any degree in any other University or Institution.



Khalid Mahmood

Dated:_____

ACKNOWLEDGEMENTS

All the praise and thanks to Allah Subhanahu wa Ta'ala Who renders me capable to accomplish this challenging task; and may peace and blessings be upon His prophet Hazrat Muhammad (PBUH), the role model for the humanity.

Following the tradition of prophet Hazrat Muhammad (PBUH) in thanking people who did us a favor, I would like to thank many people who contributed in my research work.

I owe a special note of gratitude to my supervisor Dr. Ayaz Afsar whose invaluable intellectual assistance and consistent encouragement was a source of motivation for me through the twists and turns of my belated research work. His unflagging enthusiasm for my work has been inspirational.

I would also wholeheartedly like to express my thanks and gratitude to Dr. Munawar Iqbal Gondal for his constant support in our research and administrative matters.

There are many friends and colleagues (both past and present) especially at the International Islamic University Islamabad who deserve my heartfelt thanks.

I wish to express my appreciation and gratitude to my noble parents, my dear departed mother and especially to my father who continuously fostered my intellect. I also extend my appreciation to my faithful wife and cute children for their continuous support, help and prayers during the completion of this work.

This Thesis is Dedicated to

My Parents,

My Source of Inspiration

for Higher Studies.

ABSTRACT

Travel genre in the postcolonial era has become an instrument for the construction of knowledge of exotic lands and cultures. However, the travel writers scarcely escape from the preconceived notions and already made stereotypical images of those lands, about which they get information from the carefully selected persona, well scrutinized landscapes, already existing travel chronicles and their previous experiences.

With the publication of *Among the Believers* (1981) and *Beyond Belief* (1998) V.S. Naipaul has become an authority on Islam in the West. His Islamic journeys and excursions have received both for and against critiques from the center and the periphery alike.

Focusing on the tropes of colonial discourse analysis this study examines the ways in which Naipaul, the traveler, scripts his gaze to craft the colonial discourse exclusively in the section of Pakistan.

The travel text revealed that it abounded in the metaphors, language and representations drawn from the inherited Western discourses of Orientalism, Colonialism, Postcolonialism and Imperialism to authorize the narrator's voice and legitimize the ways that 'Stereotypes' and 'Others' are constructed.

The central argument this thesis makes is that Western travel writing especially of Naipaul's is restricted to its contribution as it reveals more about Western ways of seeing the world and the author himself than the places and the people visited. So Naipaul's status as an authority on Islam in the West needs to be revised and reconsidered.

CONTENTS

'moral integrity', 'fearless truth-telling', and loyalty to the 'proof of evidence' (2004, p.58).

On the contrary, despite his world-wide grand scale acclaim as a nobel laureate, the critics from the periphery of mainstream Western culture blame Naipaul for his debased treatment of the once-colonized third world societies. Derek Walcott, a Caribbean poet and 1992 Nobel Prize winner, has criticized his 'chronic dispiritedness' and called him 'V. S. Nightfall' in one of his poems *'The Mongoose'*, an animal that was imported from India under the British Empire. The poem opens with the lines: "I have been bitten. I must avoid infection. Or else I'll be as dead as Naipaul's fiction." Walcott criticizes his blind dedication with West, 'The mongoose takes its orders from the Raj' (Walcott: www.telegraph.co.uk).

Edward W. Said challenges Naipaul's reputation for objectivity and calls him 'an intellectual catastrophe'. In his review of *Beyond Belief*, he says the book is "kind of demystifying, thorough expose' of Islam for which the Western readers seem to have a bottomless appetite" (1998, p.40). King Bruce, in his book *V. S. Naipaul* claims that Naipaul was skeptical of the political and racial solutions

of the Afro-Caribbean, Indian, Muslim and third world societies; "Where others saw liberation he saw chaos, where others claimed progress, he noticed the fears caused by entering the modern world of freedom" (2003, P.194).

The authors of *The Empire Writes Back* are also critical that Naipaul is not part of the celebration of new national cultures and societies that followed political decolonization (Ashcroft, Griffiths & Tiffin, 2001). Similarly, Fawzia Mustafa in her book *V. S Naipaul* quotes Timothy Weiss who in his book *On the Margins: The art of Exile in V. S. Naipaul* claims that "Naipaul's Islamic journey is neither inclusive nor comprehensive, and its selectivity is framed almost entirely by his own 'range of interests' and established 'ways of looking'" (quoted in Mustafa, 1995, p. 153). Similarly, O'Shea notes that the "Concerns about Naipaul's hatred of Islam, as voiced by Eqbal Ahmad, Amin Malak, Caryl Phillips, and even Salman Rushdie, give Naipaul's prominent status in mainstream western culture a rather more sinister aspect" (2004, p.58).

Amidst these for and against debates, from the center and the periphery alike, about Naipaul's objectivity, my

research would investigate the ways the systems of meanings are constructed in Naipaul's travel texts. This study adopts colonial discourse analysis research design in postcolonial paradigm which views travel and the travel text as sign, discourse and representation.

1.1 Objectives of the Study

Through an analysis of the travel writings of V. S. Naipaul to the Non-Arab Muslim World (Iran, Pakistan, Indonesia & Malaysia), the researcher wants to examine the ways in which the author scripts his gaze from a particular 'viewing platform' informed by Western discourse of Orientalism and colonialism to represent the Muslims as 'others' and 'stereotypes' exclusively in the section of Pakistan in his travelogue *Among the Believers: An Islamic Journey* (1981). My aim here is to find out how Naipaul's European conventions of representation carry forward into 20th century travel literature in 'Islamic Lands' especially Pakistan.

1.2 Brief Context

The relationship between the Occident and the Orient has been there predominantly since the late 18th century a relationship of power, of authority, and of complex hegemony. As an academic, literary and political discourse, Orientalism helped European culture to gain in strength by setting itself off against the Orient. In *Culture & Imperialism*, Said argues:

> The source of the world's significant action and life is in the West, whose representatives seem at liberty to visit their fantasies and philanthropies upon a mind-deadened Third World. In this view, the outlying regions of the world have no life, history or culture to speak of, no independence or integrity worth representing without the West (1994, p. xxi).

In the postcolonial era the Saidian thesis traces out the similar kind of Western representations of once colonized areas, especially in the travel texts which operate on the direct proportionate relationship of knowledge and power. Naipaul's Travel texts about postcolonial countries are very significant in this concern.

When Naipaul visited the four non-Arab Muslim countries in 1980 (Iran, Pakistan, Malaysia, and Indonesia), his aim, as declared in *Among the Believers*, was "to see Islam in action and to find out about the application of Islam to institutions, to government, to

Law" (1981, p.119). In *Beyond Belief*, Naipaul finds an element of 'neurosis and nihilism' in the non Arab Islamic countries which could easily set those countries on boil. He makes a different claim here:

> Islam is in its origins an Arab religion. Everyone not an Arab who is a Muslim is a convert. Islam is not simply a matter of conscience or private belief. It makes imperial demands. A convert's worldview alters. His holy places are in Arab lands; his sacred language is Arabic. His idea of history alters. He rejects his own; he becomes, whether he likes it or not, a part of the Arab story (1998, p.1).

Naipaul's accounts of colonial and postcolonial Third World societies have drawn mixed responses for the portrayal of the peoples and lands of those regions. In particular, his indictment of Islamic fundamentalism and rage (a keyword in *Among the Believers*) has inspired debate in the light of recent world events. The Picador's 2003 edition of *Among The Believers* makes a very strong claim with reference to Sunday Times on the very title page which states that:

> This book investigates the Islamic revolution and tries to understand the fundamentalist zeal that has gripped the young in Iran and other Muslim states (Naipaul, 1981).

After September 11, 2001 the USA and the Western world seek out a coalition against terrorism. In its spur a new competing image is appearing in the Western mind in the form of Islam. The face of this new 'competing image' can

easily be constructed out of the stereotypical knowledge with longstanding Western traditions about the Orient starting from the crusades. The Western authorities on Islam have assumed a lot of importance in this context and their works need a revisionist eye. In this context, my study of Naipaul argues that his standing as an authority on the Muslim world needs to be reconsidered.

1.3 Research Problem and Methodology

To be very precise my research question is:

How far Naipaul's travels to non-Arab Muslim countries, exclusively in the sections of Pakistan, represent Islam and Muslims objectively?

The central argument this thesis makes is that Naipaul's 'Islamic Journey' (*Among the Believers*) is restricted in its contribution because the section on Pakistan reveals more about Western ways of seeing, stereotyping and othering the traveled world: a journey told from a particular viewpoint, in a particular time, to a particular audience.

This study adopts orientialist colonial discourse analysis research design which views travel and the travel

text as sign, discourse and representation. The categories required for the analysis of Naipaul's texts are mainly those established by David Spurr in his book *The Rhetoric of Empire* (1993). These categories of colonial discourse are: surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation, eroticisation and resistance.

My thesis remains on the main argument that the literary devices of colonial discourse analysis are still used and are frequently applied in the postcolonial travel texts for the stereotypical and 'othered' representation of once-colonial territories especially 'Islamic lands'

1.4 Significance of the Study

This research would help us in the identification of the Western literary practices of domination and resistance embedded in the contemporary process of globalization where the orient and the occident are into direct conflict with one another.

As an 'expert on Islam', the key terms in Naipaul's Islamic travelogues are 'faith', 'fundamentalism' and 'Islamic rage', so this study will explore the Western

representations of Islam and Muslims on ideological and practical grounds in the postcolonial era.

The research will further redefine and reanalyse the relationship between Islam and the West (either on balanced or imbalanced footings) in this age of 'clash of civilizations'; it would also critically evaluate Westerns conceptions, perceptions and apprehensions about Islamic fundamentalism.

1.5 Layout of the Thesis

The first chapter of this paper will discuss the objectives, brief context, research problem alongwith the overview of methodology and significance of the study

Chapter two comprises the literature review of the study. Literature review is divided into mainly three sections: the first section would discuss, at length, the theoretical constructs of Postcolonialism; the second section would address the issues in Orientalism and the third section would discuss travel genre in detail. The first section discusses the key concepts in postcolonialism and the diverse complex connotations of this term. Then this section will go on to explain different theoretical

approaches and conceptual frameworks employed in postcolonialism. The brief synopsis of these frame-works would be given; these conceptual frameworks include: Poststructuralist Approach to Postcolonialism, Orientalist Approach, National and Regional Models, Race based models/Black writing Models, Comparative Models (of place and language, Thematic Parallels, and Colonizer and Colonized), Feministic Approach to Postcolonialism, Marxist Approach to Postcolonialism, and the models of Hybridity and Syncretism. The Second section theorises the discourse of Orientalism and its expressions which are mostly demonstrated through 'othering' and 'stereotyping'. The third section scripts the genre of travel writing and places travel texts in their historical and postcolonial perspectives in detail. It would further provide the biographical and critical sketch (both from the center and the periphery) of V.S. Naipaul as a postcolonial traveler.

Chapter three explains the methodological approach adopted in this research. It discusses the travel text as a sign, discourse and representation. The approach adopted here is proposed by the Foucauldian definition of discourse as a strategy of 'power and subjection' and of 'exclusion and regulation'; the main foundation on which the

orientalist discourse of Edward said is formulated. The twelve categories of colonial discourse analysis established by David Spurr in his book *The Rhetoric of Empire* (1993) have been employed for the analysis of Naipaul's travel texts. Each of these categories would be addressed in detail in the subsequent sections.

The analysis of Naipaul's text will be given in chapter four, the empirical one. This chapter is further divided into four sections. These four sections address the issues of Postcolonial gaze for the reinvention of colony (in the matters of culture, politics, economics etc.), the politics of landscape, the representations of the 'persona on the road', and the politics of faith (Naipaul's enquiries into Islamic fundamentalism and revolutionary rage). The discussion focuses on the ways in which systems of meanings are introduced in Naipaul's travel texts through the inherited and currently circulating Western discourses of othering and stereotyping.

The final chapter would sum up the findings of this study. The conclusion will try to determine whether Naipaul's European conventions of representations are carried forward into 20th century postcolonial travel

literature or not and to what extent his representations of Islam and Muslims in the section of Pakistan in *Among the Believers* are objectively presented.

2. Literature Review: Conceptualizing Postcolonialism, Orientalism and Travel Genre

The contemporary Postcolonial dynamics has become so heterogeneous and hybrid in nature that it is almost impossible to satisfactorily describe what its study might entail and this difficulty is partly due to inter-disciplinary nature of postcolonial studies. Writing about colonialism, studying colonialism and its aftermath have become a fashionable scholarship all over the world.

The authors of *The Empire Writes Back* suggest that the term post colonial, at first glance seems to express 'a concern only with national culture after the departure of the imperial power'; but in a broader sense, the term covers 'all the culture affected by the imperial process from the moment of the colonization to the present day' due to a 'continuity of preoccupations throughout the historical process initiated by European imperial aggression' and its impacts on the contemporary literatures of once colonized nations: African countries, Caribbean countries, Australia, Canada, South Asian countries, South

Pacific island countries, and even the literature of USA should be placed in the same category due to 'its current position of power, and the neo-colonizing role it has played'(Ashcroft, Griffiths & Tiffin, 2001, pp. 1-2).

In this chapter, first a quick review will be taken at the directions in which some current debates on Postcolonialism are moving. In this concern, different theoretical approaches to Postcolonialism would be discussed in brief. Secondly, the discourse of Orientalism would be discussed in detail. This section would introduce the relationship of knowledge and power as theorized at length in the discourse of Orientalism; it would further discuss the theory of stereotyping and 'othering'. The third part of this chapter would discuss the genre of travel writing in its historical and postcolonial perspectives in detail. The last section of this chapter would introduce Naipaul as a postcolonial traveler and discuss the works of various writers on Naipaul's travelogues in general and their works on *Among the Believers* in particular.

2.1 Postcolonialism: Colonialism Today?

It seems, at first glance, that with an end of age of colonialism the whole world is postcolonial. The prefix post further complicates the issue as it means an aftermath, both temporal and ideological. If it signifies an ideological outcome then it means the remnants of colonial era are still present and perhaps it would be premature to announce the end of colonial rule. Loomba (1998) says that a country may be both postcolonial (in the sense of being formally independent) and neocolonial (in the sense of remaining economically and/ or culturally dependent) at the same time. So the importance of either formal decolonization can not be ignored, or the fact that imbalanced relationships of colonial period are still present in the contemporary imbalances between first and third world nations. She argues that the new global order does not need a direct rule at all. However, it does allow the social, cultural, economic and political penetration of some countries by others. This makes it controversial whether once-colonized countries can be seen as properly postcolonial or not (McClintock, 1992).

Even in the temporal sense, term Postcolonialism cannot be used with a single connotation. According to Ella Shohat, first, it is highly vague in terms of indicating a specific period of history that when the age of Postcolonialism actually began? Formal process of decolonization covers almost three centuries, ranging from the 18th and 19th centuries in the North and South America, South Africa, Australia, and New Zealand to the last half of 20th century when most of Asian and African countries got independence from colonial rule. Second, Shohat notes that varying beginnings of decolonization on the timeline show that colonialism was challenged from a variety of perspectives by natives who were not all oppressed in the same way or to the same degree. Thus the politics of decolonization in parts of Latin America or Australia or South Africa where white settlers formed their own independent nations is different from the dynamics of those societies where indigenous populations overthrew their European masters (1993, p.103).

Mary Louise Pratt points out that the elite creoles, who fought to get independence from Spain sought an esthetic and ideological foundation as white Americans attempted to create an independent, American society, while

retaining European values and white supremacy (1992, p.175). The conflicts of these Americans with colonizers were radically different from anti-colonial movements in parts of Africa or Asia. Hence, Alva concludes that they cannot be considered postcolonial in the same sense (1995, p.270).

Hence Loomba summarises that Postcolonialism does not assert literally coming after colonialism and signifying its departure, but more accurately as

> … the contestation of colonial domination and the legacies of colonialism. Such a position would allow us to include people geographically displaced by colonialism such as African-Americans or people of Asian or Caribbean origin in Britain as 'postcolonial' subjects although they live within metropolitan cultures. It also allows us to incorporate the history of anti-colonial resistance with contemporary resistances to imperialism and to dominant Western culture (1998, p.12).

Ashcroft and Ahluwalia, in their book *Edward Said*, define the parameters and range of postcolonial theory in very comprehensive way:

> Postcolonial theory is concerned with a range of cultural engagements: the impact of imperial languages upon colonized societies; the effects of European 'master-discourses' such as history and philosophy; the nature and consequences of colonial education and the links between Western knowledge and colonial power (2001, p.15).

2.2 Theoretical Approaches/Models to Postcolonialism

In this section, a quick review will be taken at the directions in which some current debates on Postcolonialism are emerging and defining its theoretical constructs and paradigms. Though the various models, by which the postcolonial texts are analyzed, overlap and intersect one another on different points but still they keep their own unique identity.

2.2.1 Poststructuralist Approach to Postcolonialism

The poststructuralists, like Anti-colonial intellectuals disapprove the idea of master narratives. Alva suggests the term postcoloniality should be detached from colonialism and formal decolonization because most of the population living in both once-colonized and once colonizing countries is still the victims of the colonial oppressions. He justifies this expansion of the term in post-structuralist paradigm related to historicism which suggests that the lives of oppressed nations can only be understood by studying the multiplicity of histories that there is no single history but a parallel stream of histories which must be taken into consideration to study the oppressed (Alva, 1995). Thus he suggests that

postcoloniality is, and must be more firmly connected to, poststructuralist theories of history.

2.2.2 Knowledge, Power and the Construction of the 'Other': An Orientalist Approach

Edward W. Said's Orientalism (1978) revolutionized the parameters of critical theory and shaped the emerging field of postcolonialism. When a genre like travel writing begins to assume its Imperial legacy and cultural authority into account, constructing the authoritative and domineering representations of once-colonial lands and peoples: their beliefs culture, history and politico-socio economic infrastructures, and at the same time on a parallel scale taking into account the canons and tenets of their own Western global 'Universal civilization', the relations of power construct a racialised and marginalized alien 'other', which is usually stereotypical in nature: a direct invention of colonial and postcolonial knowledge, experiences, identities and strong relations of power (Blunt & McEwan, 2002).

The orientalist approach would be discussed in detail in the next chapter.

2.2.3 National and Regional Models: Postcolonial Geographies

The 'national' or 'regional' models emphasize the distinctive features of the particular national or regional culture (Ashcraft, Griffiths & Tiffin, 2001) which mostly depend upon the ideology and geography respectively.

U.S.A was the first postcolonial society to develop national literature specifically in the late 18th century emphasizing the relationship between literature and geography/place, and between literature and nationality. It further showed that the cultural and linguistic features depend upon its relationship with the colonizing power. American literature, further, distinguished itself from British literature and developed its own particular features and canons and it was the advent of the 'concept of national literary differences within' English' (Ashcraft, Griffiths & Tiffin 2001, p.16). The development of individual national literatures took place within the once colonized countries of Africa, Asia, Americas (North and South), Canada, Australia, Caribbean and Pacific that could be understood in relation to the cultural and

political history of each country while retaining their own national identity.

Larger geographical models cross the boundaries of language, nationality and race to develop the concept of regional literatures like African, Caribbean or Pacific literature. The geographical scholarship has considerably emphasized on the relationship of Empire and geography demonstrating deep rooted links between geography and imperialism. In Culture and Imperialism, Said famously described it as 'the primacy of the geographical element' in the imagination of imperialism (1994, p.225).

The Eurocentric practices in Travel writings, geographical explorations, navigation and map-makings attempt to structure and restructure the colonizing geographies, landscapes and peoples even in the postcolonial times (Blunt & McEwan, 2002). Critics have also made comparisons between two or more regions to study the separate colonies concentrating on their own literary and cultural traditions. A postcolonial discourse bears three principle types of comparisons: comparison between the countries of white diaspora (like U.S.A., Australia, New Zeeland, Canada); comparison between the countries of

black diaspora (like Nigeria, West Indian nations, Algeria) and comparison between the literatures of black with those of white, like comparing the literature of India with that of Canada (Ashcraft, Griffiths & Tiffin 2001, p.16).

2.2.4 Race Based Models/Black Writing Models

The 'Black writing' has emerged from the idea of race as a major feature of economic and political discrimination and its writers belong to the faction of African diaspora irrespective of their nationalities. The race-oriented critiques of Black writings even by Westerners have become a progressive movement in postcolonial circles.

Aimé Césaire, one of the founders of the Negritude movement, developed the concept of Negritude which was the most pronounced assertion of the distinctive qualities of Black culture and identity demonstrating the stereotypical treatment in the formation of Black representations by the Europeans. Césaire (1972) claimed that colonialism not only exploited but dehumanized and objectified the colonized subject, as it degraded the colonizer himself. His Negritude movement established an African canon challenging the supposedly Western universal canons related to time-

space relationships, ethics, culture, metaphysics and aesthetics.

Frantz Fanon, like Césaire also stressed upon the dehumanizing aspect of colonialism. He presented his analysis of the colonized as well as colonizer on psychological grounds in the backdrop of racial tensions existing between both the entities. In *Black Skin, White Masks* he defines colonized people as

> not simply those whose labour has been appropriated but those in whose soul an inferiority complex has been created by the death and burial of its local cultural originality (1967, p.18).

According to him racial consciousness was created by colonial hierarchies, and it was integral for the fortification of the Imperial mission.

2.2.5 Comparative Models

Different comparative models have emerged in postcolonial intellectual circles which try to study the postcolonial texts in the light of comparative and contrastive techniques developed around the themes of place and displacement, language and place, thematic parallels, distinctive use of literary tools, colonizer and colonizer

or dominated and dominating etc. Here is a brief discussion of such comparative models:

2.2.5.1 Place and Language

Concept of place and displacement are two main themes of postcolonial studies which address the issue of identity crisis and search for identity. Maxwell (1965) proposed a comparative model of postcolonial literature which showed the disjunctive relationship between place and language. He studied the use of imported/non-indigenous languages to describe the experience of place in postcolonial societies, which, in most of the cases, was alien to that place. He classifies the postcolonial societies into two types: settler colonies and invaded colonies. In settler colonies (like Canada, New Zeeland, Australia and U.S.A) the European colonialists created a hybrid civilization with the indigenous population and eventually got political freedom disapproving and dispossessing the local languages and culture while retaining their own imported language. Consequently, the writers of these settler colonies, having no ancestral contacts with the land, dealt with their sense of displacement by clinging to a belief in the adequacy of

the imported language (quoted in Ashcraft, Griffiths & Tiffin, 2001).

The invaded colonies like India or Algeria, where the people were colonized on their own lands, the writers used an align language 'English' to ensure a wider readership or better communication with their European masters. So the lands were their own but language was alien as compared to the settler societies' case where the place was alien and the language was their own. In words of Maxwell:

> There are two broad categories. In the first, the writer brings his own language-English-to an align environment and a fresh set of experiences: Australia, Canada, New Zeeland. In the other, the writer brings an align language-English-to his own social and cultural inheritance: India, West Africa. Yet the categories have a fundamental kinship…. [The] 'intolerable wrestle with words and meanings' has as its aim to subdue the experience to the language, the exotic life to the imported tongue (Maxwell, 1965, p. 82-3 quoted in Ashcraft, Griffiths & Tiffin, 2001).

2.2.5.2 Thematic Parallels and Distinctive Features in Postcolonial Texts

Postcolonial critics have found many thematic parallels across the different literatures in English which include: oppression of the natives by imperial powers, celebration of the struggle towards independence, psychological breakdown of the colonized, dominating

influence of the foreign cultures on contemporary postcolonial societies, theme of mimickery, construction or demolition of houses in postcolonial locations, looking for one's identity, theme of journey of the European traveler through alien landscape with a native guide etc.

These similarities are not only restricted to thematic parallels but to the use of certain distinctive linguistic features within the postcolonial literatures as well, for example: use of allegory, irony, magic realism, stereotyping and discontinuous narratives.

Similarly David Spurr, in his book *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing and Imperial Administration* (1993), identifies twelve distinctive features which are abundantly found in the colonial as well in the post colonial texts. These features include: surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation, eroticisation and resistance.

2.2.5.3 Colonizer and Colonized

This comparative theoretical model asserts that the act of writing postcolonial texts depend on the cultural economic and political relationship between the colonizer and the colonized. 'The colonial situation manufactures colonialists, just as it manufactures the colonised' (Memmi, 1974, pp.56-57). This model was suggested in the key works of Frantz Fanon and Albert Memmi.

Similarly, the colonial discourse theory also analyses the ways in which the colonizing and colonized subjects are constructed (Ashcroft & Ahluwalia, 2001, p.14). Colonial discourse is one powerful nation writing out another, a movement back and forth between visibility and invisibility. There is no simple division here into a binary opposition between the colonizer and the colonized- the two are locked into each other (Bhabha, 1984).

A similar comparative approach closely related to the tensions present between the colonizer and the colonized was put forward by Max Dorsinville (1974, 1983) which discussed the formation of complex relationships between the dominated and the dominating societies. He explored the social and literary relations of the oppressor and

oppressed communities in French Africa, Black America and Caribbean. His model based upon the politics of domination can easily be applied to a much wider hierarchy of postcolonial societies to study the cultural change both within societies and between societies and further to identify the production of literary and cultural minorities within one country or region (quoted in Ashcraft, Griffiths & Tiffin, 2001).

Subversion is an important feature of dominated literatures and the analysis of these subversive strategies in postcolonial texts would be useful to study the configurations of the domination and the different responses to this condition.

2.2.6 Feministic Approach to Postcolonialism

The feminist approach to postcolonialism finds its roots in the relationship of class and gender. Though, Marxism also dealt with the oppression of women, it failed to theorize the specificity of gender oppression and discrimination. It could not offer any serious analysis of the family, culture or sexuality to measure the accurate extent of women marginality. In feministic perspective, the oppression of women was not simply a matter of culture and

patriarchy and as taking place within the family. The writers like Jean Rhys, Gayatri Spivak and Doris Lessing discussed the relationships of men and women and addressed the issues like culture, identity and ideology in the wider context of imperialism and colonization and further showed the relationship between feminism, post-structuralism and postcolonialism.

The feminists realized that both women and colonized peoples worked in economies which rested on their labour, and both were subject to ideologies which justified this exploitation. Feminist challenged the dominant ideas of history, ideology, culture and representation which worked under the guise of 'meta-narratives' that excluded their presence from the scene. Loomba asserts that for feminists "the decentring of the human subject was important because such a subject had been dominantly theorized by European imperialist discourses as male and white" (1998, p.41). The feminists also focalized the language as a tool of domination and as a means of constructing identity.

2.2.7 Marxist Approach to Postcolonialism

The Marxist approach to colonialism is fundamentally based upon the binary distinction between pre-capitalist

colonialism and modern colonialism. Modern colonialism did not restrict itself to extracting human labour, goods, resources and wealth from the colonized, but, on the other hand, it restructured the economies of the colonized, setting up an intricate relationship with their own, balancing a flow of human and natural resources between colonized and colonial powers. It further allowed the transportation of the manufactured goods in the metropolis, but simultaneously retaining the captive markets in the subjugated periphery nations for European goods for revenue generation which was inevitable for their own development. That's why Karl Marx (1961) emphasized that under capitalism money and commodities begin to stand in for human relations and for human beings, objectifying them and robbing them of their human essence. The writers of *The Empire Writes Back* also emphasize the significance of ideology in the formation of ideas about the colonial subjects (Ashcraft, Griffiths & Tiffin, 2001).

According to Marxist analysis, European colonialisms applied variety of techniques and tools of domination, but one striking point was common among all and that was the creation of economic imbalance that was necessary for the growth of European capitalism and industry, without which

colonial expansion and the transition to capitalism could not have taken place in Europe.

Anti-colonial intellectuals, demand a revision of the Marxist understanding of class struggle as the motor of history because, according to them, in the colonial backdrop the division between the haves and the have-nots was race-oriented. Thus, in *The Wretched of the Earth*, Fanon maps race and class divisions on to one another:

> this world cut in two is inhabited by two different species. The originality of the colonial context is that economic reality, inequality and the immense difference of ways of life never come to mask the human realities. When you examine at close quarters the colonial context, it is evident that what parcels out the world is to begin with the fact of belonging to or not belonging to a given race, a given species. In the colonies the economic substructure is also a superstructure. The cause is the consequence; you are rich because you are white, you are white because you are rich. This is why Marxist analysis should always be slightly stretched every time we have to do with the colonial problem (1968, p.32).

2.2.8 Hybridity and Syncretism

The theories voiced by critics like Homi K. Bhabha (1984, 1992, 1994) address the issues related to the nature of postcolonial societies and different inter-cultural collaborations and inter-paradigmatic borrowings which make them hybrid and syncretic in nature. His concepts of mimickery and ambivalence are also the derivatives of the

same model of hybridization. Syncretism is a process by which distinct linguistic categories and cultural formations merge into one another to form a new entity.

2.3 Discourse of the Other: Orientalism

As far as the question of how the knowledge about the Orient is produced in the West is concerned, Edward W. Said's Orientalism (1978) demonstrates the domination of the West over 'the Other' through knowledge production under multi layered power-relations in the cross-cultural encounters. Orientalism involves different disciplines (like geography, philology, history, politics, anthropology, economics, philosophy, archeology and literature), institutions, styles of thought and ways of investigation through which the Europeans came to know the orient. It is in fact a relationship of knowledge and power and a way of representing the other and at the same time showing how the knowledge about the orient was produced in Western literary and intellectual circles alongside the European penetration into the orient and how it worked as an ideological foreground for the fortification of the walls of Empire.

Said's Orientalism consists of three main parts. The first part discusses the Orientalist discourse that has been in progress for over two centuries and the one that is present even in the modern times. This section introduces the question of representation in the context of oriental despotism, oriental sensuality, oriental modes of production, and oriental splendor.

The second part, 'Orientalist structures and restructures', discusses the role of intellectuals, historians, travelers, missionaries, administrators and creative writers in the acquisition of knowledge that allowed the western hegemonic powers to establish a colonial system.

The third section discusses the Modern Orientalism which allowed the U.S.A. to establish and revive the same British and French colonial legacies in the postcolonial age in almost the similar fashion. Peter Chua describes this modern Orientalism as a set of cultural practice and discourse to modern empires and global imperialism (Chua, 2008).

According to the Encyclopedia of Social and Cultural Anthropology (2009), Orientalism refers to

> a distinctive body of academic work, built up in the shadow of nineteenth-century colonial domination and continuing long after the demise of the formal structures of European empire, in which the 'Orient' and 'Orientals' are stereotyped, denied history and agency, and represented in ways that reflect the continuing interests of the West in the East (Barnard & Spencer, 2009).

Bill Ashcroft and Pal Ahluwalia, in their book *Edward Said*, claim that "Orientalism has revealed itself as a model for the many ways in which Europe's strategies for knowing the colonized world became, at the same time, strategies for dominating the world" (2001, p.49). They further argue that the term Orientalism, at least refers to three interdependent pursuits: an academic discipline, a style of thought, and a corporate institution. The origins of Orientalism can be traced out in the growth of modern imperialism in the 19th century, when the western imperial powers needed an intellectual rationale for the justification of their colonial rule.

Said's use of culture and knowledge to question colonial power inaugurated colonial discourse studies. Said argued that how colonial authority functioned by producing a discourse about the Orient through specific structures of thinking which were conceptualized in literary and artistic works, in political and scientific documents and

especially, in the creation of Oriental scholarship. Said's Orientalism constructed a binary opposition between the familiar (Europe, the West, us, self) and the strange (the Orient, the East, them, other) by pleading that this opposition was crucial to Western existence and self-conception itself: if colonized were irrational, Europeans were rational; if the former were barbaric, sensual, and lazy, Europeans were civilized; if the Orient was stagnant, Europe could be seen as dynamic. This dialectic between self and other has been extremely beneficial in subsequent studies of colonial discourse analysis.

This shared sense of 'the other/'the orient' comes into being in what Said refers to as 'imaginative geography'. This other/orient is constructed in binary and stereotypical way as 'a closed field, a theatrical stage affixed to Europe' (1978, p.63). Said discovers the root cause of this marginalized otherness in Orientalism:

> I have begun with the assumption that the Orient is not an inert fact of nature. It is not merely *there*, just as the Occident itself is not just *there* either. We must take seriously Vico's great observation that men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural identities—to say nothing of historical identities—such as locales, regions, geographical sectors as 'Orient' and 'Occident' are man-made. Therefore as much as the West

> itself, the Orient is an idea that has a history and tradition of thought, imagery, and vocabulary that have given it reality and presence in and for the West (1978, pp.4-5).

Orientalism uses the concept of discourse to re-order the study of colonialism. It examines how the formal study of the Orient, along with key literary and cultural texts, consolidated certain ways of seeing and thinking which in turn contributed to the functioning of colonial power (Loomba, 1998). Said worked on the Foucaultian thesis that Knowledge was not innocent but profoundly connected with the operations of power. To justify his thesis, he brings a range of intellectuals, creative writers, administrators, statesmen, political thinkers, military personnel, philologists, philosophers, geographers, travelers, scientists, historians and mathematicians who contributed to Orientalism as an institution which then provided the lens for a gaze through which 'the Orient' would be observed, and controlled; but equally this control itself produced these ways of knowing, studying, believing and writing. Thus knowledge about the colonized and the power over the colonized are related projects and within the discourse of Orientalism, the western knowledge constructed its subject to exercise its hegemonic power over it. The demonstration of this relation between knowledge and power

is evident in the speech of British Prime Minister Arthur Balfour when he justified and rationalized the Britain's occupation of Egypt in 1910:

> England knows Egypt; Egypt is what England knows; England knows that Egypt can not have self-government; England confirms that by occupying Egypt; for the Egyptians, Egypt is what England has occupied and now governs; foreign occupation therefore becomes 'the very basis' of contemporary Egyptian civilization (Said, 1978, p.34).

The central to Said's thesis is the existence of 'the orient' and the idea of an orient exists to define the West. Colonialism redefined the existing structures and parameters of human knowledge in as diversed fields as philology, anthropology, cultural studies, history, geography, literature, economics and political studies. The experiences of writers, travelers, soldiers, statesmen, from Herodotus and Alexander the Great on, become "the lenses through which the orient is experienced and they shape the language, perception and form of the encounter between East and West" (1978, p.58).

According to Said's Orientalist point of view, the images and the representations of the 'East' in Western literary texts, travelogues and in other modes of writings like official correspondence, political and technical documents contributed to a special kind of dichotomy

between West and its 'others', a dichotomy that was necessary for the creation of Western cultural and political norms and at the same time vital for the assertion of power and hegemony over other lands.

In brief, according to Said, Orientalism has given birth to imaginative geographies, a complex interaction of power, desire and place; and the representations within these imaginative geographies are fabricated to tell more about the culture of the author than that the representations of the places and people themselves. Said claimed that the very idea of representation is a theatrical one, and that within the discourses of Orientalism 'the East' was typically constructed as 'a closed field, a theatrical stage affixed to Europe' (1978, p.63). He argued that knowledge of the East could never be innocent or objective because it was produced by human beings who were necessarily embedded in colonial history and relationships.

2.4 Theorizing Stereotyping and Othering: An Expression of Orientalism

Said's main thesis in Orientalism rests on the construction and stereotypical representation of an alien

and marginalised 'other' by the Europeans. In this sense, stereotyping and othering become interrelated where stereotyping becomes a pattern of thought for the formation and representation of 'other'.

These differences of self and other are important for understanding the production of colonial stereotypes. Stereotyping involves a reduction of images and ideas to a simple and manageable form; rather than simple ignorance or lack of real knowledge, it is a method of processing information. According to Gilman (1985) the function of stereotypes is to perpetuate an artificial sense of difference between 'self ' and 'other' (quoted in Loomba, 1998).

The process of 'Othering' shows the social and psychological ways in which one nation excludes or marginalizes the other nation. This 'other' means dissimilar from or opposite of self, and usually it is represented through stereotypical images. According to Said, Orientalism was principally a way of defining and locating Europe's other:

> The Orient was almost a place of European invention, and have been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences. The Orient is not only

> adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other (1978, p.1).

Hence stereotyping and othering has been a strong expression of Orientalism which reproduced the anthropological features and categories of non-Europeans by observing their history. Culture, religions, beliefs, languages and social organizations.

2.5 Scripting the Gaze: Genre of Travel Writing

Travel writing has traveled beyond itself in this postcolonial present where the re-invention and re-imagining of the world through the politics of representation has given new sense of critical inquiry to this genre. Nineteenth century tradition of exploration and travel attracted a new academic interest of writers, geographers, historians, travelers, missionaries, politicians, journalists, colonial authorities and even scientists in travel writing.

Travel writing produces an imaginative geography of constructed visibility which sometimes demands specific objects to be seen in specific ways by a specific audience. More recently, the critics like Said (1978, 1994), Pratt

(1992), and Spurr (1993) have identified travel and its cultural practices within larger structures in which the politics of power is transparently visible.

To highlight the important features of the genre of travel writing, now the historical and postcolonial perspectives of Travel writing would be dealt in detail.

2.5.1 Travel Writing: A Historical Perspective

According to Pratt, travel writing and natural history catalyzed each other to produce a Eurocentered form of global 'planetary' consciousness (1992, p.5). In the mid 18th century Europe, the emergence of natural history as a structure of knowledge and the momentum showed by natural scientists toward interior explorations were two parallel streams which contributed to European 'planetary consciousness': a whim and an impulse that marked

> the inauguration of a new territorial phase of capitalism propelled by searches for raw materials, the attempt to extend coastal trade inland, and national imperatives to seize overseas territory in order to prevent its being seized by rival European powers (1992, p.9).

The navigational channels to Africa opened with the setting up of the African Association, and to Asia with the founding of East India Company which was established as

early as 1600, restructured in 1708 and lasted till 1858. At the end of the eighteenth century, roughly around 1780, this new momentum for interior exploration mobilized the expansionist Western powers to conquer the continents of South America, Africa and Asia. Pratt notes that in 1735, two main events in Europe took place, which changed the face of the world forever. One was the publication of Carl Linné's (or Latin Linnaeus)'Systema Naturae'(The System of Nature), in which the Swedish naturalist proposed a classificatory system designed to categorize all plant forms characterized by their reproductive system on the planet, known or unknown to Europeans. The publication of book opened up a broad field for the natural scientists to travel abroad, in every nook and corner of the world, to place the alien plants in the proposed classificatory system. Linnaeus' system alone provided an unprecedented scale and appeal to the European knowledge-building enterprise. Linnaeus' letter to a colleague, in 1771, conveys the passion, excitement, and global-scale nature of the project:

> My pupil Sparrman has just sailed for the Cape of Good Hope, and another of my pupils, Thunberg, is to accompany a Dutch embassy to Japan; both of them are competent naturalists. The younger Gmelin is still in Persia, and my friend Falck is in Tartary. Mutis is

> making splendid botanical discoveries in Mexico. Koenig has found a lot of new things in Tranquebar. Professor Friis Rottboll of Copenhagen is publishing the plants found in Surinam by Rolander. The Arabian discoveries of Forsskal will soon be sent to press in Copenhagen (quoted in Pratt, 1992, p. 27).

The systematizing of nature, like the placing of all the plant species of the world into a classificatory system based upon taxonomies, typologies and nomenclature, was to play an important role in the formulation of what Said calls 'imaginative geographies' where the blank spaces of the world map were to be named, labeled and grided to accommodate "every visible square, or even cubic-inch of the earth's surface" (Pratt, 1992, p.30).

The second one was the launching of Europe's first grand international scientific expedition: La Condamine mission, named after one of the leading geographers of the mission, Charles de la Condamine. It was a venture whose purpose was to find out the exact shape of the earth. Both the events suggested important dimensions of change in European placing of themselves in relation to the rest of the world; a project with an aim of interior exploration and the construction of global-scale meaning through the descriptive apparatuses of natural history. The exponent rivals in these seemingly explorative missions were

Britain, France and Spain who also fought for the control of colonies all over the world. In the words of Pratt, this competition among nations 'continued to be the fuel for European expansion abroad (1992, p.18). In the mid of Eighteenth century, La Condamine expedition across the Atlantic successfully inaugurated an era of scientific travel and interior exploration that defined the Europe's conception of itself and its global relations with entire world.

This scientific enquiry and exploration involved all manners of linguistic apparatuses as well. Multiple forms of writing, speaking, publishing and reading brought the knowledge into Western public spheres. The scientific descriptive texts, botanical treatises organized around the various nomenclatures and taxonomies, journalistic texts and narrative travel accounts gave the Western readership a kind of occidental prestige, intellectual and civilized superiority. Now the travel writing did not attempt the themes and style of survival literature or navigational narratives, because it was engaged in the new knowledge-building project of 'Orientalism'.

2.5.2 Travel Writing: A Postcolonial Perspective

Travel writing has been analyzed on poststructuralist and postcolonial grounds, as a collection of textual practices that can be made to disclose the characteristic gestures of an 'imperial stylistics' (Pratt, 1992; Spurr, 1993). There is a sense in which all travel writing, as a process of inscription and appropriation, spins webs of colonizing power, but to locate travel writing within this discursive formation also involves plotting the play of fantasy and desire (which Said refers to as 'imaginative geographies': fabrications in the literal sense of 'something made') and the possibility of transgression (quoted in Duncan 1999, p.3. Aldrich, 1993; Barrell, 1991; Porter, 1991).

Many recent analyses of postcolonial travel writing have focused on the textual nature of the accounts: the discourses that shape the narrative, the conventions by which it is shaped, the ways in which travel writing is always a re-presentation of an experience that is something other than the account itself (Duncan, 1998). Said calls it the 'textual attitude' by arguing that the "people, places and experiences can always be described by a book, so much

so that the book (or text) acquires a greater authority, and use, even than the actuality it describes" (1979, p.93). In this sense, postcolonial travel writing becomes vulnerable to the accusation of textualism that the travel texts tell us more about the author, his culture, his ideology and about his own way of representation through which our access to world is made and about the broad cultural structures of which he is a part, but they often say very little about the places these travelers visited.

Even, at the end of the twentieth century, the romantic mindset through which the places are viewed remains very similar despite the fact that tourism and international traveling has increased extensively in magnitude throughout the world. There are modern postcolonial concepts of 'traveling cultures' (Clifford, 1992; 1997) and 'traveling theory' (Behdad, 1994) but travel is still an 'imaginative geography', a sacred pilgrimage into other lands, with picturesque, far-flunged, exotic cultures. Especially, travel to the former colonies is still scripted in a nineteenth-century Western romantic mindset characterized by Said (1978; 1994) as 'Orientalist', and by Fabian (1983) as a 'form of time-space substitution'. This romantic longing for a world that

has been lost is expressed in the late twentieth century as heritage in West and as an 'imperialist nostalgia' (Rosaldo 1989) or what Behdad (1994) has termed as a sense of loss, experienced as belatedness (quoted in Duncan, 1998, p.8).

Within the spaces of representation, Travel writing becomes an act of translation that constantly generates space in-between', the space of transculturation (Pratt, 1992). In representing other cultures and other natures, then, travel writers 'translate' one place into another, and in doing so "constantly rub against the hubris that their own languagegame contains the concepts necessary to represent another language-game" (quoted in Duncan, 1998, p.4). Consequently, this act of translation becomes a "domesticating method, an ethnographic reduction of the foreign text to target language cultural values, bringing the author back home" (Venuti 1993, p.210).

Pratt, in her book Imperial Eyes, investigates how travel writing by Europeans about non-European parts of the world went (and goes) about creating the 'domestic subject' of Euroimperialism through dynamics of representation; Pratt does so by sifting the history of imperial meaning-

making, the representational practices of Europeans, in travel writings. She raises number of questions:

> How has travel and exploration writing produced 'the rest of the world' for European readerships at particular points in Europe's expansionist trajectory? How has it produced Europe's differentiated conceptions of itself in relation to something it became possible to call 'the rest of the world'? How do such signifying practices encode and legitimate the aspirations of economic expansion and empire? How do they betray them? (1994, p.5)

She coins the term 'contact zone', often synonymous with 'colonial frontier' to refer to the social space of colonial encounters, in which the nations with different historical and geographical backgrounds come into contact with each other and establish highly asymmetrical relations of domination and subjugation. These zones further constitute the subjects in terms of relations among colonizers and colonized, or travelers and travelees, within radically imbalanced relations of power.

Another key term used by Pratt is 'Anti-conquest' which refers to the strategies of representation whereby European bourgeois seek to secure their innocence in the same moment as they assert European hegemony. The main protagonist of the anti-conquest is a figure the 'seeing-man', a label for the European male subject of European landscape discourse - he whose imperial eyes passively

looks out and possesses; she calls this gaze 'The monarch of all I survey scene'.

Most modern postcolonial travelers' travels were regulated by a series of 'guiding texts' which included accounts of other travelers, tourism guides and travel books. Consequently, the "citationary structure of these accounts made the modern travel a routinized and repetitive activity and at the same time it threatened the very integrity and 'authenticity' of the experience itself" (Duncan, 1998, p.7). Further, it constructed the stereotypical images of the places and people on the basis of their beforehand acquired knowledge. Thus the aspiring travel writer 'had to work within the boundaries mapped out by those prior texts or somehow to stake out new territories within one's own text' (Buzard, 1993, p.156).

The next section of this chapter would describe Naipaul as a postcolonial traveler; it would also accommodate the critiques of the postcolonial critics, from the center as well as from the periphery, about Naipaul's travel texts in general and about *Among the Believers* in particular.

2.6 Naipaul: A Postcolonial Traveler

Born in Trinidad (then a British colony) in 1932, in a Hindu migrant family, V.S. Naipaul came to England to study in 1950. In 1960 he began travelling and recording his impressions of postcolonial societies as well as post-imperial England. He traveled extensively in post colonial world: from Trinidad to New York, London, Canada, Argentina, Venezuela, Zaire, the Ivory Coast, Uganda, Belize, India, the American South, the Africa, the Muslim World, and the English countryside. Naipaul wrote both fiction and non fiction but his travelogues have been discussed widely and have generated intense debates.

His travel books, *The Middle Passage* (1962) tells about his impressions of colonial society in the West Indies and South America; *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977), and *India: A Million Mutinies Now* (1990) constitute his well-known 'Indian Trilogy'; *The Return of Eva Per'on (with the killings in Trinidad)* (1980) imprints his travel experiences in Argentina, Trinidad and Congo; *A Turn in the South* (1989) records his journey through South of America; *Among the Believers: An Islamic Journey* (1981), and its sequel,

Beyond Belief (1998) the large scale works, are the results of his travels in Iran, Pakistan, Malaysia and Indonesia.

In 1990, Naipaul's widespread acclaim was acknowledged and he was knighted for his services to literature; and in 2001 he received Nobel Prize for literature.

Naipaul's non-fiction especially his travelogues in the once-colonised countries and Muslim world have aroused a great deal of controversy in the 'center', the mainstream Western scholarship, and the 'periphery', the postcolonial world alike. Fawzia Mustafa notes that "Naipaul's writings and their idiomatic inflections have been simultaneously celebrated and castigated with descriptions that range between 'objective' or 'ahistorical', 'unsemtimental' or 'culturally ignorant', 'unafraid' or 'hysterical'" (1995, pp. 1-2). She further claims that

> Naipaul's engagement with the social and cultural friction caused by ethnic traditions forced into proximity, and the disintegration or failure of old and new systems and rituals in the face of economic modernities, respectively leads him to conclusions about the cultural and political poverty that seems to characterise and increasingly destitute greater third world (1995, p.2).

Naipaul calls African, Caribbean and Islamic civilizations as 'borrowed cultures', the parasitic ones as they depended on the Western civilization for their

survival (1969 & 1981). Appiah's coinage 'Naipaul's Fallacy' tends to explain his attempts to craft non-western situations, cultures and issues by 'embedding them in European culture' (1984, p.146). So Naipaul's fallacy asserts the dominance of western values in almost each and every description and narration.

Among the most persistent and carefully analysed critiques of Naipaul's colonial sympathies and colonial referents is Rob Nixon's study *London Calling: V.S. Naipaul's Postcolonial Mandarin*. Nixon blames his 'slave society trilogy', *The Middle Passage*, *The Loss of El Dorado*, and *A Turn in the South* of infusion with pockets of neuroses and nostalgia because the potential and spatial blurring of history and myth-making keeps on going in the images of destruction, frustrations, rebellions and seductions in the third world (1991 & 1992).

Regarding Naipaul's Travels to Africa and West Indies, Derek Walcott, a contemporary Nobel laureate, complains that Naipaul is prejudiced against Africans and those of African origins. It is easy to show that many blacks and Asians in his writings are strange others, dishonorable, intellectually confused and even killers. Naipaul seldom

pretends to understand Africans or even black West Indians unless they are of mixed race and he at times foolishly projects on Africa an essential culture of bushes and forests (Walcott, 1967).

King Bruce, in his book *V. S. Naipaul* asserts that Naipaul was skeptical of the political and racial solutions of the Afro-Caribbean, Indian, Muslim and third world societies and he treated his subjects with irony. According to him, these regions had no history of cooperation, and politics in such a situation could only be brutal and disillusioning. To support his argument he mentions from the history of Mughal Empire where the centuries of Muslim invasions and Muslim rule in India was full of loot and hate and blood and Hindu defeat. In his essays 'The Writer and India' published in *Reading & Writing* (2000), he mentions

> the fourteen century Moroccan Muslim who stayed for seven years as the guest of the Muslim ruler in Dehli, who liked blood, daily executions (and torture) on the threshold of his hall of audience, with the bodies left laying for three days (quoted in King, 2003, p. 195).

Naipaul's analysis of the neo-colonialism asserts that even after the liberation of the colonized the power remains with the local elite and it leads to violence, more

poverty, more resentment and tyranny. He goes on to extend his analysis to other revolutions such as in the Islamic world. On these grounds he celebrates the colonization as blessing in disguise. That's why the authors of *The Empire Writes Back* are also critical of Naipaul's for being not the part of the celebration of new national cultures and societies that followed political decolonization (Ashcroft, Griffiths & Tiffin, 2001). 'Where others saw liberation he saw chaos, where others claimed progress, he noticed the fears caused by entering the modern world of freedom' (King, 2003, p. 194).

Wendy O'Shea claims that Naipaul's choice of Muslim 'interviewees' in his Islamic travelogues are far from being, as he claims, 'representative'. She blames Naipaul of reinforcing 'his bigoted, Islamophobic worldview' being an authority on the Muslim world in the West (2004, p.70). She further apprehends that the prestigious awards (Knighthood & Nobel Prize) and critical acclaim that Naipaul has received suggest that his Islamophobic worldview is disturbingly widespread, confirming Edward Said's fear that "malicious generalizations about Islam have become the last acceptable form of denigration of

foreign culture in the West" (quoted in O'Shea, 2004, Said, 1997, p.xii).

Extensive works have been done on Napaul's travel writings especially on his travelogues to Africa, India and South America but with reference to his Islamic travelogues *Among the Believers* and *Beyond Belief* very limited and little work is available. The notable writers who researched Naipaul's Islamic travelogues are Bruce King, Fawzia Mustafa, Amin Malak, Iqbal Ahmed, Edward Said, Wendy O'Shea and Mohammad Bakari. The works of these writers have been cited throughout this study especially in literature review.

The next chapter would explain the theoretical framework of colonial orientalist discourse analysis, the methodological approach adopted in this research.

3. Methodology: Travel Text as a Sign, Discourse and Representation

The chapter is divided into two parts: first part would discuss in brief the methodological approach adopted for this study. The second part would provide a detailed discussion of the twelve features of the colonial discourse analysis which would be used in this research for the analysis of Naipaul's travel texts.

3.1 Methodological Approach

The research adopts Colonial Orientialist discourse analysis/research design which deals travel and the travel text as a sign, discourse and representation. The methodology adopted for this research follows that of other scholars who have investigated discourse in travel writing, Said (1978), Pratt (1992) and Spurr (1993) were influenced by Foucault (1970, 1972) who conceptualized discourse as an organized communication of thought through expression which gives meaning to, and understanding of, societies, human interactions, and a host of other aspects of the social institutions.

The categories required for the analysis of Naipaul's texts are mainly those established by Spurr in his book *The Rhetoric of Empire* (1993). In his study, Spurr claims that after European colonialism the field of literary studies has undergone a 'paradigm shift'. In consequence, the

> literary works once studied primarily as expressions of traditionally Western ideals are now also read as evidence of the manner in which such ideals have served in the historical process of colonization. The particular languages which belong to this process are known collectively as colonial discourse (1993, p.1).

Orientalist discourse is one of the significant variant of this colonial discourse. The main purpose of this colonial discourse, according to Spurr, is to confirm the coloniser's dominance over his colonial subject by constructing the dichotomies attributing the 'others' as backward, irrational and uncivilised, and 'self' as modern, rational, and civilised.

Spurr presents twelve rhetorical modes of writing used both in the modern period of European colonialism (roughly 1870-1960) as well as in the more recent period of decolonization and postcolonialism. Taken together they constitute a kind of repertoire for colonial discourse, a range of tropes, conceptual categories, and logical operations available for purposes of representation.

Features of Colonial Discourse, according to him are: surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation, eroticisation and resistance.

Colonial discourse theory is increasingly being used in tourism studies to investigate the way the travel experience is scripted, or represented, through language, narrative, and metaphor (Duncan and Gregory, 1998, Bridges, 2002). In Bridges view, travel writing employs discourse to describe and interpret for its readers a geographical area together with its natural attributes and its human society and culture (Bridges, 2002). While the function of the travel text is to translate place to the reading public, the travel narrative has the potential to tell more about the author and their point of view than the place visited (Mills, 1991; Pratt, 1992; Hulme and Youngs, 2002).

This study mainly uses the qualitative data. The data comprises the section on Pakistan in the Islamic Travelogue of V. S. Naipaul, *Among the Believers*. The categories established by Spurr in the Orientialist perspective in his book *The Rhetoric of Empire* will be used for the analysis

of Naipaulian travel text. The analysis of Naipaul's texts will therefore attempt to explore the concept of othering and stereotyping in Naipaul's representations of the traveled world.

3.2 *The Rhetoric of Empire*

Spurr (1993) argues that the rhetorical strategies and language of Western empires about the non-Western world served the imperial purposes during the age of colonization; and even today, it survives in the literature about the Third World, the once colonized nations. The Rhetoric of Empire identifies wide range of linguistic and literary features, images, tropes, figures of speech in a wide variety of sources both colonial and postcolonial.

Spurr puts forward his thesis in *The Rhetoric of Empire* that colonial administrators were primarily involved in the manipulation of non-fictional writings in particular by managing their tropes especially in journalism, travel writings, and technical writing concerning government bureaucracy. In this field of scholarship, discourse has been promoted upon the direct relationship of power and knowledge production. He does so in *The Rhetoric of Empire*

by exploring the question; how do Western writers represent the non-Western world?

According to Spurr, the colonial orientalist situation is characterized by the domination imposed by a foreign minority, racially and culturally different, over a materially weaker indigenous majority in the name of a racial (or ethnic) and cultural superiority. As the colonizers and the colonized belong to two different racial, cultural and ethnic groups, so there remains a persistent tension between both the alien groups. Consequently, a constant need arises, on the colonizers side, to justify their authority. This is done mainly by references to ideological and stereotypical representations of the *other*.

Spurr describes twelve rhetorical modes of writing used both in the modern period of European colonialism as well as in the more recent postcolonial period of decolonization. These rhetorical modes of writing used for colonial orientalist discourses constitute a range of tropes, conceptual categories, and logical operations available for purposes of representation. Representation in this context is never impartial and unbiased but always

closely connected to questions of power as it is evident in the Foucauldian definition of discourse as a strategy of power and subjection, of exclusion and regulation. These features include: surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation, eroticisation and resistance.

Now each of the above categories of colonial discourse analysis would be discussed in detail.

3.2.1 Surveillance

Surveillance, in the colonial and postcolonial context, refers to the observation and description of the indigenous population as well as the examining of landscapes and interiors. Spurr (1993) argues that the gaze upon which a writer depends for knowledge is a strategy of privilege as well as exclusion: a strategy of privilege because of its being a privilege of inspecting, of examining, and of observing; and a strategy of exclusion, because it excludes the writer from the human reality and makes it an object of the observation itself.

The travelogues of alien and exotic places represent a last refuge of a romantic impulse which enables the writers

to claim the authority of the observing person as an omniscient narrator. This authority further provides the writer with a

> ...mode of thinking and writing wherein the world is radically transformed into an object of possession. The writer's eye is always in some sense colonizing the landscape, mastering and portioning, fixing zones and poles, arranging and deepening the scene as the object of desire (Spurr, 1993, p.27).

The traveler possesses the landscape by ordering and arranging the scenes through his active gaze what Spurr calls 'the commanding view' (1993, p.15) and what must be considered 'an originating gesture of colonization itself, making possible the exploration and mapping of territory which serves as the preliminary to colonial order'(1993, p.16).

Mary Louise Pratt has pointed out the same tendency of this authoritative gaze among the male Europeans. She coins the term 'Anti-conquest' or 'monarch-of-all-I-survey scene' for the description of this active gaze (1992, p. 201). She discusses three conventional modes employed by travel-writers in such scenes to assign the qualitative as well as quantitative value for their achievement. Firstly, the landscape is aestheticised. It is shown in the fashion of a painting and organized and ordered in terms of background

and foreground. The aesthetic pleasure, which a traveler derives from his journey, constitutes the value and significance of the journey itself.

The second strategy is the use of large number of adjectives, modifiers and qualifiers. The high rate of adjective usage helps to create 'density of meaning' by depicting the landscape to be strikingly rich in both its syntactic and its semantic substance.

The third strategy is concerned with 'the relation of mastery predicated between the seer and the seen'. The traveler draws the imaginary landscape for his readers conveying the impression that what he sees "is all there is, and that the landscape was intended to be viewed from where he has emerged upon it. Thus the scene is deictically ordered with reference to his vantage point, and is static" (Pratt, 1992, pp.204-205).

Spurr further observed that just like the landscapes, the bodies of the indigenous people have always been an object of European scrutiny and surveillance. The body is seen as 'the essential defining characteristic of primitive peoples' (1993, p.22). The description of body usually ends by attributing some kind of value to the visual

observations. The examination of the natives' bodies can be compared to the exploration of a landscape, where the native other is usually mapped as a natural object of the study. The eye 'proceeds systematically from part to part, quantifying and spatialising, noting color and texture, and finally passing an aesthetic judgment which stressed the body's role as object to be viewed (Spurr, 1993).

3.2.2 Appropriation

The term Appropriation is sometimes used to 'describe the strategy by which the dominant imperial power incorporates as its own the territory or culture that it surveys and invades' (Spurr, 1993, p.28). However, appropriation in postcolonial context refers to the exploration of the ways in which the dominated or colonized culture applies the tools of the dominant discourse to resist its political or cultural control (Ashcroft, Griffiths & Tiffin, 2003).

The trope of appropriation is used as a strategy in such conditions where the colonizers assert the importance of Western ideals and civilization for the well being and progress of the rest of the world. Appropriation is a kind

of justification for the existence and extension of imperial mission in the name of enlightment.

Marlow points out in *Heart of Darkness* (HD) that the 'conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much' (HD, p.20). Spurr notes that the colonialist enterprise 'implicitly claims the territory surveyed as the colonizer's own; the colonizer speaks as an inheritor whose very vision is charged with racial ambition' (1993, p.28). However, this strategy of appropriation appropriates and justifies the colonial intervention in an appealing tone: the westerners' call for

> …that of nature, which calls for the wise use of its resources; that of humanity, which calls for universal betterment; and that of the colonized, who call for protection from their own ignorance and violence (1993, p.34).

Such kind of tropes justify that if the indigenous inhabitants are left to themselves, they would not be able to progress to civilization. Rather, they need the white men's help and guidance. This discourse presents the colonizers as bringing order to a world of chaos and transforming the colonial enterprise, not only into a

justifiable affair, but even into a moral necessity, since the colonized peoples are presented as profiting from their presence. The "exploitation of colonized territories, thus becomes a moral imperative as well as a political and economic one" (Spurr, 1993, p.29).

Appropriation can also take place on a grammatical level. In an essay on France's Vocabulary for colonial affairs, Ronald Barthes notes 'the predominance of substantives as a sign of 'the huge consumption of concepts necessary to the cover-up of reality'(cited in Spurr, 1993, p.31). He observes a tendency to use substantives in order to convey generalized concepts, such as 'humanity', 'nature' or 'civilization' whose 'substance is presented as already known and therefore beyond contestation'(1993, p. 31). Nomination and substantivisation may thus be seen as grammatical forms of appropriation.

Appropriation also takes place in the domains of language and textuality. The dominant language and its discursive forms are appropriated to express widely differing cultural experiences, and to interpolate these experiences into the dominant modes of representation to

reach the widest possible audience (Ashcroft, Griffiths & Tiffin, 2003).

3.2.3 Aestheticisation

The East is often seen as an object with an inherent aesthetic value. It provides the travelers and writers with 'material of a special nature: the exotic, the grotesque, the bizarre, the elemental' (Spurr, 1993, p.46). Cultural and geographic distances, boundaries and Separation are vital for aesthetic appreciation as well as exoticisation. The plenty of nature, the abundance of subsistence, the whim for alien possessions, the 'romantic' imagination, and the pleasures of farfetched lands, all dressed in strange and alien fragrances, colors, sounds and images have for centuries been common tropes in the representation of exotic societies.

According to Spurr, distance not only contributes to the exoticisation of eastern world, it is also instrumental in constructing an image of its inhabitants' atavism:

> The people of the Third World appear unprotected by the restraining constructs of advanced civilization. Their suffering is interpreted as giving expression to elemental passions which law and reason are supposed to have suppressed in the West; hence the fascination with religious fanaticism, bloodthirsty dictators, and tribal atrocities (1993, p.46).

In *Heart of Darkness*, for example, the Africans are depicted according to the notion of atavism. They are 'prehistoric men' (HD, p.62) belonging 'to the beginnings of time'(HD, p.69) and are therefore without restraint (HD, p.85). To the narrator, the natives are the primitive tribesmen without any law and rationality, that's why the revolutions, disasters, madness and barbarism seem much more natural there.

In short, aestheticisation refers to "a certain possession of social reality which holds it at arm's length and makes it into the object of beauty, horror, pleasure, and pity" (Spurr, 1993, p.59). The application of the above definition can be seen in *Heart of Darkness*, where the dying Africans appear dreamlike and imaginary (unreal). They are described as 'black shapes', 'shadows', and 'phantoms' lying on the ground, even compared to a painting (HD, pp.34-36). This artistic and striking use of picturesque vocabulary, even in the face of this shocking scene, is infact the aestheticisation of this horrible experience, where the narrator, Marlow, distances himself from it.

3.2.4 Classification

According to Spurr the 'ideology of modernization' defined the way for the classification of the Third World nations (1993, p.69). In this context, the primitives were seen as backward who failed in their development as human beings at the earliest stage of the human history; and on the contrary, the highest stage of human evolution was represented by modern Western civilization. The European superiority was established through this classificatory system which asserted the moral, intellectual, social and political dominance of West over all the rest of the world. The 'essentialist' and the 'historical' viewpoints were appropriated by the colonial discourse because both the views legitimize the Westerner colonizer's superiority and were essential for the European 'civilizing mission'.

The hierarchical classification of the different races was organized around the dichotomy of civilization and savagery. The nations were classified 'according to their relative complexity of social organization'(Spurr, 1993, p. 68) and to the colonizer's interests. A typical example is the classification of Muslims into four essential positions: Fundamentalist, Traditionalists, Modernists and

Secularists (Cheryl, 2003) and Africans into 'primitive tribes, advanced communities, and Europeanized Africans' (Spurr, 1993, p.68).

This system of classification weighs the Eastern societies by Western norms and standards. This implies that all nations should aspire towards 'a single standard of economic and political organization' (Spurr,1993, p.62), leaving aside that different cultures may choose to have different ways of organizing their societies. The complexity of a tribal society cannot be acknowledged because it fails in meeting this standard and because social complexity is identified only with modernization.

3.2.5 Debasement

When the indigenous/colonized people are reduced to creatures of an inferior status, lower in character, quality and value, almost ranked as animals, Spurr calls this rhetorical device as 'Debasement'. He provides two reasons for the use of this trope: first, 'need for positive self-definition' (1993, p.76) leading to the construction of dichotomy like savage versus civilized. Second, the accursedness of the other has its origin in anxiety over the preservation of cultural order and in the

need to designate the unknown by a set of signs which affirm, by contrast, the value of culturally established norms (Spurr, 1993).

The rhetorical strategy of debasement creates a sharp division between colonizers and colonized, self and other. This impulse to be different from the indigenous has its base in the ideology of racial segregation. By confining himself in the strict racial boundaries, the white man, in fact, reduces his fears to be negatively affected by the indigenous folk and their environment, or of going native, or of losing his sense of difference and superiority or of reverting to a savage past (Jervis, 1999). Thus "the insistence on European standards of civility becomes an act of self-preservation" (Spurr, 1993, p.80).

On one hand, going native is the white man's ultimate terror, but on the other hand, if the natives try to adopt some of the colonizers' values and manners, a form of mimicry, 'the natives are reviled for their non-Western otherness, yet ridiculed for their attempts to imitate the forms of the West' (Spurr, 1993, p.84). By making use of a debasing rhetoric, colonial discourse tries to renounce the closeness of self and other, master and slave which is

regarded as a potentially subversive element. This shows the contradictory nature of colonial discourse: 'a colonized people are held in contempt for their lack of civility, loved for their willingness to acquire it, and ridiculed when they have acquired too much' (Spurr, 1993, p.86).

According to Chinua Achebe, debasement is one of the fundamental characteristics of Western attitudes toward Africa. He states that the so-called Dark Continent is often seen 'as setting and backdrop which eliminates the African as human factor', sometimes it is pictured as 'a metaphysical battlefield devoid of all recognizable humanity' (Achebe, 1988, p.8).

3.2.6 Negation

According to Spurr (1993), the trope of Negation serves the colonial discourse on two distinct levels: First, it serves to reject the ambiguous object for which language and experience provide no adequate framework of interpretation. Second, it acts as a kind of provisional erasure or clearing space for the expansion of the colonial imagination and for the pursuit of desire.

Blank spaces boost up the momentum of human imagination and fascination. During eighteenth and nineteenth centuries, many places remained to be unexplored and the cryptographers represented those unexplored territories as blanks spaces. Especially, the biggest of those unexplored territories was Africa, which was providing the food for Western imagination and its attractiveness was proportionate to its size. The empty spots or absence shown by the blank spaces on the map seems to produce an almost natural desire to travel to those mysterious parts of the globe and 'fill the void left by Africa's essential nothingness' (Spurr, 1993, p.92). Especially its instance comes from *Heart of darkness* when Marlow thinks about his boyhood dreams:

> Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there where many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, when I grow up I will go there (HD, p.21).

At deeper level the rhetorical strategy of Negation establishes the unexplored lands as a place without a pre-existing social order, which is only created by the presence of the European explorer and colonizer (Spurr,

1993). It further leads to the notion that Africa lacks history.

> The Africans lack a history because they have failed to leave a permanent mark on the landscape - no ancient architecture, no monuments or records - nothing to bring about the transformation and construction of the environment which provide the measure of civilization (Spurr, 1993, p.99).

This viewpoint confirms the Western superiority over the indigenous and thus appropriates white mans' rule over the natives.

Non-Western populations are also frequently characterized by an absence on language level as well. In most of the cases, the language of the colonized is not acknowledged, or it is rejected 'as an incomprehensible or even animal-like sound': a kind of 'linguistic colonialism'. It can be observed in *Heart of Darkness* where the African natives produce 'strings of amazing words that resembled no sounds of human language' (HD, p.108). The perfect linguistic faculty and the richness of language are seen as yardsticks of Western civilization, where the language is considered as immensely rich, complex, and capable of expressing any kind of idea; it compels one to assume that "where the Western style of speaking is not present, there is no language at all" (Spurr, 1993, p.107).

In sum, negation serves, on a general level, to create an absence on which the colonizers' standards can be imposed. As it denies any prior history or meaningful language, the superimposition of colonial rule is seen as a creative act, rather than an act of violence.

3.2.7 Affirmation

In order to legitimize the colonial imperial occupation, colonialism demands a 'perpetual need for self-affirmation' (Spurr, 1993, p.109). The trope of affirmation depends on the constant supply of images of instability, chaos, disorder, death, wildness and disintegration within third world societies because these are the very grounds against which the Western principles of unity, peace, life, rationality and order can be reversely invoked.

Behind this concept of affirmation lies the idea of the 'civilizing mission', as primitive nations were considered as imperfect and backward, it was regarded as the West's duty to help them improve their position. The Europeans' assumed moral and ethical dominance makes them responsible for those who are not equally far developed on the evolutionary scale. This superiority, marked by a sense of unity and order, is invoked again and again and set

against 'images of chaos and disintegration'(Spurr, 1993, p.121).

Spurr notes that the justification of the colonialists' enterprise and power in the alien lands is mainly achieved by idealizing this hegemonic project and its protagonists. Westerners are presented as selfless, hard-working men, who lead the natives away from their heathen beliefs and bring them onto the right path by introducing them to Christianity. All in all, they are depicted as the representatives of humanity, progress and civilization bringing light into the dark regions of this earth.

According to Spurr, the trope of affirmation operates on three levels: First, it justifies the authority of imperialists by exhibiting their moral superiority; second, it defines the extent of Westerner belief in material prosperity and moral progress; third, it proclaims the noble and idealistic 'culturalization' of colonized societies.

3.2.8 Idealisation

During the early phases of Western European imperial expansion the tradition of idealizing the savage helped

produce a rhetorical situation in which the writer takes an ethical position with regard to his own culture. (Spurr, 1993) This vision of the other is almost always linked to the way in which the own society is seen. Jervis notes that 'right from the start, the myth tells us more about the myth-makers' (1999, p.57). The exotic stranger is not studied as he is, but is rather a construction of Western imagination. He further asserts that these projections are mainly built around a nostalgic longing for the Golden Age, equated with the ease of life and the essential innocence of its people.

Spurr notes that these idealized projections do not remain constant but varies in the course of time. There is possibility that in one age writers may concentrate on the exotic Other's relationship to nature, his gentle behavior, and his innocence; in another period the supposed sexual freedom of such nations may be emphasized. Similarly, different characteristics are stressed by different cultures.

At first glance, the rhetorical trope of idealization seems to be a sympathetic approach towards the other. There seems to be no harm in representing the exotic natives as

innocent, pure, or close to nature. But the problem with this kind of depiction is that it refers to such a construct which is not supported by empirical observations. On the contrary, it is based upon an idealistic desire. The potential harm of this trope lies in the fact that it can easily be transformed from the idealization into the malediction of the exotic and alien. So the Other's closeness to nature can take the form at another time into his viciousness, his lust, or even wildness. Idealisation and malediction are 'merely opposing principles of the same rhetorical operation' (Spurr, 1993, p.134). In one case, the projected images refer to repressed desires, in the other, hidden fears and anxieties become active and attempt to degenerate and degrade the respective 'other'.

3.2.9 Insubstantialisation

The trope of Insubstantialisation refers to something not quite real, or dreamlike. In colonial discourse the native lands, their existence, the objects of nature, history, culture even every entity is usually depicted as abstract. Especially in *Heart of Darkness* everything Conrad's protagonist encounters seems uncertain and dreamlike. The dissolution of all certainties and the

dreamlike nature of the things lead to a sense of profound disorientation. 'It seems to me I am trying to tell you a dream' (HD, p.50). Not only the country and its people but also the white men's presence there is 'as unreal as everything else'(HD, p.46).

Spurr notes that insubstantialised tendency in *Heart of Darkness* places the story within a tradition of Western writing

> ...which makes the experience of the non-Western world into an inner journey, and in so doing renders that world as insubstantial, as the backdrop of baseless fabric against which is played the drama of the writer's self (1993, p.142).

The English book Marlow finds was the only real and concrete thing which he met during his voyage. In other words, this small sign of European civilization (the book) is the only real thing he encounters during his voyage whereas the African setting remains dreamlike and obscure. Marlow's Africa is very abstract; his description constantly undermines the reality of what he sees. His trip represents, in fact, an inner journey which serves to reproduce 'the crisis of the Western subject in the non-Western world' (Spurr, 1993, p.151).

3.2.10 Naturalisation

In colonial discourse the concept of nature signifies 'an empty space, ready to be charged with any one of a number of values: nature as abundance, as absence, as original innocence, as unbridled destruction, as eternal cycle, as constant progression' (Spurr, 1993, p.168).

The trope 'naturalization' becomes multi-pronged according to its usage in different contexts; for example, the primitive men who are considered as being closer to nature than the Europeans may be seen at a time as 'noble' living beings leading an ideal life in the lap of nature and in another moment they might be taken as sub-human creatures degenerated in the transition of human civilization.

The trope has some further implications: primitive peoples are usually seen as leading a natural life in natural environment. It implies that they may be 'seen as extensions of the landscape, as the wilderness in human form' (Spurr, 1993, p.165). For example, in *Heart of Darkness* when Marlow sees an African tribe, he notes that 'the crowd of savages was vanishing without any perceptible movement of retreat, as if the forest that had ejected

these beings so suddenly had drawn them in again as the breath is drawn in a long aspiration'(HD, p.98).

Moreover, this concept of primitive people as mere extensions of the landscape is vital in creating the images of decay, violence and social disintegration in the Third World as something natural. They are identified with nature and they are run by its forces, so the chances of violence and catastrophes are more likely to occur there than anywhere else.

The degradation of 'the natives' because of their natural way of living is mostly conceptualized in its historical perspective that treats nature and natural phenomena as 'precisely what humanity must learn to discipline' (Spurr, 1993, p.159). This concept fixes nature and culture in binary opposition and classifies human races 'hierarchically according to how well they control external nature'(1993, p.161). As civilization is considered as the domination over nature, the assumed lack of this control serves a justification for the territorial occupation: "the land shall belong by natural right to that power which understands its value and is willing to turn it to account" (Spurr, 1993, p.156).

3.2.11 Eroticisation

According to the trope of eroticisation, female features and qualities are assigned to the dark and exotic lands. It becomes the explorer's mistress, both in mysteries and temptations. The eroticisation also extends to the exotic and alien country's natives as well. For example, Spurr notes that the African female beauty, in her splendour, can be seen as a typical instance of the idealisation of 'primitive peoples' and she serves 'as a classic figure of sexual adventure'(1993, p.177). He sees the alien and exotic other as just a dissemination of the surrounding tropical forests. Both Africa and her native inhabitants are characterised by an imagery referring to the female body and its sexuality.

Spurr notes the eroticisation of Africa and its natives in a series of other metaphors as well. For example, in *Heart of Darkness*, Marlow asserts Africa's 'mystery, her greatness, the amazing reality of her concealed life'(HD, p.48) and her 'impenetrable forest'(HD, p.59). This description shows Africa's real life as camouflaged and hidden as if behind a veil and is so mysterious. The colonial traveler's task is to unveil her

by penetrating deep into the 'virgin', i.e. unexplored, territory. Thus sexual and colonial language overlap and are frequently employed to construct an opposition between the self and the other. In this process, the colonial self usually presents himself as rational and sexually disciplined being and the exotic Other as characterised by an unbridled sexuality.

Furthermore, the feminine description of the other and his lands allows the colonial traveler to emphasize his male qualities. Accordingly, in the rhetorical trope of eroticisation 'colonization is naturalized as the relation between the sexes'(Spurr, 1993, p.172). This distinction serves as a point of departure for many more prejudices, such as male sanity and rationality against a hypothetical female insanity and irrationality.

3.2.12 Resistance

According to Spurr, the tropes of surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation and eroticisation can be taken as an inventory of 'various rhetorical configurations that language has stored up in the extension

of modern technology known as the colonialist enterprise'(1993, p.184). This capability of our language 'to store up rhetorical configurations' has influential outcomes. It suggests that the reproduction of a discourse can be an impersonal activity and racist stereotypes are not devised, rather they come up from a pre-existing rhetoric originated far back in history. In Foucault's words, this store constitutes a 'cultural archive' (cited in Selden, Widdowson & Brooker, 1997, p.186).

Jervis mentions another tendency of this language's capacity to store up images and rhetorical features related to literary representations of foreign lands and peoples; 'Representations refer to other representations' (1999, p.75). It means the writers, especially travel-writers, run the risk of reproducing the images of an alien exotic place or people they might have in their imagination and start focalizing only those things that seem to verify their pre-conceived image. The other might disappear behind the image got from Western literary tradition; knowledge about these traditions in language and literature may be helpful to avoid the reproduction of stereotypes.

Bhabha (1992) notes that the reproduction of stereotypical images in colonial discourse is an active process of constructing one's own culture and traditions in opposition to those of the other. In this deliberate process the coloniser tries to weaken, pervert and eliminate the Other's standing and ego; and is always connected with the questions of power; here Spurr notes the same inverted distinctions: 'civilized versus savage, good versus evil - upon which the logic of power depends' (1993, p.189). According to Said the aim is, therefore, to produce a discourse about the other that is 'non-dominative and non-coercive' (Said cited in Selden, Widdowson & Brooker 1997, p.223). Such a discourse would correspond to what Bhabha has called 'the postcolonial perspective' (1992, p.438).

Bhabha, in his theory of hybridity, highlights the non-monolithic nature of cultures, their plurality and ambivalence. Spurr observes that hybridity is not limited to cultures but is also a feature of colonial discourse itself. As he points out, one can see an 'internal resistance' within this discourse because it is 'at some level, always divided against itself' (1993, p.186).

The ambivalence here results from the fact that the colonial other can re-appropriate the discourse and use it for the purposes of mimicry. Thus colonial discourse and the order it attempts to establish can be challenged by those it tries to repress. If mimicry and mockery hold potential of resistance on the part of the colonial Other, how can the Western journalist or traveler can avoid the language and imagery of colonialism 'without giving up the task of describing and representing a world that lies outside of Western subjectivity?' (Spurr, 1993, p.189)

The inventory of stereotypes and rhetorical features subsumed under the concept of colonial discourse will help to critically evaluate Naipaul's perspectives on Pakistan in the next chapter.

4. Textual Analysis: *Among the Believers*

This chapter would critically analyse Naipaul's postcolonial travel text *Among the Believers: An Islamic Journey* in the light of David Spurr's model of colonial discourse analysis: the twelve features/categories discussed in detail in the previous chapter.

The first section of this chapter would deal with the concept of postcolonial gaze which in turn becomes responsible for the reinvention of the colony; the very first gesture of colonization itself. The description of nature with its surrounding environment and lands with its infrastructures within villages, towns and cities would be dealt in the second section: The Politics of Landscape. The description and the representation of the people from different walks of life, Naipaul comes across during his travels, would be addressed in the third section: The Persona on the Road. The fourth section, The politics of Faith: Revolutionary Fundamentalism, would address the ideological issues, like the themes of faith, rage and fundamentalism.

4.1 The Post Colonial Gaze: Reinventing the Colony

The epigraph to the section on Pakistan starts with the famous quotation from *'The Tempest'*:

GONZALO Had I plantation of this isle, my lord -

ANTONIO He'd sow't with nettle seed.

SEBASTIAN Or docks or mallows.

GONZALO - And were the king on't, what would I do?

SEBASTIAN Scape being drunk for want of wine.

GONZALO I' th' commonwealth I would by contraries

Execute all things. For no kind of traffic

Would I admit; no name of magistrate;

Letters should not be known; riches, poverty,

And use of service, none; contract, succession,

Bourn, bound of land, tilth, vineyard, none;

No use of metal, corn, or wine, or oil;

No occupation; all men idle, all;

And women too, but innocent and pure;

No sovereignty.

SEBASTIAN Yet he would be king on't.

ANTONIO The latter end of his commonwealth forgets the beginning.

(quoted in Naipaul, p.95)

The epigraph serves, at a deeper level, the rhetorical strategy of Negation and Appropriation simultaneously. The nameless places and magistrates, unknown letters, 'riches, poverty, and use of service, none', 'contract, succession, bourn, bound of land, tilth, vineyard, none', 'no use of metal, corn, or wine, or oil', 'no occupation; all men idle, all' and 'no sovereignty' are, in fact, the blank spaces which boost up the momentum of western imagination. These empty spots or absence shown by the blank spaces ignite a natural desire in the explorer's mind to travel to these mysterious parts of the globe and 'fill the void left by Africa's (Muslim lands') essential nothingness' (Spurr, 1993, p. 92, my brackets).

4.1.1 Pakistan: A Fragmented Country

The epigraph establishes Pakistan as a land without any pre-existing social order, a chaos, a disruption and a

complete collapse of politico-socio-economic and organizational infrastructure; an utter failure, in a lawless land. In one way, it also manifests the Western superiority over the indigenous folk and thus appropriates the white man's rule over the natives.

The evidence of appropriation comes from Naipaul when he sees Pakistan as a 'fragmented country, economically stagnant, despotically ruled, with its gifted people close to hysteria' (Naipaul, 1981, p.97). Pratt notes that the frequent use of adjectives, qualifiers and modifiers serve the function of creating 'density of meaning' (1992, p.204) and they assign qualitative as well as quantitative value to celebrate the Whiteman's achievements. In this regard, the use of 'fragmented', 'economically', 'despotically' and the ironical 'gifted' are very striking. The description of '*dwindling and dwindling dwarf*' (pp.98-99, my italics) economy of Pakistan through the advertisements of Pakistani newspapers especially Dawn is again rich in its use of adjectives, qualifiers and modifiers. There was *some* natural gas in Baluachistan, but the desert of Pakistan was *without* oil (p.98, my italics). The adjectives 'some' and 'without' represent the blank spaces negating the lands' worth; further, 'desert' is one of the major symbols used

frequently throughout the text. 'The desert of Iran ran into the desert of Pakistan' (p.98).

The trope of Negation (an absence) is visible in Naipaul's commentary about the newly born Pakistan:

> the uprootings and mass migrations after the state had been founded in 1947; the absence of representative government; the land of the faith turning into a land of plunder; the growth of the regionalisms; rule by the army in 1958; the bloody secession of far-off Bangladesh in 1971 (p.98).

Negation, on a general level, serves to create empty spaces and absences in which the Western standards and canons can be promulgated. The empty spaces invite the superimposition of foreign rule; which is seen as a creative act, rather than an act of violence. The empty spaces are evident when Naipaul observes that the 'military rule prevails the country; political parties are banned. There is fifteen percent literacy and the fundamentalism stifles the universities. There is no industry, no science. The economy is a remittance economy; the emigrants, legal and illegal, pour out' (p.165); but still the Pakistani social studies text books ascribe 'the democracy as the secret of country's progress' (p.165).

Interestingly, the trope of affirmation can be reciprocately derived here by contrasting the western

writers' depiction of third world postcolonial societies through the images of instability, chaos, disorder, death, wildness and disintegration against the Western principles of unity, peace, life, rationality and order. This concept of affirmation lies in the idea of the 'civilizing mission', where the Westerners regarded it as their duty to help these poor nations to improve their position. The Europeans' assumed moral and ethical superiority makes them responsible for those who are not equally far developed on the evolutionary scale (Spurr, 1993, p.21). This dominance, marked by a sense of unity, rationality, peace and order, is invoked again and again in *Among the Believers*, and is set against the images of chaos and disintegration throughout the whole text signifying Pakistan as a 'fragmented country'.

4.1.2 Nihilism: Absence of Light and Time

Before British rule, Karachi was a fishing village and 'in 1947, when the British left, it was a modern port and the main city of the western half of the new Muslim state of Pakistan' (p.106). Here Naipaul appropriates Western colonization as a blessing for the third world which brought enlightment and modernity in these societies.

Pre colonial Karachi was without light, 'a fishing village', and the British Empire transformed it into a modern city.

Naipaul is accused by postcolonial critics of aligning third world postcolonial societies with the darker places of the world (Achebe, 1988); always looking for light. His *An Area of Darkness*(1964), *Conrad's Darkness* (1974) and *A new king for the Congo: Mobutu and the nihilism of Africa* (1975) bear witness to this claim.

In *Among the Believers*, throughout his travels Naipaul is in search of light but he only finds the darkness everywhere:

> The bicycles on the roads carried no lights. The buses and trucks often had no lights at the back, because *there was no point in lighting up where you had been.* The horse-carriages had no lights at all. I said with sudden irritation, 'They have no lights.' Masood said, flatly, 'They have no lights' (p.235).

Similarly, coming back from 'Rabwa' to Lahore, he again notes, 'The horse-carriages had no lights; and the trucks often had no lights at the back' (p.257). Even the sunset scene alongwith the Chanab River becomes a drop scene signifying nihilism and darkness: the 'setting sun', 'still pools', 'the dying waterlogged fields' and 'the last of the light' rays.

> The sunset flared in the Chanab, the Moon River. And when we were past the river, sunset flared in the still pools of waterlogged fields, irrigated land dying, turning to salt and marsh, marsh clearer at dusk (water catching the last of the light) than in the even glare of the day (p.257).

In the Kaghan valley, Naipaul witnesses the largest pines he had ever seen which had seeded themselves on the hillsides; but strikingly, the seedlings, after their first horizontal thrust, were also in search of light; the seedlings 'straightened up and, *looking for the light*, grew straight and tall' (p.210, my italics). 'Looking for the light' further points to traveler's commanding status, considering the dark and blackened aspects related to once colonised lands.

Naipaul notices an absence of time when his Afghan host in his middles says that he is 16 years old, Naipaul again asserts the western claim of civilizing mission: 'perhaps he didn't know his age and had no means of assessing the passage of the years' (p.214). This view serves to confirm the 'white man's' superiority and thus justifies and appropriates his rule over the Third World nations (Spurr, 1993).

An absence of time becomes more evident in the Islamic lands when in the Karachi session court the prosecutor said

that the case was going to come up in ten minutes. Here Naipaul infers that 'with half an hour being the standard unit of stated delay in Pakistan, ten minutes meant a long time' (p.183). He again notes during his visit to Hyderabad shrines that 'In Pakistan the standard unit of stated delay was half an hour; three hours meant not that day' (p.170). Spurr notes that the dominant imperial power appropriates and incorporates the territory or culture that it surveys and invades through these dominant strategies of negation and appropriation. The absence of light, the state of timelessness, the utter darkness and nihilism, invite the 'civilized world' to launch its civilizing mission to enlighten these backward and dark areas of the world (Spurr, 1993, p.28). Thus it becomes a justification for the colonizing mission and imperialism.

4.1.3 Linguistic Colonialism

Spurr notes that Non-Western populations are also frequently characterized by an absence on language level as well. In most of the cases, the language of the colonized is not acknowledged, or it is rejected as an incomprehensible or even animal-like sound. Goetsch calls this feature 'linguistic colonialism' (quoted in Spurr,

1993, p.108). This linguistic colonialism can be observed in Conrad's *Heart of Darkness* where the African natives produce 'strings of amazing words that resembled no sounds of human language' (Conrad, 1995, p. 108).

During the visit to Hyderabad shrines most of the time Naipaul faces linguistic barriers as Razak's English was 'the mutual irritant' for both of them. Naipaul tried to strain him right from the start, but his English demanded lot of attention.

> I said, 'Do they do anything with these reeds, Razak?' He said, 'Bar skates.' I struggled with that. After a while I said, 'What are bar skates, Razak?' And now he struggled with his irritation. He said, 'Bar skates are used for putting domestic articles in.' Baskets: a precise, but no doubt for him also a taxing, definition. And it could be like that: I being Harpo to his Chico Marx, or Chico to his Harpo (p.167).

The perfect linguistic faculty and the richness of language are seen as yardsticks of Western civilization, where the language is considered as immensely rich, complex, and capable of expressing any kind of idea; it compels one to assume that 'where the Western style of speaking is not present, there is no language at all' (Spurr, 1993, p.107). In Karachi session court, most of the court proceedings remained hidden to Naipaul as the people there 'mumbled' and in the encircling hubbub Naipaul took some time to

comprehend that 'they were speaking in English' and even it took longer to understand that 'it was a case of theft' (p.182).

Peggy Nightingale rightly observes that Naipaul arrives at his general formulations in a more tentative fashion than that of any of his other travelogues and that is in part because of 'Naipaul's handicap with the languages of the countries he visits, and his subsequent dependence on the interpreters' (1987, p.222). So he never infiltrates beyond a superficial level with any of the issues.

4.2 The Politics of Landscape: A Commanding View

Naipaul's *'In the Kaghan Valley'* opens with his traveling along the Kunhar river, 'shallow in a wide, rocky valley', 'one of the icy, early tributaries of the great Indus', in high Himalayas where 'winter comes early and the snow blocks the passages for months' (p.207). Naipaul's gaze is not an innocent gaze; on the contrary the writer takes possession of the landscape by ordering and arranging what he sees: 'In spite of the goats, the sheep, the camels, the tents, the cooking fires, the Afghans with their red-and-black costumes and their silver jewellery, the valley was full of politics' (p.229).

This active element of the gaze is what Spurr calls the 'commanding view' and what must be considered an originating gesture of colonization itself, making possible the exploration and mapping of territory which serves as the preliminary to colonial order (Spurr, 1993).

4.2.1 Monarch-of-All-I-Survey Scene

Mary Louise Pratt (1992) observes a surveillant feature among the European postcolonial writers and which she has termed *the monarch-of-all-I-survey scene*. When Naipaul and Masood have reached at high *viewing platform*, a

commanding place, along the Kunhar River, they are fascinated by the splendid view and start examining the landscape:

> The road climbed. The river dropped below us. The steep hills were welted with little strips of cultivation: maze, the late summer crop of the valley, growing wherever a little flat space could be banked up. And there were the pines. They seeded themselves on the hillsides; the seedlings, after their first horizontal thrust, straightened up and, *looking for the light*, (my italics) grew straight and tall; they were the tallest pines I had seen. And always there were the houses, not always easy to see, *camouflaged* (my italics) by their flat roofs and stone walls (P.210).

This passage includes many characteristics of *the monarch-of-all-I-survey-scene*. Pratt describes the conventional means travel-writers usually employ in such scenes to create both qualitative and quantitative value for their achievement. At first the landscape is aestheticised. It is depicted in the fashion of a painting and ordered in terms of background, foreground, symmetries, etc. Despite all the hardships and miseries encountered on their way, it seems as if this magnificent view is even more than compensation. The aesthetic pleasure constitutes the value and significance of the journey (Pratt, 1992). Another striking feature of this passage is the use of a large number of adjectival modifiers. The hills are steep, the trees

straight and tall, and the houses camouflaged, the roofs flat and the walls stony. The excessive use of adjectives helps to create *density of meaning* in these passages by presenting the landscape to be exceedingly rich in both its material and its semantic substance (Pratt, 1992).

The excessive use of adjectives in the description of an interior Sind religious seminary is worth noting:

> The crumbling buildings, of sun dried brick, were like village buildings, peasant buildings - nothing here of the grandeur of Qom: no steel desks or modernistic telephones or carpeted floors. The guest house was a little one-roomed hut with a walled courtyard, everything of sun-dried brick and uneven, everything returning to dust (p.104).

One notices an oxymoron in the end of same passage when Naipaul finds that in the Indus valley village 'everything seemed to grow out of dust' (p.105).

Another strategy, Pratt describes, is connected with the relation of *mastery* predicated between the seer and the seen. This strategy can also be observed in the above passage where the writer produces the landscape for his audience conveying the impression that what he sees is all there is, and that the landscape was intended to be viewed from where he has emerged upon it. Thus the scene is mainly ordered with reference to his vantage point, and is static.

Pratt claims that the *monarch-of-all-I-survey-scene* also leads to the idealisation of the *other:*

> The hot *roti* we were offered was delicious. The tent, the cooking fire, the mountains, the river, the tea and the *roti*: I felt momentarily I could surrender to the life (p.213).

The Western aspiration and craze for Eastern world is evident in Naipaul's idealisation of South Asian nomadic life, where he wants to surrender to such a pure life but soon he distances himself from that nomadic life with a fear of going native. The East is usually seen as an object with an inherent aesthetic value. It provides the travelers and writers with 'material of a special nature: the exotic, the grotesque, the bizarre, the elemental' (Spurr, 1993, p. 46). Further the cultural and geographic distances also add to the aesthetic value of the experience. That's why when Naipaul comes into direct contact with the eastern hillside village setting he falls a prey to his Western imagination where the plenty of nature, the abundance of subsistence and the whim for alien possessions had always been a source of idealisation and aestheticisation. But due to the fear of 'going native' the Western traveler distances himself from the alien and exotic place (Spurr, 1993).

4.2.2 Naipaul's Waste Land

The trope of negation is explicit in Naipaul's fears that

> with no natural drainage in the Punjab soil, the water level had risen to within ten feet of the surface; Forty percent of the land was already waterlogged; a quarter was spoilt by salt; and it was easy to predict the rot of next area of fields where soon nothing would grow (p.244).

A waste Land: Naipaul names this wasteland 'the salt hills of a dream'. According to Spurr, the trope of Negation serves the colonial discourse on two distinct levels: First, it serves to reject the ambiguous object for which language and experience provide no adequate framework of interpretation. Second, it acts as a kind of provisional erasure or clearing space for the expansion of the colonial imagination and for the pursuit of desire (Spurr, 1993). The second level is quite clear in the above passage, where a lot of erased space is available for Western imagination.

Naipaul's descriptions of cities, offices, bazars, hotels, shrines, roads, hills, rivers, deserts, lands and objects are the utter demonstration of decay and chaos. In the description of the government travel office at Balakot, where they had to bargain unexpectedly for a jeep, the office is compared to a run-down hospital:

> …and the office too was unexpected: an open room at the end of a lawn, with two upholstered chairs, two metal-framed beds with foam mattresses, two other metal beds on their sides, a couple of chairs stacked upside down at the back of the room, a little sofa at the front: an office that was at once like a waiting room and a run-down hospital ward. But it was a working place: the jeeps on the lawn were real enough (p.208).

In turn, the travel becomes a colonial document which discursively graphs Kaghan valley according to the grid of Western thought and interpretation. The crowded bazaars seem to him desolate, dark and blackened:

"We walked through the bazaar - a blackened dirt road, blackened little shops. In a beaten-up, oil-blackened filling station a man was hosing down a beaten-up jeep" (p.208). The repetition of adjectives blackened and beaten-up justify Spurr's claim of postcolonial writings of westerners as being surveillant. In Naran hotel, the stereotyping of tea is also striking, 'Tea had been brewed or stewed, in the manner of the sub-continent; dirty little china cups lay on the ground' (p.212). It further provides the evidence that Third World is often seen as a subject with inherently no aesthetic value.

The description of Mr. Deen's (government information officer) office presents everything as 'torn out':

> the worn carpet with its red and white faded patterns with dust and sun; the ochre-coloured erupting and flaking distempered walls; the windows of the roughest carpentry; the little shaky, rickety sofa; and even his striped tie hanging on the wall that might have been a club-tie in West (p.119).

Similarly, during his visit to Hyderabad shrines he finds the river Indus with 'Its muddy choppy water', and the 'little dingy fishing boats', floating in it amidst the 'unremarkable desert' (p.166). Along the Indus valley everything seemed to him broken, fragmented and patched: 'the patches of cultivation, patches of scrub, patches of sand' (p.168). Everything seems to him hurting, 'the brightness hurts; the heat hurts' (p.168). In Indus valley, he didn't have any feeling of the valley and the jagged hills of pure rock were 'fractured in parts' (p.168); in the shrine's area he again observes the 'worn' and 'grimy' marble floor, and the poor pilgrims sitting on it seemed to him 'the wretched of the desert' (p.169), a striking similarity with Fanon's *'The Wretched of the Earth'*(1968). The Sind desert was 'blazing with heat', "It was a land of faith, but it was also a land of dust and sand and dry nostrils and nose-picking" (p.170). The life of the Hyderabad Boogie-Woogie is full of scorching heat, dust and monotony: 'the mid-afternoon heat, the dust, the desert,

the life, the boredom' (p.176). Even the city of Rawalpindi becomes a 'social desert' for him (p.241).

Naipaul's world is full of torn out, fragmented, broken, fractured, worn out, dirty, dusty, muddy and dry and hot objects (as clear from the above use of modifiers); a place without a pre-existing social order. The tropes of appropriation and affirmation are simultaneously activated. This chaos and absence of order produces an almost natural desire in the Western imagination to appropriate these dark parts of the globe and 'fill the void left by Africa's essential nothingness' (Spurr, 1993, p.92). The trope of affirmation provides the images of instability, chaos, disorder, death, wildness and disintegration within third world societies against which the Western principles of unity, peace, life, rationality and order can be invoked (Spurr, 1993, p. 121).

Similarly, the rugs, which Naipaul observed in the Afghan tents were: "of undyed raw wool, dark brown, with simple patterns of *violent colours;* and they smelled of sheep and goats, the Afghan smell, the smell which these nomads carried around with them..." (p.218). Here the density of meaning is produced with the excessive use of

adjectives; violent, dark, undyed and raw. The modifiers, further, symbolise the rage and the fundamentalism attached to this wasteland.

4.2.3 The Hidden World

The eroticization of Kaghan valley and its inhabitants can be observed in a series of other metaphors. According to this description valley's life is concealed as if behind a veil and is therefore mysterious. The colonial explorer's aim is to unveil her by penetrating deeper into the still virgin, i.e. unexplored, territory (Spurr, 1993). The mountains, rivers, trees, snow and flat-roofed houses remain camouflaged and hidden to forbid entry to an unknown traveler: 'the *low* houses of the *little* town, the *hidden* river' (p.227, my italics). The most of the houses 'set against the hillside had flat thick mud roofs, often at varying levels', remains hidden to Naipaul (p.207); and similarly 'the dying pine branches, shrubs - lay on the roofs and was like a further camouflage' (p.228).

Spurr notes that the camouflaged and hidden life as if behind a veil is mysterious for the Western traveler and is characterised by a female body. The colonial traveler's task is to unveil her by penetrating deep into the

unexplored, territory. Thus sexual and colonial language overlap and tries to establish an opposition between the 'self and the other': The self rational and sexually disciplined and the Other characterised by an undisciplined sexuality (Spurr, 1993).

Not only the landscapes of the valley remain hidden to Naipaul but also its inhabitants; well-developed bodies, fairly developed minds, and undeveloped hearts:

> Masood's contempt was not greater than the contempt for us I could read in old man's eyes. There were so many tribes in this small area: Gujars, Afghans, Kaghanis, Pathans, Masood (from Lucknow in India), myself. And yet the civilities would be maintained: tea would be offered, tobacco (p.215).

4.2.4 Naipaul's Phantasmagoric Nostalgia

Naipaul recalls his phantasmagoric memories of Karachi in 1962, during a short stay at Karachi port, while traveling to Bombay, his ancestral land. The dream like representation of Black African slaves, descendants of the slaves freed by the British Empire after the British annexation act in 1843 (p.107): an act of benevolence that justified the British disapproval of human slavery; but ironically, the whole sub-continent became the British colony where the natives were slaves and even they were shipped to the far off colonies of South America and the

Caribbean to work in sugar plantations. Naipaul's family was also one of them. Derek Walcott refers to it in his poem 'The Mangoose', an animal that was imported from India under the British Empire (Walcott, www.telegraph.co.uk).

The black Africans, the very first time seen 'camel-carts' with high sloping shafts, the smallest ever seen donkeys, the green turbaned hotel dwarfs on Karachi port were *'surprising'* ideas for his nerves rather than the concrete realities (p.107). Even Naipaul notes, over cautiously, the Islamic resurgence in the Hotels as well. The Karachi's very first hotel, the Metropole, had more competitors now: 'the Sheraton, the Hayatt Regency (pressing on Islamically, even after Iran), and the Holiday inn' (p.108).

In colonial discourse the native lands, their existence, the objects of nature, history, culture even every entity is usually depicted as abstract. Strikingly, Naipaul's experiences of Karachi port were *'surprising'* ideas for his nerves rather than the concrete realities. Spurr notes that insubstantialised tendency "makes the experience of the non-Western world into an inner journey, and in so doing renders that world as insubstantial, as the

backdrop of baseless fabric against which is played the drama of the writer's self" (Spurr, 1993, p. 142).

The 'past survived buildings' with British and Hindu names inspire the imperial imagination of the British traveler with Hindu ancestry: 'Club Road, Bleak House Road, Clifton, McNeil Road, Jutland Lines, Jacob Lines, Abyssinia Lines, Clayton Quarters, Napier Barracks, Soldier Bazar'. The purely Indian survivals included: 'Tamil Colony, Ramswamy, Dadabhoy Nouroji Road, and Gandhi Garden'(p.113).

Naipaul celebrates the British architecture in the bazaar buildings of Karachi 'before Pakistan' especially the British built Victorian Gothic memorial called the 'Mereweather Tower' in the middle of commercial Karachi: iron balconies, Saracenic arches, Corinthian or Doric columns, and Gothic or mock-Gothic windows. All the available styles of the late British period were jumbled together in pure delight (p.112).

The Karachi setting remains dreamlike and obscure only the signs of European and Hindu civilization (the architectural monuments) are the only real things Naipaul encounters during his travel. The monuments also remind the Western traveler of the 'perpetual need for self-

affirmation' (Spurr, 1993, p. 109) as well. Even at the Hyderabad shrine "a Mondrian of the desert had been at work with modern bathroom tiles on the shrine walls", a version of *Broadway Boogie-Woogie* giving an expression of pure delight (p.170). Seeing the Western (German) art style in the deserts of Hyderabad was a pure delight for the Western observer but his sarcastic laughter is also audible: the bathroom tiles on the shrine walls!

Naipaul's nihilism delimits him to see only the architectural monuments of British and Hindu origins. It leads to the notion that Pakistan lacks history because She has failed to leave a permanent mark on the landscape - no ancient architecture, no monuments or records - nothing to bring about the transformation and construction of the environment which 'provide the measure of civilization' in the words of Spurr (1993, p.99).

The driving back experience through the desert to Karachi becomes a fantasy: European imagination to cross the ancient Indus again, "was to drive back through ascending levels of development, to leap generations: Islam, Buddhists, Hindus, Aryans, pre-Aryans and even before the builders of the ancient civilization of the

Indus valley in Mohenjodaro and Harappa" (p.177). On the way, they sat in the mountain shadow to rest; the dreamlike feelings of awe overpowered him:

> It was a site that called up awe. But the Hindu temples, expressions of that awe, small, pyramid-roofed structures, not old, only pre-1947, had been broken, emptied, cleansed, and then defaced with Urdu inscriptions: the enemy utterly cast out (p.177).

Similarly, during his visit to sufi shrines in Hyderabad he remarks, "Islam had long ago taken over the old holy places of Buddhists and Hindus; but still the memories of old religious attitudes adhered" (p.166).

Again the Hindu monuments remind Naipaul of the 'perpetual need for self-affirmation' (Spurr, 1993, p.109). Naipaul's celebration of his Hindu ancestry is open here when he explicitly claims that the Hindu and Buddhists temples were defaced, demolished and converted into shrines by Muslims. Even Salman Rushdie, more recently, accused him of aligning himself with the dangerous and fascistic elements of Hindu nationalism (Rushdi, www.contemporary writers.com). Naipaul called the Babri mosque's destruction in India 'an inevitable retribution'. For too long Hindu nationalism had been subjugated; it was now finding its true voice, and this resurgence could only be a good thing,

he argued in his book, *India: A Million Mutinies Now* (quoted in Tripathi, 2002, p.163).

Afghan encampments in Kaghan valley takes Naipaul back to his childhood geography lessons:

> men creating homes, warmth, shelter in extreme conditions: the bow and the arrow Africans in their stockades, protected against the night-time dangers of the forest; the Kirghiz in their tents in the limitless steppes; the Eskimos in their igloos in the land of ice (p.217).

The world of dreams goes on and the 20th century Pakistan falls into backdrop of primitive times, an Atavism: the forests, the hunters, bow and arrows, stone-fire, tents and igloos. According to Spurr, Aestheticisation depicts its subjects according to the notion of atavism: 'prehistoric men' belonging 'to the beginnings of time' and are therefore without restraint. That's why, the natives are the primitive tribesmen without any law and rationality, for this reason, revolutions, disasters, madness and barbarism seem much more natural there. Hence one finds 'the fascination with religious fanaticism, bloodthirsty dictators, and tribal atrocities' (Spurr, 1993, p. 46) in third world nations.

4.3 The Persona on the Road

On the very title page of *Among the Believers*, the review by Sunday Times is important to mention here. The review states: "This book investigates the Islamic revolution and tries to understand the fundamentalist zeal that has gripped the young in Iran and other Muslim states…" (Naipaul, 1981).

In fact, Naipaul wanted to see Islam in action (p.119). He wanted to see the Islamic institutions and experiments. He asserts that he had come to find out the application of Islam to institutions, to government, to law (p.129); but interestingly Naipaul interviews only those selected people who don't have any authority on Islam. Timothy Weiss claims that Naipaul's Islamic journey was neither inclusive nor comprehensive, but its selectivity was framed almost entirely by his own 'range of interests' and established 'ways of looking' (quoted in Mustafa, 1995: p. 153).

This section would critically analyse Naipaul's descriptions and representations of the persons, he encounters during his travels, in the land of the faithful.

4.3.1 Under the Western Eyes

The established 'ways of looking' as Timothy Weiss puts up define the depth of Western gaze (quoted in Mustafa, 1995). Naipaul meets common laymen, office workers and ordinary men busy in their daily chores. He comes across ascetics, drivers, servants, businessmen, lawyers, editors, government officers, mullahs, journalists, doctors, engineers, poets, students, artisans and many more. In Karachi he meets the taxi driver, Mr. Deen (a public relation officer), Mr. Sherwani (a colleague of Mr. Deen), Ahmadi girl in green sari (a public relation officer), Mr. Mirza (an intellectual), Mr. Salahuddin (the newspaper editor), Khalid Ishaq (member of Islamic Ideology Council), Razaq (an interpreter), Nusrat (a journalist); In Rawalpindi he meets a chief medical officer and his son Syed, Masood (an interpreter who accompanied him to Kaghan), Agha babar (the curator of the Rawalpindi arts council). In Lahore and Rabwa he meets Ahmadi Col. Anees and Idrees (an Engineer who accompanies him to Rabwa); a multitude of people; here Fawzia Mustafa notes that:

> continuing with the pattern of focusing upon the details of his personal encounters with hotel staff, guides, interpreters and his travels against the backdrop of larger political events, the travelogue

> has both a typical Naipaulian tenor and, because of the unfamiliarity of his terrain, a more exposed and therefore more openly sustained posturing of his travelling persona (1995, p.153).

Naipaul's gaze from the commanding viewing platform delimits him to see only the collapse, decay and failures in the human beings who come across his way. Mr. Deen, a government information officer in Karachi, seems to Naipaul obsessed with Islamic pilgrimage, Islamic courts, Islamic banks, Islamic experiments; 'He seemed mentally to grope'. For him the migration of Mr. Deen from Delhi to Karachi was a 'wound'. 'He had left India; the past was over; the wound was not to be reopened' (p.121).

Nusrat, a journalist on the Morning News, who took Naipaul to the session courts, was a short, chunky man, with big round glasses, round face and thick walrus moustache. (p.182) He was a half man: half a native, half a *mohajir* or Indian Muslim stranger, half settled, and half a man with a feeling that as a Pakistani and Muslim he wasn't doing enough (p.182).

Masood, his guide to Kaghan valley, had had so much to learn. His simple origins showed in the way - when eating - "he spat things out on the floor; his distance from those

origins (mingling now with his general anxiety) was expressed in his fussiness and hypochondria" (p.226).

Even the beautiful young pathan wayfarer, becomes the subject of study and scrutiny through whom Naipaul found out the possibility to 'understand something of the wayfaring life in the European middle ages' (p.172) and strikingly that object of study, the innocent Pathan boy, existed in the post modern age of the 20th century. He, being oddly passive, seemed to carry no connected idea of life. 'Experiences floated loose in his mind: he seemed to have no goal' (p.172).

Wendy O'Shea remarks that while traveling in the 'Muslim world', Naipaul is regularly faced with what he perceives to be 'irrational behavior' and is quick to offer his diagnosis regarding the mental health of the 'converted peoples' (2004, P.59). The descriptions of 'mentally groped' Mr. Deen, 'Half-man' Nusrat, hypochondria patient Masood, and the Pathan boy without any 'connected idea of life' confirm her view-point.

As Bhabha (1992) notes that the reproduction of stereotypical images in colonial discourse is a deliberate process in which the coloniser tries to weaken, pervert and

eliminate the Other's standing and ego; and is always connected with the questions of power; Spurr derives the same inverted distinctions: rational versus irrational, civilized versus savage, good versus evil - upon which the logic of power depends. So the mental retardation and degeneration of the other (Mr. Deen, Nusrat, Masood, and the Pathan boy) affirms the mental and cognitive soundness of the self and hence becomes the process of self-affirmation.

Jervis (1999) claims that the travel-writers, run the risk of reproducing the images of an alien exotic place or people on the same lines they might have in their imagination and start focalizing only those things that seem to verify their pre-conceived stereotypical image. In this case the other disappears behind the image got from Western literary tradition. The same happens when a teacher, during the art exhibition of Hameed Sagher in the art gallery Rawalpindi, tells Naipaul that he wanted to go to England to do a thesis; Naipaul's stereotypical representation evolves:

> He was thirsty. But he had little read; he knew little; he had few ideas. I don't think he wanted to do a thesis, really. He wanted a job; he wanted a visa and a no-objection certificate; he wanted to go away.

He further says,

> How could he read, how could he judge, how could he venture into the critical disciplines of another civilization, when so much of his own history had been distorted for him, and declared closed to enquiry? (p.243)

Naipaul comments on the people in the Karachi session court, especially the two peasant women, old mother and grown up daughter, in a much debased stereotypical manner, "They were people with a grievance and they had grown to love the legal atmosphere; the court building was their wailing ground" (p.186). He observes the disorder of Law in the session courts. The cases of theft, providing false information, stabbing, murder, property fraud, and trespassing seemed 'only the tableau in the yard' to him (p.182). The legal infrastructure seems to him unreal 'a tableau in the yard', a human drama. The trope of negation also compels him to see the blank space (a kind of nihilism) in the judiciary system as well which can only be filled by the Western legal values: "Even the criminals were tied with ropes as they didn't have enough chains and chains were to be *imported*" (p.183, my italics).

4.3.2 Marginalised Indigenous Bodies

For Naipaul, the women in the Afghan camps were 'the beasts of burden' (p.216). Just like the landscapes, the

indigenous peoples' bodies have always been an object of Western scrutiny, commentary and surveillance. The body is seen as the essential defining characteristic of primitive peoples (Spurr, 1993). Its description usually ends by attributing some kind of value to the visual observations. Naipaul's description of the Afghan nomads may serve to illustrate this:

> to see the shepherds driving down their flock. They were Afghans, unexpectedly small and frail looking, the men black turbaned, the women in bright baggy trousers and long head-covers. Busy, the women, private, shut away in their migrant life, grimy with their bright colors, underfed, exhausted by the work and the walking, their faces tanned and lined (p.209).

But Women and girl in the tent were beautiful; 'The mountain sun had given wonderful dark warmth to their white skins' (p.213). The old women trying to get the tents up 'were not like the girls in the tent across the road. There faces were old and lined and brown. The unmarried girls were beauties' (p.215).

The above passages establish the native *other* as a natural object of study. The eye proceeds systematically from part to part, quantifying and spatialising, noting color and texture, and finally passing an aesthetic judgment which stressed the body's role as object to be viewed (Spurr, 1993). The examination of the female body

can be compared to the exploration of a landscape. The erotic element of Naipaul's surveillance is evident in the description of the Afghan girls: '…and the girls in the tent were so pretty: a peasant or a nomadic longing stirred in me.' and "those girls, pretty as they were, with their lovely skins, were really far away, shut off in their own tribal fantasies, beauties now, well fed, conscious of their rising price, but soon to be wives and workers" (p.207).

The marginalized description of the natives' bodies is further evident in the passages where the indigenous people are reduced to beings of an inferior status, in fact, almost to animals; 'Afghan nomads were all small, like many of their animals'; and in the Afghan encampment with their flocks of sheep and goats and horses and camels, 'they were at one with their animals: man and beast had come to an understanding'(p.210).

Mr. Sherwani's going to different mosques on the night of 27th of Ramadan and offering brief prayers over there seemed to Naipaul like a bee sipping nectar from every flower (p.121). In a mosque, on the same night, the scrimmage between the little children and the distributor

of the sweets seems to him as if 'the little legs of many children, like a dead cockroach being carried off, as though on hidden wheels, by ants (p.121). In Iran, the Muslims offering daily prayers with backs bowed seem to him as if they were in drills. In Karachi session courts when the *muezzin's* call to the midday prayer sounded; to Naipaul it seemed less a call to prayer than a signal to people who were not doing much to do absolutely nothing (p.187). The Muslims bringing their palms together to hold them open in prayer seems to him as if they were reading their hands like a book (p.174). The stereotypical and marginalised treatment of the indigenous persona is clear in all the above citations.

Spurr notes this debased marginalised treatment of the other and bases it on two grounds: first, it emphasises the 'need for positive self-definition' (1993, p.76) leading to the construction of dichotomy like savage versus civilized. Second, 'this despicable treatment of the other has its origin in Western fear for the preservation of Western cultural order and established norms'(1993, p.77). He further notes that by being different from the alien other, the white man, in fact, reduces his fears to be negatively affected by the indigenous folk and their environment, or

of going native, or of losing his sense of difference and superiority or of reverting to a savage past (Jervis, 1999). Thus 'the insistence on European standards of civility becomes an act of self-preservation' (Spurr, 1993, p.80).

4.4 The Politics of Faith: Revolutionary Fundamentalism

Naipaul's travel writings have aroused a lot of controversy among the postcolonial critics. Especially his comments about the third world societies and Islam are notable in this concern. For him, 'Africa has no future', and 'It was on Mauritius that the dodo forgot how to fly'. In an interview with Edward Behr he categorically claimed that Muslim fundamentalism had no intellectual substance therefore that must collapse (quoted in Thieme, 1987, p.1352).

Naipaul's both the travelogues *Among the Believers* and *Beyond Belief* are written around the themes of faith and fundamentalism which are most of the time interchangeable terms in his travel texts. The motif of faith and fundamentalism comes across every alley Naipaul visits even the *Pakistan-manufactured 'Islamic nuclear bomb'* also becomes the gauge for the obsessions of the faith in the land of the faithful (Naipaul, 1981, p.100). In the forthcoming sections the theme of 'faith', 'Muslim rage and 'Islamic fundamentalism' will be discussed in detail.

4.4.1 Islam: A Parasitic Civilization?

In Tehran, traveling in a taxi, Naipaul's description of car radio is striking:

> … But technology surrounded us in Teheran, and some of it had been so Islamized or put to such good Islamic use that its foreign origin seemed of no account. The hotel taxi driver could be helped through the hotel traffic jams by the Koranic readings on his car radio; and when he got back to the hotel, there would be Mullahs on television. Certain modern goods and tools – cars, radios, televisions – were necessary; their possession was a part of a proper Islamic pride. But these things were considered neutral; they were not associated with any particular faith or civilization; they were thought of as the stock of some great universal bazaar (p.37).

On the same lines, in the office of Khalkhalli, Khomeini's hanging judge, 'The telephone, the secretary: the modern apparatus seemed strange' to Naipaul (p.42). and further, in a meeting with Ayatollah Shirazi, a great teacher, in the holy city of Qom, Naipaul tries to turn the talks towards the 'scientific needs' of believers; a typical Western style to assert the Western technological dominance over the East. "He (Shirazi) said nothing; he seemed only to smile… And always – whether I tried to get him to talk about the scientific needs of Muslim countries, or about his ideas for Iran after the revolution" (P.56).

Edward W. Said pronounces categorically of this 'Naipaulia tendency' of bringing Islam and West together in almost every encounter as tiresome and repetitious.

> All the examples Naipaul gives, all the people he speaks to, tend to align themselves under the Islam versus the West opposition, he is determined to find everywhere. It is all tiresome and repetitious (quoted in Bakari, 2003, p.243).

Naipaul times and again, asserts the dependence of Islamic civilization upon the Western civilization based upon science and technology. He sees Iranian money and the foreign goods and tools it bought, as an illusion of the Islamic power. He further considers Islamic civilization as a parasite which takes its nourishment from Western civilization. Rob Nixon observes that Naipaul's writings during the early part of the decade (1980's) including Among the Believers were cast in Naipaul's standard, brittle categories - mimicry, barbarism, world civilization, parasitism, and simple societies (1991, p.100). For Naipaul Western civilization could not be excelled by Islamic world. 'It was to be rejected; at the same time it was to be depended on' (p.93). For him, seventy million *unearned* (my italics) dollars a day kept the idle country (Iran)'on boil' and 'fed the idea of revolution' as a call of faith (p.101); while Pakistan,

with an earning of skimpy 140 millions a month, had the same boil and fanatic revolutionary zeal due to her poverty. 'The tensions of poverty and political distress merged with the tensions of the faith' and even thirty two years after her founding as a religious state, 'Pakistan remained on the boil' (p.101) where the failure leads back to the 'assertion of faith' (p.101).

Even at the pilgrim send-off ceremony, Naipaul didn't fail to notice that the ship, by which the pilgrims were going to the Holy Lands, turned out to be British-built. The army bagpipe band played, paraded and skirled in the 'inherited British military style' on the arrival of the governor of Baluachistan (p.126).

On seeing the Karachi Gymkhana, Naipaul recalls the 'British club of the colonial days', Naipaul's typical phantasmagoria: "The British had built Karachi and the Gymkhana. The club, at this hour, still felt like theirs; but their fantasy, of empire-building, had been absorbed into another" (p.136). In the session court, when the chief reader tells Naipaul that four out of his seven children suffered from calcium deficiency; their bones crumbled away; two of the children had already died and one girl was

now paralyzed and helpless at home; and he had hoped of the medical cure in the United States. Here Naipaul again juxtaposes the crumbling faith with the world of science and technology: "The United States! The world of knowledge, beyond the world of faith: even here it was known" (p.186).

> The West, or the universal civilization it leads, is emotionally rejected. It undermines; it threatens. But at the same time it is needed, for its machines, goods, medicines, warplanes, the remittances from the emigrants, the hospitals that might have a cure for calcium deficiency, the universities that will provide master's degrees in mass media (p.194).

Spurr notes that the trope of appropriation is used as a strategy in such conditions where the colonizers assert the importance of Western ideals and civilization for the well being and progress of the rest of the world. Appropriation is a kind of justification for the existence and extension of imperial mission in the name of enlightment. Such kind of tropes justify that if the indigenous inhabitants are left to themselves, they would not be able to progress to civilization. Rather, they need the white men's help and guidance in the science and technology, in the warfares, in the economy, in the health and education.

Naipaul speaks about Maulana Maudoodi, an Islamic revivalist of the 20th century: 'he campaigned for Islamic laws without stating what those laws should be' (p.194).

Naipaul, again, affirms the dependency of Islamist clergy on West when he comments that the news of Maulana's death came from Boston:

> He had at the very end entrusted himself to the skill and science of the civilization he had tried to shield his followers from." and "Of the maulana it might be said that he had gone to his well deserved place in heaven by way of Boston; and that he went at least part of the way by Boeing (p.194).

For Naipaul, Islamabad, the city of Islam had been built by the military government 'without any apparent reason' and this 'Western style' city 'gave the illusion that the twentieth century had been finally dealt with' and that 'both Islam and Pakistan were on the march' (p.196); the adjective 'Western style' creates the density of meaning here to appropriate the trope of surveillance.

According to Spurr the 'ideology of modernization' (1993, p.69) defined the way for the classification of the Third World nations. The European superiority rests upon this classificatory system which asserts the moral, intellectual, social and political dominance of West over all the rest of the world. This trope of classification can be easily located in each and every encounter of the East and the West, the Orient and the Occident, the North and the South, the first world and the third world.

In *'In the Kaghan Valley'*, the rhetoric used to justify imperialism is severely parodied. The superiority of the western civilization is evident in the description of persons and their thoughts. Naipaul's guide, Masood, a science student and a 'victim of hypochondria', 'had been doing degrees all his adult life and now at twenty seven, was at a loose end. There was no post for him in Pakistan' (p.206). When Masood, portrays the picture of his dark and bleak career in Pakistan, Naipaul asserts the idea of 'Our Universal Civilization' (2003 pp.506-517):

> The idea of struggle and dedication and fulfillment, the idea of human quality, belong only to certain societies. It didn't belong to the colonial Trinidad I had grown up in, where there were only eighty kind of simple jobs, and the quality of coca and sugar was more important than the quality of people (p.224).

Such kind of descriptions leave no doubt that the natives, if left to themselves, are unable to progress to western universal civilization. Rather, they need the white men's help and guidance. The concluding lines of *'The night Train from Mashhad'* in the section of Iran show Naipaul's intense attachment to his 'universal civilization': "That civilization couldn't be mastered. It was to be rejected; at the same time it was to be depended on" (p.93).

This discourse presents the westerners as bringing order to a world of chaos and transforming the colonial enterprise, not only into a justifiable affair, but even into a moral necessity, since the native peoples are presented as profiting from their presence. The exploitation of colonized territories thus becomes a moral imperative as well as a political and economic one (Spurr, 1993).

4.4.2 Flawed Vision of a Poet

For Naipaul, the creation of Pakistan becomes a demonstration of Muslim fundamentalism. Naipaul finds a terrible flaw in the idea of a separate Indian Muslim state put forward by Sir Mohammad Iqbal in 1930, for whom Islam was not only an ethical ideal but 'a certain kind of polity' (p.102). Even in the creation of Pakistan, Naipaul sees only the darker aspects of the picture: 'displacements', 'uprootings', 'communal holocaust' and millions of killings (p.102). The 'apparently logical', by default 'terrible flaw' remains there as the Indian Muslim politicians and Indian based campaigners for Pakistan lost their constituencies in India overnight with the migration and became alien 'mohajirs' (foreigners) in their own

country. Consequently, the political life did not flourish in the newly born state and the 'institutions and administrations remained as they were in British days' (p.102).

The 'calamity was added to calamity' with the rule by armed forces that established 'a country within a country' and with the hanging of first elected national leader Mr. Bhutto the 'fragmented country was further riven' into collapse (p.103). Here Naipaul, surprisingly, notes the failure of the state but not of the faith, 'The state withered. But faith didn't. Failure only led back to the faith' and at this point Naipaul ironically remarks 'if the state failed, it wasn't because the dream was flawed, or the faith flawed; it could only be because men had failed the faith' (p.103).

Amin Malak remarks, that Naipaul draws the grim picture of the non-Islamic practices in Islamic countries at length but surprisingly he insists that all the ills of the people had their origin in Islam. Malak notes:

> … two of the four countries - Pakistan and Indonesia - are under military dictatorships, the third (Iran) is undergoing a revolutionary process and the fourth (Malaysia) is suffering from racial tension […]. No wonder then that his search for Islamic institutions or Islamic law in practice becomes an exercise in

> futility. It would be hard to imagine stable and legitimate social structures existing, let alone functioning, in the political climates of the four countries visited (1984, p.565).

Naipaul storms materialist questions about the 'needless' celebration of faith even in the state affairs,

> But wasn't that where the failure started? Wouldn't it had been better if the creation of Pakistan had been seen as a political achievement, something to build on, rather than as the victory of the faith, something complete in itself? Wasn't that the flaw in the Iqbal speech? Wouldn't it have been better for the Muslims to trust less to the saving faith and to sit down hard-headedly to work out institutions? Wasn't that an essential part of the history of civilization, after all: the conversion of ethical ideals into institutions? (p.104)

He further adds, "The dream of Muslim homeland had strange consequences. And strangest of all was this: the state which had appeared to some as God Itself, a complete earthly reward for the faithful, lived not so much by its agricultural exports or by the proceeds of its minor, secondary industries, as by the export of its people. The newspaper advertisements called it 'manpower-export'" (p.115). Naipaul after presenting the economic, political and social failure of the 'faithful', ironically quotes from the Tehran Times article speaking of the Islamic wave, "With reformation and adaptation to present needs in full conformity with the Holy Koran and Sunnah [the old, right way], Iran and Pakistan with a clarity of purpose and

sincere cooperation can establish the truth that Islam is a complete way of life" (p.116). The antithesis of Naipaul's thesis asserts that the Islamic countries need Western ideals and technology if they want to be prosperous. This trope of appropriation is a kind of justification for the Naipaul's 'our universal civilization'.

Naipaul refutes the Iqbal's *abstract* idea of 'Muslim polity or social order' as something arising naturally out of the 'Islamic principle of solidarity'. In his words,

> This Islamic state couldn't simply be decreed. It had to be invented, and in that invention faith was of little help. Faith, at a moment, could supply only the simple negatives that answered emotional needs: no alcohol, no feminine immodesty, no interest in the banks. But soon in Pakistan these negatives were to be added to: no political parties, no parliament, no dissent, no law courts. So existing institutions were deemed un-Islamic and undermined or undone; the faith was asserted because only the faith seemed to be whole; and in the vacuum only the army could rule (p.135).

Spurr notes that negation, on a general level, serves to create empty spaces and absences in which the Western standards and canons can be promulgated. The empty spaces invite the superimposition of foreign rule; which is seen as a creative act, rather than an act of violence. The empty spaces are evident when Naipaul observes that there were 'no political parties, no parliament, no dissent, no

law courts; and in the vacuum only the army could rule' but ironically the trope of negation suggests the rule of the colonizer in the vacuum produced by nothingness.

4.4.3 Classification: Shia and Sunni Islam

Naipaul draws a line of demarcation between the Shia and Sunni Islam times and again in his travelogue. Similarly he compares and contrasts the fundamentalist Islam with the mystic Islam as well. He even studies in detail the Ahmadies, who were declared as non Muslims by the court recently during the Bhutto regime.

According to Spurr the trope of classification categorises the different factions 'according to their relative complexity of social organization' and to the colonizer's interests (1993, p.68). A typical example is the Cheryl Benard classification of Muslims into four essential positions: fundamentalist, traditionalists, modernists and secularists (Benard, 2003) and the classification of Africans into 'primitive tribes, advanced communities, and Europeanized Africans' (Spurr, 1993, p. 68).

Naipaul categorically differentiates the Shia and Sunni Islam:

> In Shia Iran Ramadan was a month of mourning, full of the calamities of the Shia heroes who had failed to be recognized as the prophet's successors. For Sunni Muslims of Pakistan, Ramadan was a happier month, the month of the revelation and the foundation of the religion (p.120).

When Naipaul, along with M. Sherwani, a colleague of Mr. Deen visits several mosques on the 27th of Ramadan, here again Naipaul makes a distinction among the mosques of the better-off areas and the poorer areas. This critical analysis helped Naipaul exercise the trope of classification again to distinguish the intensity of the faith of the worshippers in the mosques of the rich areas and those of poor areas. 'In the mosques in the better-off areas there was a feeling that men were separate, engaged in private devotions. In the poorer areas there was a feeling of community' (p.121).

4.4.4 Western Islamophobia

Wendy O'shea notes that Naipaul's Islamophobia of 'Islamic literature, mosques, or indeed any form of Muslim worship is clearly reflected in both his environment and his physical ailments' (2004, p.62). Similarly, Fawzia Mustafa observes that he employs 'physical discomfort' as "a gauge for reading the functioning, or completeness, or

societal health of the place in which he finds himself" (1995. p.79).

In Raiwind, when an engineer invites him to stay for the prayers, Naipaul's reaction to the invitation for staying to see the prayers is so violent that he abruptly decides to come back to Lahore:

> 'Stay for our prayers', he said. 'It sometimes has an effect on newcomers, seeing us all at prayer.' But that was what I didn't want to stay for, and was anxious about: the prayers, the sight of a hundred thousand - or was it 200,000 - bowed in unison, in the avoidable desert of Raiwind (p.246).

O'shea notes that Naipaul's internal anxiety and, in some cases, clear disgust manifests themselves in a very specific manner. On encountering practicing Muslims, Naipaul begins to suffer from severe breathing restrictions. He also experiences an accompanying change in air quality (2004, p.59).

Naipaul even sees an Islamic fundamentalist current running across the body of the interior Sind religious seminary maulana,

> In the late afternoon gloom, soon made gloomier by a very weak electric bulb, in the dust and bareness of his peasant setting, he was alive with a religious passion that was like malevolence: the passion for the true faith running, as it can easily run, into the

> idea of Islam in danger, the need for the holy war, the idea of the enemy. (p.105)

When the maulana declares Khomeini as a good man as he had banned women from appearing on television; Naipaul finds fault with his premature stereotypical assumption about the maulana 'I had expected him, so orthodox and fierce, to disapprove of Khomeini's Shia Islam as a deviation' (P.105).

Naipaul's limited vision of Islam becomes clear when he comments on the maulana's reply that they didn't have an Islamic government there in the presence of interest-based banks.

> How could he say that? The government had ordered civil servants to break off every day and say their prayers. It had legislated for Koranic punishments like whipping and stoning to death. It was talking of levying a Koranic tax, to be paid out to the poor as alms. The president had just made the pilgrimage to Mecca. What did more the maulana want? (p.105)

Ironically, the juxtaposition of Naipaul's own above given remarks in response to maulana's comments and the following remarks by Sir Muhammad Iqbal quoted in Naipaul provides an answer to Naipaul's query 'What did more the maulana want?'

Iqbal said,

> To accept Islam is to accept certain legal concepts. The religious ideal of Islam, therefore, is

> organically related to the social order which it has created. The rejection of the one will eventually involve the rejection of the other. Therefore, the construction of the polity on national lines, if it means a displacement of the Islamic principle of solidarity, is simply unthinkable to a Muslim (p.101).

The trope of debasement is evident in his remarks about the village seminary maulana; 'his world had shrunk to a hut in a crumbling village' (p.106). Here again the implicit emphasis is on the Western technology and values without which the world of mud and dust was crumbling. But Naipaul was so obsessed with the disposition of maulana and his crumbling seminary that he abruptly decides to distance himself and leaves the place.

Jervis notes that by distancing himself from the natives the white man, in fact, reduces his fears to be negatively affected by the indigenous folk and their environment, or of 'going native', or of losing his sense of difference and superiority or of reverting to a savage past (1999, pp. 66-67). Thus 'the insistence on European standards of civility becomes an act of self-preservation' (Spurr, 1993, p.80).

Naipaul's debased treatment of the faith is evident when the barbaric dog-bear fight becomes the similitude of the Islamic faith. A parable: The story of dogs and bear

versus the story of faith and desert."The fight lasted three minutes. It was a village entertainment and, like the faith, part of the complete, old life of the desert" (p.106).

The trope of naturalisation implies that the primitive peoples are usually seen as leading a natural life in natural environment. So the Western gaze conceives them as 'extensions of the landscape, as the wilderness in human form' (Spurr, 1993, p.165); consequently, the West keeps itself at length due to innate fear of the primitive. According to Spurr, distance not only contributes to the exoticisation of eastern world, it is also instrumental in constructing an image of its inhabitants' atavism: Which according to him is responsible for 'religious fanaticism, bloodthirsty dictators, and tribal atrocities' (1993, p.46).

4.4.5 Imperial Islam: An Arab story

It seems appropriate to start this section with Sara Suleri's interrogation "whether it is possible for a postcolonial writer to exist in the absence of the imperial theme?" (1988, p.28) An affirmation comes from *Beyond Belief* when Naipaul remarks that Islam is the 'most

uncompromising kind of imperialism' (Naipaul, 1998, p.72). In its prologue he provides the context and the theme of his travelogue:

> Islam is in its origins an Arab religion. Everyone not an Arab who is a Muslim is a convert. Islam is not simply a matter of conscience or private belief. It makes imperial demands. A convert's world view alters. His holy places are in Arab lands; his sacred language is Arabic. His idea of history alters. He rejects his own; he becomes, whether he likes it or not, a part of the Arab story. The convert has to turn away from everything that is his. The disturbance for societies is immense, and even after a thousand years can remain unresolved; the turning away has to be done again and again. People develop fantasies about who and what they are; and in the Islam of converted countries there is an element of neurosis and nihilism. These countries can be easily set on the boil (1998, p.1).

Naipaul recalls from the history that Conquest first, Islam later was 'the pattern of the Arab expansion' (p.147); so the Arab conquest of Banbhore, a little town east of Karachi, in the first century of Islam, linked Sind and Pakistan to the great Arab Imperial days. The whole Islam story turns out to be an 'Arab story' where the convert's world view, his holy places, his language his history alters. He rejects his own and becomes a part of the Arab story. The convert has to turn away from everything that is his. It was strange for Naipaul to see the Arab tilt of Pakistan: the little boy in Arab clothes; the Pakistan

steel project given the name of the Arab conqueror Bin Qasim (p.150). Amin Malak notes that:

> All the subsequent travelogue observations are tiresomely tailored toward this initial and unexamined hypothesis: the great masses of non-Arab Muslim peoples are still considered, in Naipaul's eyes, 'converts'. Naipaul never pauses to reflect upon the simple fact that all existing religions must have been founded, at their inception, on a conversion from one system of belief toward another, and that all initial adherents to any new religion are converts. So, why Muslims alone are accorded this dubious description? (2006, p.263)

Naipaul comments in the 'Killing History' that the Arabs, inflamed by the message of the prophet of Islam, with the 'lave flow of the faith', poured out of Arabia and spread east and west, 'overthrowing *decayed* kingdoms and *imposing* the new faith' (My italics p. 152). He provides a detailed account and his commentary of the conquest of Sind by the Arabs. Surprisingly, his only source is 'Chachnama', written by a Persian author, five hundred years after the conquest of Sind. Here again Naipaul notes, "The intervening five centuries have added no extra moral or historical sense to the Persian narrative, no new wonder or compassion, no idea of what is cruel and what is not cruel…" (p.153). Persian narrative style is seen as criticized as stagnant and undeveloped. Ironically, Naipaul's first hand source to Chachnama was an English

translation, published in 1900 for the very first time in Karachi. How he can critically evaluate the Persian narrative style?

Naipaul writes that the Chachnama made that clear that the aim of the final invasion on Sind was a 'commercial-imperial enterprise' which demanded tributes, taxes, treasure, slaves and women from the natives; and revenge and conquered people's conversion to Islam were subsidiary motives (p.152). According to Naipaul, Chachnama says that after the victory of Debal, the slaughter went on for three days, after the slaughter there was the booty, the treasure and the slaves… (p.159); and about 16000 of the military classes were beheaded even in a single day (p.161). He re-narrates the story of Dahar's two daughters, who were sent to the caliph in the charge of Abyssinian slaves,

> They were admitted into the caliph's harem. He allowed them to rest for a few days. Then he asked for them to be brought to him at night. He wanted to know who was the elder; he wished to take her first… When the caliph tried to embrace her she jumped up and said: May the king live long! I, a humble slave, am not fit for your majesty's bedroom, because the just amir, Imaduddin Mohammad Bin Qasim, kept us both with him for three days and then sent us to the caliph (p.161)

And when after the death of Bin Qasim the caliph found the girls had lied; he immediately ordered the two girls 'to be buried alive in a wall' (p.162). Here Naipaul's travel

narrative applies the trope of eroticisation: the concept of Harem and unbridled sexuality. Spurr notes the eroticisation of alien lands and its natives in a series of other metaphors as well. He points out the application of both sexual and colonial language simultaneously to construct an opposition between the self and the other; and in this process, the colonial self usually presents himself as sexually disciplined being and the exotic Other as characterised by an unbridled sexuality (Spurr, 1993).

Naipaul, like a big historian, surprisingly attests the authenticity and reliability of Chachnama (a book he purchased and read during his Karachi visit) as it fulfilled the whiteman's pre-conceived stereotypical notions of the *Islamic Imperialism*: 'bloody story'; and he rejects the Pakistani school text books celebrating the victory of Islam in Sind (women-pirates-Hajjaj story) as 'fairy-tales' (p.162). "Little things have to be changed even in the fairy-tales", he remarks. The green flags (an Islamic colour) on the temple of Debal were changed into red flags in the school text books; because "In little things, as in big, the faith has to be served" (p. 163). Naipaul observes that in Pakistan every thing ends at faith (p.104); ironically enough, in Naipaul, every thing also

ends at faith. The Muslims want to serve the faith; but on the contrary, Naipaul wants to expose the flaws of the faith. "All the examples Naipaul gives, all the people he speaks to, tend to align themselves under the Islam versus the West opposition, he is determined to find everywhere. It is all tiresome and repetitious" (Said quoted in Bakari, 2003, p.243).

In Naipaul, 'Desert' becomes an indicator of Islamic faith. He asserts, 'Fundamentalism offered nothing. It pushes men to an unappeasable faith; it offered a political desert' (p.206). He even affirms the political incapacity of Islam: the trope of negation, a kind of nihilism, the empty spaces to be filled in by the Western democratic political system. 'No religion is more worldly than Islam. In spite of its political incapacity, no religion keeps men's eyes more fixed on the way the world is run' (p.205).

Naipaul escapes into his insubstantialised world where the landscapes, the persona with their ideologies full of faith, the nature, and the concrete city infrastructures lose their materiality; and become 'dreamlike', not real at all. The dream of early Islamic state during the times of the prophet and the rightly

guided caliphs seems to him 'a fusion of history and theology, the indestructible alloy of the faith' (p.131); and below the appearances in Karachi he always feels a dreamlike feeling due to the faith and the fever of the faith, which took many forms, and nearly always gave a phantasmagoric quality to the encounter.

5. Conclusion

Travel writing in the postcolonial era has become an instrument for the construction of knowledge of exotic and alien territories and cultures. The travel writers scarcely escape from the preconceived notions and already made stereotypical images of those lands, about which they get information from the carefully selected persona, well scrutinized landscapes, the already existing travel chronicles and their previous self experiences. There is a strong unanimity on how 'the West', 'the East' and 'the writing' are interlocked. Edward Said's *Orientalism* marks the beginning of a series of works that have tried to understand the ways in which 'the West' has textually represented 'the East', and in doing so produced both 'self' and the 'other' within the relations of power and knowledge (a Foucauldian correlation) that structure imperialism, colonialism and neo colonialism. Two of such important works are Louis Mary Pratt's *Imperial Eyes* and David Spurr's *The Rhetoric of Empire*: the works on which the analysis of Naipaulian travel texts is based in this study.

The empirical chapter shows that Naipaul's 'Islamic Journey' shares the colonial orientalist features in abundance as they are modeled in Spurr's *The Rhetoric of Empire*. With respect to the persons he meets during his journey, their physical appearances, their mental states, their culture and their landscapes are to a great degree influenced by his stereotypical preconceived notions and by the rhetoric of colonial orientalist discourse. Frantz Fanon rightly remarks about this tendency of stereotypical representation of the 'other':

> The culture that the intellectual leans towards is often no more than a stock of particularisms: he wishes to attach himself to the people; but instead he only catches hold of their outer garments. And these outer garments are merely the reflection of a hidden life, teeming and perpetually in motion (1968, p.180).

The stereotypical othering created and introduced through the features of surveillance, appropriation, aestheticisation, classification, debasement, negation, affirmation, idealisation, insubstantialisation, naturalisation, eroticisation and resistance occur frequently throughout the Section on Pakistan. Consequently, the Islamic lands and its natives are often characterised by their revolting smell with the stereotypical descriptions of their rage and violent

fundamentalist zeal ironically justifying the main investigation made in *Among the Believers:* 'the fundamentalist zeal that has gripped the young in Iran and other Muslim states…' (Naipaul, 1981, Title page).

My analysis of Naipaul's *Among the Believers* shows, in an explicit manner, the stereotypical and 'othered' treatment of the land of the believers where the darkness is a direct result of the utter dependence of believers on Islamic faith; where every issue starts with faith and even ends on faith as well. Naipaul's mystification of his subjects (the landscape, the departments, the buildings and the persons) leads to the vicious images of chaos, destruction, disorder, killings and revolutions. Consequently, he pictures violence as an essential feature of Muslim rage and Islamic faith, and fails to examine its political and social root causes. This mystification of the Islamic land and its people is not confined to his views about the characters of the people but can be considered a general theme in Naipaul's writings on Islam. Naipaul portrays these areas in the tradition of nihilism; these areas have no real history; a social desert without any order and discipline; without any hope for any development or progress.

The findings reveal that his observations of the corpus of persona (their physical appearance and their culture), he comes across during his seven month long journey, are to a great degree influenced by his preconceived stereotypical notions and by the rhetoric of colonial discourse. Especially the marginalised debased descriptions occur frequently. Thus, believers are often characterised by their revolting smell and their fanatic rage. They are mentally sick, the patients of neurosis and hypochondria; their mimicked language is an incoherent babble; they lack means of measuring time and space, indifferent to the world around them. They are seen as 'wilderness in human form'. The disciplined and rational persona does not exist on any of the pages in the text. The learned men, who have received some kind of education, are jobless and aimless, unable to understand the modern world around them; because they are the 'parasites' having fluid identities, dependent on the Western universal civilization. The educated Muslims are 'mimic men', unable to think for themselves. The common laymen on the road, in the shrines, in the mosques and in the courts seem to be stupid and violent by nature.

Naipaul's text is pessimistic in its view of the possibilities of prospect peace, order, stability and prosperity in the Islamic Lands. He sees empty blank spaces everywhere; in the courts, in the offices, in the hotels, ready to be charged with the colonizer's imagination. The absence of light, time and fertility denies them a proper culture and is, thus, in accordance with the rhetoric of negation.

In all of his chapters, Naipaul sets up a clear distinction between an atavistic 'Islamic world' asserting the importance of the revival of the faith on the same grounds on which the first Islamic state was established by the prophet (PBUH) along with his companions and the modern world of Europeans which Naipaul names as 'our universal civilization'. Throughout the text, the Western culture is seen as the standard against which the Third World is measured. On this more abstract level, Europe is considered to be the source of order, progress and stability, whereas the Islamic world represents chaos, instability and violence.

As a whole, Naipaul's *Among the Believers* presents the 'stereotypical' and 'othered' descriptions of Islam and

Muslims in Pakistan. This notion is strengthened by his belief in certain innate flaws in Islamic faith which render any progress impossible. Therefore, Naipaul presents Pakistan as a fragmented country with the horrible pictures of collapse, disorder, chaos and darkness.

Thus, the travel text is actually a journey through discourses of, and about, self - how the 'other' is represented invariably leads the reader back to the author's world view and provides insight into stereotypical representations of the travelled world; where the writer crafts a story situated in the tradition of classic oriental quest with a density of stereotyping and othering.

References

Achebe, C. (1988). *An image of Africa*. In *hopes and impediments: Selected essays 1965-1987*. London: Heinemann, 1-13.

Ahmad, E. (1999). Distorted histories: An interview with Eqbal Ahmad by David Barsamian, *Himal*. Retrieved January 07, 2010, from: http://www.tni/org/history/ahmad/david1999.htm

Alva, K. (1995). The postcolonization of the (Latin) American experience, a reconsideration of colonialism, postcolonialism and Mestizaje. In G. Prakash (ed.). *After colonialism, imperial histories and postcolonial displacements*. Princeton: Princeton university Press.

Appiah, A. (1984). Structures on structures: The prospects of a structuralist poetics of African fiction. In Gates, H. (ed.) *Black literature and literary theory*. New York: Methuen.

Ashcroft, B. Griffiths, G. & Tiffin, H. (2001). *The empire writes back: Theory and practice in post-colonial literatures*. London: Routledge.

Ashcroft, B. & Ahluwalia, P. (*2001*). *Edward Said. New York: Routledge*.

Ashcroft, B. Griffiths, G. & Tiffin, H. (2003). *Post-Colonial studies: The key concepts*. London and New York: Routledge.

Bakari, *M.* (2003). V.S. Naipaul: From gadfly to obsessive. *Alternatives: Turkish Journal of International Relations, Vol.2, No.3&4,* Fall & Winter, 243-259.

Barnard, A. & Spencer, J. (Ed.) (2009). *Encyclopedia of social and cultural anthropology*. London: Routledge.

Behdad, A. (1994). *Belated travelers: Orientalism in the age of colonial dissolution*. Durham: Duke University Press.

Bhabha, H. K. (1990). *Nation and narration*. New York: Routledge.

Bhabha, H. K. (1984) Of mimicry and man: The ambivalence of colonial discourse. *October 28*, 125-133.

Bhabha, H. K. (1992). Postcolonial criticism. In: Greenblatt, S. / Gunn, G. (eds.). *Redrawing the*

boundaries: the transformation of English and American literary studies. New York: MLA, 437-465.

Bhabha, H. K. (1994). The other question: Stereotype, discrimination and the discourse of colonialism. *The location of culture*. New York: Routledge.

Blunt, A. & McEwan, C. (2002). *Postcolonial geographies*. New York and London: Continuum.

Boehmer, E. (1995). *Colonial and postcolonial literature*. Oxford & New York: Oxford University Press.

Bridges, R. (2002). *Exploration and travel outside Europe (1720-1914)*. "*The Cambridge companion to travel writing*." P. Hulme & Youngs, T. (eds). Cambridge: Cambridge University Press, 53-69.

Buzard, J. (1993). *The beaten track: European tourism, literature and the ways to 'culture' 1800-1918*. Oxford: The Clarendon Press.

Césaire, A. (1972). *Discourse on colonialism*. New York & London: Monthly Review Press.

Cheryl, B. (2003). *Civil democratic Islam: Partners, resources, and strategies*. Santa Monica: RAND Corporation.

Chua, P. (2008). Orientalism as cultural practices and the production of sociological knowledge. *Sociology Compass, 2(4)*, 1179-1191.

Clark, S. (1999). *Travel writing and empire: Postcolonial theory in transit*. New York: Zed Books.

Clifford, J. (1992) 'Travelling cultures', in Grossberg, Nelson and Treichler (eds.), *Cultural Studies*, London: Routledge, pp. 96-116.

Clifford, J. (1997). *Routes: Travel and translation in the late twentieth century*. Cambridge: Harvard University Press.

Conrad, J. (1995). *Heart of darkness*. London: Penguin Books.

Dann, G. (2002). *The tourist as a metaphor of the social world*. Oxton: CABI Publishing.

Duncan, J. & Gregory, D. (1999). *Writers of passage*. London: Routledge.

Fanon, F. (1967). *White skin, black masks*. New York: Grove Press.

Fanon, F. (1968). *The wretched of the earth*. New York: Grove.

Foucault, M. (1970). *The order of things*. New York: Pantheon.

Foucault, M. (1972). *The archaeology of knowledge*. London: Tavistock Publications Pvt. Ltd.

Hulme, P. & Youngs, T. (2002). *The Cambridge companion to travel writing*. Cambridge: Cambridge University Press, 1-13.

Jervis, J. (1999). *Transgressing the modern: Explorations in the western experience of otherness*. Oxford: Blackwell Publishers.

Kaur, R. and Hutnyk, J. (1999). *Travel worlds; journeys in contemporary cultural politics*. London: Zed Books.

King, B. (2003). *V.S. Naipaul*. Gordonsville: Palgrave Macmillan.

Lenin, V.I (1947). *Imperialism, the highest stage of capitalism.* Moscow: Foreign Languages Publishing House.

Loomba, A. (1998). Colonialism/Postcolonialism. London & New York: Routledge.

Malak, A. (2006). Naipaul's travelogues and the 'clash of civilizations' complex. *Cross Currents* (summer), 261-268.

Malak, A. (1984). V.S. Naipaul and the believers. *Modern Fiction Studies, 30(3),* (Autumn), 561-66.

Marx, K. (1961). *Capital. Vol.1,* Moscow: Foreign Languages Publishing House.

McClintock, A. (1992). The angel of progress: Pitfalls of the term colonialism. *Social Text. 31/32,* 84-98.

Memmi, A. (1974). *The colonizer and the colonized.* London: Souvenir Press.

Mills, S. (1991). *Discourses of difference: An analysis of women's travel writing and colonialism.* New York: Routledge.

Mustafa, F. (1995). *V.S. Naipaul*. Cambridge: Cambridge University Press.

Naipaul, V.S. (1969). *The middle passage: Impressions of five societies*. Harmondsworth: Penguin.

Naipaul, V.S.(1980). 'Conrad's darkness' and 'A new king for the Congo: Mobutu and the nihilism of Africa'. In: *The Return of Eva Perón*. New York: Alfred A. Knopf, 171-204 and 205-228 respectively.

Naipaul, V.S. (1981). *Among the believers: An Islamic journey*. London: Picador.

Naipaul, V.S. (1998). *Beyond belief: Islamic excursions among the converted peoples*. London: Picador.

Naipaul, V.S. (2003). *The writer and the world*. London: Picador.

Nightingale, P. (1987). *Journey through darkness:The writings of V.S. Naipaul*. St. Lucia and London: University of Queensland Press.

Nixon, R. (1991). V.S. Naipaul, postcolonial mandarain. *Transition, 52*, 100-113.

Nixon, R. (1992). *London calling: V.S. Naipaul, postcolonial mandarain*. London and New York: Oxford University Press.

O'Shea, W. (2004). Gothic horror and Muslim madness in V. S. Naipaul's Beyond Belief: Orientalist' excursions among the converted people. *Amercian Journal Of Islamic studies, 21:1*, 57-72.

Press Release. (2001). Nobelprize.org. Retrieved January 18, 2010 from: http://nobelprize.org/nobel_prizes/literature/laureates/2001/press.html.

Pratt, L. (1992). *Imperial eyes: Travel writing and transculturation*. New York: Routledge.

Rushdi S. V. S. Naipaul. Retrieved January 17, 2010 from: http://www.contemporarywriters.com/authors/?p=auth78

Said, E. (1979). *Orientalism*. New York: Vintage Books.

Said, E. (1994). *Culture and imperialism*. New York: Vintage Books.

Said, E. (1997). *Covering Islam: How the media and the experts determine how we see the rest of the world.* London: Vintage.

Said, E. (1998). Ghost writer. *Progressive*, November, 40-42.

Said, E. (2000). *Reflections on exile and other essays.* New York: Harvard University Press.

Selden, R. Widdowson, P. & Brooker, p. (eds.) (1997). *A reader's guide to contemporary literary theory.* Hemel Hempstead: Prentice Hall.

Shohat, E. (1993). Notes on the post-colonial. *Social Text. 31/32*, 99-113.

Spurr, D. (1993). *The rhetoric of empire: Colonial discourse in journalism, travel writing, and imperial administration.* Durham: Duke University Press.

Suleri, S. (1988). Naipaul's arrival. *Yale Journal of Criticism*, Fall, 25-50.

Teignmouth, L. (1807). *The works of sir William Jones, with a life of the author.* London: John Stockdale and John Walker, Vol. III, 1-9.

Thieme, J. (1987). Searching for a centre: The writing of V. S. Naipaul. *Third World Quarterly, 9(4)*, 1352-1365.

Tripathi, S. (2002). The end of secularism. *Index On Censorship, 34(4)*, 160-166.

Venuti, L. (1993). Translation as cultural politics: Regimes of domestication in English. *Textual Practice 7.2*, 208-223.

Walcott, D. (1967). Is V. S. Naipaul an angry young man? *Sunday Guardian Magazine,* August, 8-9.

Walcott, D. Walcott attacks VS Naipaul in verse. Retrieved January 17, 2010 from: http://www.telegraph.co.uk/news/uknews/2062826/Derek-Walcott-attacks-VS-Naipaul-in-verse.html.

Wise, C. (1996). The garden trampled; or, the liquidation of African culture in V. S. Naipaul's 'A bend in the river'. *College Literature, 23(3)*, 58-72.