



ANKARA  
HACI BAYRAM VELİ ÜNİVERSİTESİ  
LİSANSÜSTÜ EĞİTİM ENSTİTÜSÜ

**A STUDY ON THE QUESTION OF CULTURAL  
IDENTITY AND THIRD SPACE IN V.S NAIPAUL'S &  
HANIF KUREISHI'S NOVELS NAMELY *AN AREA OF  
DARKNESS & THE BUDDHA OF SUBURBIA* IN THE  
POSTCOLONIAL PERIOD.**

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**MASTER'S THESIS**

**ENGLISH LANGUAGE AND LITERATURE**

**AUGUST 2022**



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## ETİK BEYAN

Ankara Hacı Bayram Veli Üniversitesi Tez Yazım Kurallarına uygun olarak hazırladığım bu tez çalışmasında; tez içinde sunduğum verileri, bilgileri ve dokümanları akademik ve etik kurallar çerçevesinde elde ettiğimi, tüm bilgi, belge, değerlendirme ve sonuçları bilimsel etik ve ahlak kurallarına uygun olarak sunduğumu, tez çalışmasında yararlandığım eserlerin tümüne uygun atıfta bulunarak kaynak gösterdiğimi, kullanılan verilerde herhangi bir değişiklik yapmadığımı, bu tezde sunduğum çalışmanın özgün olduğunu, bildirir, aksi bir durumda aleyhime doğabilecek tüm hak kayıplarımı kabullendiğimi beyan ederim.

Eda Yelda Astar

01.08.2022



*To my family,*

*&*

*for those who are seeking a home throughout their lifetime*

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(Master's Thesis)

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August 2022

ABSTRACT

Throughout the history of postcolonialism, a great number of formations came into existence due to enorm changes in colonized countries appearing in economic, political, and predominantly social aspects. Once the decolonizing period started, a growing number of people who were in colonized countries gained the chance to migrate to the West and got the opportunity to observe what they have been struggling with. This process led the way to the production of postcolonial literature as well as enabling scholars to reveal theories namely *Postcolonial Theory* and *Third Space Theory*. Edward Said and Homi Bhabha were highly influential with their postcolonial literary key terms that lead to title the situation of the colonized. Focusing more on the individual colonized migrant, Bhabha brought about several terms that described the psychological state of the colonized after and during the adaptation process to the host culture causing a new field of study called cultural identity. Hybridity, mimicry, ambivalence, unhomeliness- double consciousness, and alienation are the primary (main scrutiny leading point of this thesis) topics that will be examined through the characters of the books namely *An Area of Darkness* and *The Buddha of Suburbia*. The authors of the selected books, V.S Naipaul and Hanif Kureishi, experienced colonization differently since Naipaul later migrated to England while Kureishi was born into the say 'dominant' culture being a child of a mixed culture. The dilemmas, struggles, losses, and identity crises they faced were represented through their characters and will also be analyzed in detail.

Science Code : 31316  
Key Words : Mimicry, Unhomeliness, Ambivalence, Alienation  
Page Number : 75  
Supervisor : Assoc. Prof. Dr. Güven MENGÜ

SÖMÜRGEÇİLİK SONRASI DÖNEMDE V.S NAIPAUL & HANIF KUREISHI ADLI  
YAZARLARIN AN AREA OF DARKNESS & THE BUDDHA OF SUBURBIA İSİMLİ  
ROMANLARINDA KÜLTÜREL KİMLİK VE ÜÇÜNCÜ MEKAN SORUNU  
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Ağustos 2022

ÖZET

Sömürgecilik döneminde ekonomik, politik ve sosyal boyutlarda değişimler meydana gelmiş, yaşanan bu değişimler de özellikle sömürgeciliğe maruz kalan ülkelerde görülmüştür. Dekolonizasyon teriminin yoğun yaşandığı dönemde, pek çok sayıda insan batıya göç etmiştir ve bu sayede gittikleri yerlerde ne gibi davranışlara maruz kaldıklarını açık bir şekilde gözleme fırsatı bulmuşlardır. Elde edilen bu fırsat ile birlikte edebiyat dünyasında oldukça büyük bir yankı uyandıran sömürgecilik sonrası edebiyatının ve üçüncü alan teorisin ortaya çıkmasına zemin hazırlamıştır. Sömürgecilik sonrası dönemde görülen terimler Edward Said ve Homi Bhabha önderliğinde edebiyat dünyasına kazandırılmıştır. Aydınlatılan bu terimler sayesinde sömürgecilik adı altında uygulanan davranış biçimlerinin ne gibi durumlara yol açtığı açıkça görülmüştür. Göçmenlerin sömürge döneminde ve sonrasında yaşadıkları psikolojik sorunlarını, gittikleri yerlerde yaşadıkları uyum sürecini ve maruz kaldıkları davranış biçimleri Bhabha tarafından incelenmiştir. Bu doğrultuda çeşitli terimler oluşmuş ve kültürel kimlik alanları varlığını gün yüzüne çıkarılmıştır. “Melezlik”, “Taklitçilik”, “Müphemlik”, “Yurtsuzluk”, “İki Bilinçlilik”, “Yabancılaşma” gibi varlığını kanıtlayan bu terimler çalışma boyunca An Area of Darkness ve The Buddha of Suburbia adlı eserlerde yaratılan karakterler üzerinden incelenmiştir. Sözü edilen eserlerin yazarları, sömürgeciliği farklı yönleri ile yaşamışlardır. Naipaul, İngiltere’de bir göçmen olarak var olurken, Kureishi Pakistanlı bir baba ve İngiliz bir anne ile büyümüş ve doğrudan baskın bir kültür içinde doğmuştur. Bu çalışma boyunca iki yazarın yaşadıkları ikilemler, kayıplar ve kimlik krizleri yarattıkları karakterler üzerinde karşılıklı olarak incelenmiştir.

Bilim Kodu : 31316  
Anahtar Kelimeler : Taklitçilik, Yurtsuzluk, İki Bilinçlilik, Yabancılaşma  
Sayfa Adedi : 75  
Danışman : Doç. Dr. Güven MENGÜ

## ACKNOWLEDGEMENTS

This thesis is dedicated to my family, whose spiritual support I felt at any time. Firstly, I would like to thank many times to my advisor, Assoc. Prof. Dr. Güven Mengü, for his support, trust, and words of encouragement. His guidance and immense belief in me have always been a source of inspiration. Also, I am grateful to Prof. Dr. Selma Elyıldırım, Assoc. Prof. Dr. Yavuz Çelik and Assoc. Prof. Dr. Nazlı Gündüz for their insightful comments and suggestions throughout my master's degree.

This thesis would also not be possible without the support of Ayşegül Kocaçınar, Büşra Sancak, Bedia Sayın and Melike Belkis Kemikli. Deep thanks for their support, love, and patience throughout this journey.

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## TABLE OF ABBREVIATIONS

<b>Abbreviations</b>	<b>Explanation</b>
<b>AOD</b>	An Area of Darkness
<b>BOS</b>	Buddha of Suburbia
<b>OED</b>	Oxford English Dictionary



## 1. INTRODUCTION

I reorganize my living room

asking each piece

Where it would like to be placed.

I give a new spot to the sofa and the lamp,

Change the drapes, and

Replace the old rug with a wall-to-wall carpet.

When everything is just right

I begin to wonder:

Where among these

Should I place myself?

(Naik, 1986)

This thesis consists of an introduction, four chapters, and a conclusion part. The introduction part predominantly focuses on the historical background of the colonial and postcolonial eras maintaining the essential causes for their formation as well as their connection to each other. Chapter two will reveal theories of this thesis and their pioneers along with the author's background in the selected novels *An Area of Darkness* and *The Buddha of Suburbia*. Within the framework of postcolonial literary concepts such as mimicry; hybridity, ambivalence, unhomeliness, and alienation will also be scrutinized through the characters by also comparing the two novels in terms of their distinct representations of postcolonial literature in Chapter three.

The primary objective of this thesis is to provide an overview of some of the most important challenges in this bewildering field. It also includes a secondary focus on two specific areas of interest: concepts of identity and place (displacement), as well as their reflection in fiction in tandem with two novels, and the construction of a 'Third Space' as a result. The two works *An Area of Darkness* (1964) and *The Buddha of Suburbia* (1990), written by V.S. Naipaul and Hanif Kureishi, respectively, are the subject of this dissertation. Both books will be investigated in the same way within the framework of 'Third Space,' as they differ in terms of postcolonial concepts, they will

be examined in different ways in different areas of the framework. Although the writers share similar postcolonial experiences, their familial structures and environments had a profound influence on their identities, resulting in substantial disparities in their modes of reflection and emphasis. *An Area of Darkness* will be examined in terms of alienation, hybridity, and ambivalence in the context of literature. In contrast, the focus will be more on mimicry, hybridity, and alienation in *The Buddha of Suburbia* because several characters represent these concepts through their actions, whereas in *An Area of Darkness* the focus will be primarily on Naipaul's opinions. After all, the narration is anecdotal and descriptive. The objective of this thesis is to draw links between the postcolonial era and its aftermath. It will be thoroughly explored since they result in an identity crisis, which enables imposed persons to construct what will be referred to as a Third Space.

Throughout the history of human beings, there have been various struggles regarding the power of Empires leading to the exploitation of certain parts of the world. This immense quarrel paved the way for numerous international social interactions later on called colonialism, imperialism, and over time neo-colonialism. These terms brought about new activities later accepted as colonizing activities such as displacement, relocation, and acculturation, starting first with Spain and Portugal, gaining power by traveling overseas, and settling there to remark one of the first noticeable colonizing activities in the history of colonialism. In the process of time, several wars and invasions were underway, causing certain Empires, especially Britain, to get more and more powerful. The Empire came out of this struggle obtaining more power which resulted in the declaration of war against Spain and consequently, British forces defeated Spain in a maritime war in 1588. By doing this, Britain commenced simultaneously yet systematically colonizing several countries paving the way to spreading their dominion millions of miles over the world such as Africa, Canada, India, Australia so on so forth.

With the influence of the Industrial Revolution, several strict improvements appeared in the economy, society, and politics as there appeared to be a shift from rural areas to urban ones, thereby leading to crucial changes in demographic structures as well as an immense requirement for employees. This intense necessity brought about different requirements such as cheap markets that were sufficient in the colonized

countries as there were cheap products as well as slave workers enabling Britain to gain more power by spending less effort. Nations possessing enough power sources started their colonizing activities that unwillingly led natives to undergo some radical shifts including enforcement of religious changes, displacement, replacement, and so on.

According to the Dictionary of Cambridge, colonialism in its broad sense means the belief in and support for the system of one country controlling another. To elaborate on Colonialism, it sounds sensible to comprehend the root of the term as it originates from Latin –*colonus*- meaning farmer, giving us a kind of opportunity to analyze it from a new angle as it is mentioned. “This root reminds us that the practice of colonialism usually involved the transfer of population to a new territory, where the arrivals lived as permanent settlers while maintaining political allegiance to their country of origin” (Kavita et al., 2006: 1). Although colonialism is mostly misunderstood as a synonym with imperialism, several strict differences enable us to analyze the two terms from distinct perspectives. As the origin of the word also comes from Latin –*imperium*- meaning to command imperialist activity is only interested in commanding, ruling, controlling that power run regardless of “through settlement, sovereignty, or indirect mechanisms of control” (Kohn et al. Reddy, 2006: 1).

Edward Said also drew a certain line between colonialism and imperialism as he puts it: “Imperialism means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory; colonialism, which is almost always a consequence of imperialism, is the implanting of settlements on a distant territory” (Said, 1993: 9). Unlike colonialism, imperialism is political domination and ruling to a much wider area with an indirect ruling method as it is the ideology of ruling the country politically without settling. Young emphasizes once more the distinction between these two terms by indicating that:

“Here a basic difference emerges between an empire that was bureaucratically controlled by a government from the center, and which was developed for ideological as well as financial reasons, a structure that can be called imperialism, and an empire that was developed for settlement by individual communities or for commercial purposes by a trading company, a structure that can be called colonial” (Young, 2016: 16).

As it can be inferred from the quote, there is a difference between the terms imperialism and colonialism. While colonialism is setting up in the colonial area,

living there, and dominating the country politically and culturally, imperialism does not need such a settlement, as it is distant domination. Colonialism is a centric ruling method, while imperialism can be easily done remotely.

Eastern countries lacking in sources of all sorts were under strict control by governments of Western countries that declared their domination, especially in the sixteenth century with developments in technology and transportation as well as an increase in their rapid modernization. At that time, Western countries could expand more easily reaching subjugated areas as they call them, transforming them into civilized ones, disposing of them by putting their values and shifting once acknowledged traditions with the new ones, with those western habits. Furthermore, the mission of western countries was straightforward and systematic as there was a strict demand for a tribute from the Eastern countries' creating domestic chaos, resulting in a flow of raw materials as well as human resources from the colonized to the colonizing countries. As is the case for India, raw cotton, the most valuable material was also a primary source for the British Empire and was governed by the colonial rulers. Besides spices, jewels and textiles were a great source for getting an appealing place for the Empire.

The 19<sup>th</sup> century was a crucial but retrogressive turning point for India as of the middle of the century, the British gained power over the greater part of India, and most parts of it were completely under the control of British rule both directly and indirectly. Moreover, British India became the major reason for the consolidation and expansion of the Empire in economy, strategy, and military. Soon enough, Britain's most essential administration buildings such as presidencies and provinces, as well as the living spaces of the bureaucracy, took their place over the noticeable parts of India, thus leading to be called the jewel in the British crown<sup>1</sup>. India's resources were highly important for the accretion of the Empire which is why the British endeavor and finally exploited the natural assets of the whole country paving later the way for the trading of fine spices coffee, Indian pepper, cotton, and Chinese silk, porcelain, and tea. The reason for using India and not their supplies was because the Empire was in lack of these raw materials. According to the statistics from Bentley and Ziegler "The value

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<sup>1</sup> the jewel in the British crown: the jewel is the most appealing and valuable part of the crown. It is used metaphorically to refer to India due to its great sources and geographic location.

of finished cotton products imported into India rose from 50,000 in 1814 to 5.2 million in 1829 and 30 million rupees in 1890” (2011: 749). As it is understood from the statistics, it is a great increase in the number of imports and the most important part is that Britain patronaged millions of rupees of raw materials and later sold the transformed materials to India that belonged them (Fiske).

India was not only immensely advantageous for its raw materials and natural assets but also for its perfect location as it is placed between England and China evokes the silk trade. Thus, the strategic placement of India made it rapidly a special place for the Empire that later was considered the jewel in the crown.

This utilization of India’s raw material had its ensuring disadvantages that affected India infinitely. It not only affected the people who were present at that time doing their own business but also the generations to come in extensive aspects especially psychologically which is only one aspect among many others. The interest of the Empire was destructive and caused several interdependent global incidents and was a source of the lacking power of human dignity which was also mentioned by Louis Fisher in British Historian: “The British were masters in another person’s home; their presence in India was a humiliation for the Indians. Under British rule, Indian industry fell behind; Indian treasure flowed to Britain as profit or plunder” (1986). Being in lack of raw material meant seeking it in other lands and treating it for the British. As it is seen in the lines of Fisher, the British were quite successful in taking the materials that caused an unending humiliation feeling for the Indians. The exploitation resulted in devastating effects on the Indian industry as it lost its power and it flowed like a river to Britain enabling it to grow wider and wider. As it is mentioned above, India had a great industry in many aspects, one of them was a handloom weaving industry that lost its influence due to British interferences.

The decline of India's manufacturing sector contributed to the country's transition into an agricultural economy and the loss of a major driver of economic expansion. This use lasted long enough to fundamentally reshape India, which was under the authority of the British for a period of two hundred years. Some academics think that this action constituted an exceedingly serious and massive crime against humanity, but others think that this was required and advantageous. The following is a map that illustrates the expansive occupancy of the so-called "British" India. After

settling in India, British men were assigned important roles in the colonizing activity as they gained prominent job opportunities and thus became part of the bureaucratism serving only a small yet prominent part in this activity. The settling of the Empire in India made it possible to change the Indian people in many aspects by forcing them to think of the domination of the white race. Even the most casual British habits were presented causing the idea that Indians are uncivilized, as they own entirely different traditions ranging from their dressing style to food habits. Several changes in social, cultural, and religious senses appeared by presenting the British living style and creating a British way of life within India. The education system changed, Indians were forced to attend the British schools being taught by native teachers to change their language and education was working as an instrument of cultural colonization. Churches were built and like any other domination strategy, Indians were forced to believe that Christianity was the only religion to be believed. Their clothes began to appear uncivilized and poor as the British taught them that the 'appropriate' clothing style is that of the Europeans. Although Indians were imposed to wear and act appropriately by the British, there still appeared some ostracising activities. As the British often assumed that although Indians tried to act cloth-like British, it seems foolish as it does not fit them comelily. Mohan touched upon the theme of clothing by mentioning:

“In every sphere of the lives of the Indians, their dress language and food habits – their cultural confusion becomes apparent. We first see the cultural ambivalence through the boy’s narrator’s eyes...The first thing the narrator notices about Ganesh is his dress: He was dressed ordinarily, with trousers, and a vest, and I didn’t think he looked particularly holy. He wasn’t wearing the dhoti and koortah and turban I had expected” (Mohan, as cited in Nickel, 2006: 74).

Despite the subordination of the colonizers imposing wearing western clothes, they are still surprised when Indians don’t wear traditional Indian clothes. Ganesh, a masseur, is expected to fulfill the Indian habits by looking as much as ‘Indish’ as he can to please the customers as it is indicated below.

“There is a dichotomy in the fact that while Ganesh follows the traditional profession of a masseur he dons Western clothes. It is only later, on Beharry and Suruj Mooma’s advice that Ganesh takes to wearing the traditional Indian attire. ‘Y,es Ganesh. Me and Suruj Po have been thinking a lot about you. We think that you must stop wearing trousers and a shirt. It doesn’t suit a mystic. Beharry said ‘You must wear proper dhoti and koortah. I was talking only last night to

Leela about it when she came here to buy cooking oil. She thinks it is a good idea too” (Mohan, 2004: 26-27).

As the character namely Ganesh wears traditional clothes he does not feel well and is embraced by the alienated feeling and thus wears Western clothes while meeting his friend. “Even after Ganesh starts wearing the traditional dress, he does not relinquish the attraction of donning the Western clothes. For instance, he wears trousers and a vest when he goes to meet his friend at the oilfields and feels more confident in them” (p. 27). Wearing western clothes while meeting his local friend helps him to feel more attached to the dominant culture and lets him be embraced by a confident feeling of belongingness. That can be seen as the essential reason why the character describes wearing traditional clothes as a kind of ‘courage’ as pointed: “his courage failed him at the last moment and he wore English clothes... Towards the end of the novel, he finally opts for modern Western clothes” (p. 27). The final decision of the character can be depicted as the general tendency of Indian society. The imposition of the dominant culture is tremendously intensive leading to a feeling of the colonized that the appropriate style of living is the Western one.

Another example shown below can also be scrutinized in terms of the impositions of the colonizer. Although the colonizer has made intensive impositions that one should be like the master race, should behave like them, should live a European lifestyle like them, and wear like them, there is still a lack of contentment. Hanif Kureishi, who experienced this attitude mostly in his high school years, puts it as: British complained incessantly that the Pakistanis would assimilate. This meant they wanted the Pakistanis to be exactly like them. But of course, even then they would have rejected them. This perspective was so powerful that it also spread intensely to the side of the colonizer as they started to accept their colonizing activities as appropriate by thinking that they brought civilization to Eastern people by acknowledging it and even legitimating their great number of insurances. As Said depicts:

“...there was a commitment to them over and above profit, a commitment in constant circulation and recirculation, which, on the one hand, allowed decent men and women to accept the notion that distant territories and their native peoples should be subjugated, and, on the other, replenished metropolitan energies so that these decent people could think of the imperium as a protracted, almost metaphysical obligation to rule subordinate, inferior, or less advanced peoples” (Said, 1993: 10).

Some of the Indians were forced to leave their home and live in the other parts of the Empire. Such changes lead Western countries an understanding of the 'periphery' with the production of binary oppositions over time such as East& West, superior& inferior, black & white, civilized&uncivilized, self&other, occident & orient, so on and so forth. Although these binary oppositions were the case in some of the Indians, others did rebel against their superiority and did reject these colonizing activities. The indefatigable strict domination of the Western nations especially that of Britain was extremely affected by the First World War and several colonies were fulfilled with nationalist opinions being tired of the domination. Followed by World War II, a nationalistic uprising began to reach its peak, by taking advantage of the war, which damaged ruling countries and left them to weaken day by day.

The decolonizing process started with the weakened countries, as they no longer had control of their colonies. This process gave birth to a new kind of literature called postcolonial literature letting dozens of colonized people express themselves -not in their official language but in English as they likely want to be understood by everyone- such as VS. Naipaul, Chinua Achebe, Ania Loomba, Salman Rushdie, Gayatri Spivak and Hanif Kureishi. This situation between the binary oppositions created a kind of questioning leading to the birth of the new type of literature as well as the postcolonial era. These binary oppositions later appeared as a struggle in the colonized peoples' society and were reflected in every aspect of their lives thus bringing about new terms such as hybridity, ambivalence, mimicry, in-betweenness, and alienation causing a culture clash resulting in a cultural identity crisis. Some postcolonial writers were also displaced in different Western countries and while some of them accepted the superiority of the West and thus completed the integration, even the assimilation process, some of them denied their dominant presence by producing anti-colonial works of art, expressing their damaged national as well as cultural identity leading to a new angle in the literature regarding their internal crisis.

Unlike most postcolonial writers, VS. Naipaul accepted the domination of the white and wrote accordingly. Naipaul remained trapped between two cultures that are the culture of his ancestors and the dominant culture which allowed him to get a scholarship and study at Oxford which might be one of the leading reasons he cannot deny this superiority. Therefore, he somehow feels fidelity toward the British language

and culture. Several postcolonial writers experienced such feelings as hybridity, mimicry, ambivalence, in-betweenness, and alienation thus reflecting them in their writings, which were highly persuaded by Commonwealth Literature that was intermingled with the decolonization process. The term Commonwealth rose with the end of the Second World War when the British Empire started to lose its source of power and thus seek for other sources by renaming and purifying their colonial activities as Srinivasan touched upon in his book *The Rise, Decline and Future of the British Commonwealth*.

‘‘The modern post-second World War Commonwealth was designed by the British political leadership to comfort those in Britain who keenly felt the loss of the Empire, and to provide a surrogate for the colonial rule: an instrument to replace the Empire with a British sphere of influence covering a quarter of the world’s surface’’ (Srinivasan, 2005: 1).

Commonwealth Literature is juxtaposed with the period and can be scrutinized within postcolonial literature in English as both carry traces of the colonial period. Writers as mentioned above especially V.S Naipaul appeared to produce their writings under the influence of the movement. As for Postcolonialism, it would be proper to define it not as an enormously different term from colonialism, as they are the elements of an indecomposable chain, which influenced each other. Young lends countenance to the idea as he mentions ‘‘Colonialism and postcolonialism have operated together in a structure whereby the former produced the latter which in turn produced more of the former’’ (Young, 2016: 19). As for Young, it is clear that both the terms, colonialism and postcolonialism, influence each other as we can not take them separately into consideration.

Postcolonialism can be scrutinized as a powerful yet natural outcome of a long-suppressed culture, tradition, obsolete habits as well as altered language. While the British Empire imposed its cultural values on the Third World countries, especially India, the colonized indigenous people tried to protect their culture by linking to their ancestral roots despite being forced to be altered in terms of their lifestyles. Postcolonialism tends to appear juxtaposed with the demolition of the Empire enabling the writers to express their concerns regarding their clashed identities, which is fulfilled with a hybrid understanding leading to mimicry to create a home in their displaced new living areas. The rediscovering of their cultural identity that has been exposed to superior forces can be seen as one of the main concerns of postcolonial

literature. The questioning of altered values in displaced areas led to the creation of a 'third space' in which the once colonized mind can seek a home similar to the superior to live in harmony consequently.

Postcolonialism can also be considered as a sense of awakening as it attempts primarily to acknowledge the unfair domination of the West and the irremediable acceptance of the contusion of the East. Young also represents this in his lines as he puts it: "...what is important that postcolonialism involves first of all the argument that the nations of three non-western continents (Africa, Asia, Latin America) are largely in a situation of subordination to Europe and North America, and in a position of economic inequality" (Young, 2016: 4). As it can be scrutinized in Youngs' lines, the main consideration of postcolonialism is the acceptance of the hyponymy of colonizers while facing that the colonized nations are in a suppressed position in all aspects of values of norms. By doing this, postcolonialism not only tends to claim the rights of the colonized, but also insists on preserving the once damaged culture, tradition, and identity as Young states clearly in his lines: "It asserts not just the right of the African, Asian, and Latin American peoples to access recourses and material well-being, but also the dynamic power of their cultures, cultures that are now intervening in and transforming the societies of the West" (4).

Although postcolonialism in its widest sense tends to imply the inequality between the West and the East and seeks to convey balance and equivalence to contradictions, it is still not welcomed as for Young "postcolonialism is about a Changing World, a World that has been changed by struggle and which its practitioners intend to change further" (7). As it can be inferred from these lines, postcolonialism is mainly considered a destructive movement that might crucially damage the once intently established order. "A lot of people don't like the term 'postcolonial'... It disturbs the order of the World. It threatens privilege and power. It refuses to acknowledge the superiority of western cultures. Its radical agenda is to demand equality and well-being for all human beings on earth" (7). As the (colonial) order is accepted for nearly a half-century, it sounds sensible that postcolonialism is seen as a decayed part of a chain that will make all the chains look the same, including the most powerful pieces of it, that actually should be fed by others. Some scholars, as well as writers, supported the idea by indicating that there indeed should have been a colonial

power to bring civilization to the uncivilized regions enabling them to meet with the appropriate race by learning the convenient values and manners by demolishing the so-called ancient traditions. Nayantara Sahgal is one of them asserting that the British is the best thing that happened to India and that it denies the history that precedes British colonization and the continuing traditions stemming from those earlier periods. (Innes, 2007: 2)

These strict opponent opinions gained an immense level with the appearance of the Commonwealth Literature. Writers living in colonized countries supported Commonwealth Literature but later they were sent to Britain to study in British universities. One of the prominent writers who was exposed to the colonial effect was V.S Naipaul, who was sent to Britain in the 1950s and had the opportunity to study at Oxford, was one of the pioneers of the Commonwealth Literature that enabled the rise of the Postcolonial Literature. Although Naipaul, who was born in Trinidad, was exposed to the political, cultural, and psychological forces of Britain, he did not tend to accuse Western countries, especially Britain which leads him ultimately to the infinite conception that the West is the superior donating prosperity for their homeland. After being sent to Britain to take an education, his consideration gained power and led him to write numerous works of art that enabled him to be called one of the finest living novelists writing in English. Naipaul can be highly considered as a mixed product of colonial power as he has a confused ideological opinion that neither let him bond to his roots nor let him accuse the British of the situation as he completely accepts the superiority of the colonial by observing timidly the ‘‘unappropriate, uncivilized, oppressed’’ colonized countries especially India. As it can be revealed from these lines, the primary motivation behind Naipaul’s distinct opinion about the acceptance of the superior is that he thinks that western countries brought to light knowledge to the colonized ones.

Naipaul approves of the presence of domination and sees it as a requirement to be modern. On the contrary, several writers refused the idea of the superiority of the white race. Moreover, they used their language, and their work of art as a tool to give light to the subordinate race. They presented the events from their point of view indicating how demolishing colonialism is by giving meaning to certain behaviors caused by colonialism. Writers such as Edward Said, Homi Bhaba, Hanif Kureishi,

Ania Loomba, Gayatri Spivak, and so on tried to be the voice of the east by coining new terms that enables to understand the identity crisis of the colonized and by questioning the motivation behind it ultimately concluding a third World. The term 'third space' is called to describe the area that the colonized sought to find to feel safe in their new home. After the decolonization process, Britain employed a great number of people from the colonized countries mostly from the Indian subcontinent to increase their power by letting them work in factories and providing less salary than the ordinary native British worker.

The immediate alteration in the population of Britain also changed the norms of the society as the children of the immigrants were educated in British schools and started to take higher education by entering universities. This shift in population not only altered the course of understanding of the natives in Britain but also gave rise to several political, identity, and cultural, problems for the immigrants as well as their children and grandchildren of them as it can be inferred from these lines

“In the case of Britain –though by no means all of this migration has come from the Indian subcontinent and the Caribbean. As a major consequence of these trans-global flows has been a rich, confusing, and sometimes conflictual juxtaposition and mixing of peoples and cultural traditions. This has had radical implications for established conceptions of national cultural and personal identity alike, not just for ‘host’ societies, but for these diasporic formations, too” (Clifford, 1994: 12).

As it can be identified from the lines above, after the shifting of the population in Britain there appeared to be a 'conflictual juxtaposition' where lots of nationalities, cultures, and traditions were mixed leading to a crucial alteration not only for the British society, but also for the immigrants originated from India, Africa, and Greece. Hanif Kureishi was one of them who was born in London to a Pakistani father and an English mother. After the massive changes in society, Britain faced a lot of mixed marriages that later caused mixed identities leading to new terminologies describing the demolished psychology of immigrants.

Although Kureishi was raised by an English mother, he indeed feels the clash right after he could observe his environment. As he began to create works containing traces of his past experiences, the reader can infer that he has been struggling in identifying himself with any of the roots of his parents as it is mentioned below.

“Kureishi identifies a serious malaise in national life and self-image, which is reflected primarily in the difficulties that Britain has experienced in adapting to a diminished status in the modern world and in throwing over anachronistic attitudes towards the nation, race, ethnicity, and cultural difference” (Moore-Gilbert, 2001: 4).

Kureishi focused on the question of cultural identity by reflecting this immense struggle in his characters without strictly implying his position as Naipaul did. Moreover, Kureishi tries to depict the difficulties of immigrant societies who try to find a place to survive -the so-called third world- without giving massive reference to the binary oppositions (superior-inferior, white-black, oppressed-suppressed). As Naipaul primarily accepts the domination of the British by reflecting this acceptance to his characters who constantly try to find a place to fit –the third world- without feeling the ‘inevitable’ shame of being subordinate. Although Kureishi tends to depict the inner world of the immigrants –his characters- without mentioning his contradictions of the West, he also was accused like Naipaul, yet differently as it is mentioned below.

“As Kureishi’s comments on *Borderline* imply, moreover, labels like ‘British-Asian’ are conveniences which, while sometimes necessary and useful, can also unhelpfully obscure the diversity of the social formation(s) which they aspire to describe just as surely as majoritarian terms of blanket abuse like ‘Paki’. Even well-meaning liberals betray this tendency to homogenize” (as cited in Gilbert, 2001: 19).

Despite the differences between the perspectives of Naipaul and Kureishi, it sounds sensible to scrutinize both of the writers under the same scope as both of them are fracture products of colonialism-postcolonialism yet distinctly that will enable us to analyze the effects of postcolonialism from several angles. The main concern of this thesis is to look at the sources of the identity crisis mentioning the named terms mimicry, hybridity, and ambivalence, ultimately, by analyzing the third world of the characters in Naipaul’s *An Area of Darkness* (hereafter abbreviated as AOD in citations) and Kureishi’s *The Buddha of Suburbia* (hereafter abbreviated as BOS) in citations by giving reference to the experiences of writers. Throughout the emergence of the decolonization process during the 20th century, numerous works of art were exposed to the influence of Commonwealth literature. Writers were in their effort to establish an awareness of the harsh realities of the colonial society and present a particular different perspective that was of the angle of the colonized or ideology within the post-war world. This established the rise of one of the most important

movements in literature: Postcolonial literature. Many authors took the opportunity to express themselves by bringing forward the severe reality of being dominated by a nation demonstrating its destructive effects. While some authors tend to write moderately, some of them utterly criticized the colonial process and wrote harsh works accordingly.



## **2. THEORIES**

Theories in general are widely used in an attempt to understand the crucial message that the authors wanted to convey. Moreover, it enables to name the concepts and explain the connection between the concepts by also allowing to observe the changes within the concepts. Additionally, theory in its broad sense is a prominent element that creates space to examine a problem and solve it eventually. The theory supports the improvement of a concept leading to professionalizing it by researching the target knowledge. It is considered a kind of guide to the research itself.

By focusing on postcolonial and third space theory, it is necessary to notice that without the two theories there would not be a wide research area nor a scrutinized study accumulation. These two theories enabled the victims of colonialism to realize what they were exposed to during and after the colonial process.

### **2.1. Postcolonial & Third Space Theory**

Before focusing on the theory of postcolonialism, it is sensible to touch upon postcolonialism itself in an attempt to clarify the formation from an era to a theory. Moreover, it is also prominent going back to the main aspects of colonialism as a means of being aware of the shifting to post-colonialism. The exact time and the necessity of the shifting from colonialism to postcolonialism should also be scrutinized in this part. It is known that colonialism had affected the whole area in which it was tremendously dominant, by considering India it is notable to mention that it had a large scale. Indian people were affected as they had to learn their language, went to English-spoken schools, and had to work for the sake of the British Empire eventually. This had not been ended there, as the culture of the inhabitants was modified by the English one, while some of them started to accept them by including the English habits as well as the English lifestyle in their routines, some of them strictly rejected them.

The first cornerstones of postcolonialism started here as the people who rejected the culture began to share their ideas through their books and this caused the first cornerstones of Commonwealth literature. Additionally, several scholars believe that postcolonialism has tied herewith the clearance of India (1947). Thus, many writers interpreted the political, economic, moral, and social conditions with the help of their writings. Frantz Fanon, Homi Bhaba, Chinua Achebe, Gayatri Spivak, V.S. Naipaul,

and Salman Rushdie were successful in maintaining their ideas about the era they have been struggling with. Primarily, Fanon's *Black Skin White Masks* (1952), and Chinua Achebe's *Things Fall Apart* (1958) marked a starting point for postcolonialism as they criticized their suppressed minorities with the angle of the colonizer maintaining binary oppositions such as others which later will be described in detail by Edward Said.

It was not until the year of 1978 in Edward Said's work namely *Orientalism* gained full prominence in the West along with Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's text *The Empire Writes Back* (1989). These publications spread into western society and foreign scholars were aware of the struggles of -as it is called- subaltern. The term subaltern and its limits have been thoroughly discussed in Gayatri Spivak's essay "*Can the Subaltern Speak?*" (1988) which effectively affected other writers as it questioned whether the colonized society could express their ideas or not. The outcome of the essay indicates that the ideas of the subaltern are not even the point of the question as the colonizer does not perceive any discourse from the subaltern. The suppressed society had a lot of post-effects since their identity was directly re-shaped due to the cultural clash they have been experienced during the colonial era. Besides, as it can be inferred from the publications of the colonized, it is navigable to maintain that people could only start to write after the decolonizing process as they had a realization about their experiences that included oppression, loss, and lack of identity. So, when it comes to the theory of postcolonialism it can be depicted that people's fragmented attitudes, fears, cultural conflicts, plans, and identity concerns set forward to theorizing postcolonialism itself.

Unlike other theories, the postcolonial theory lacks a unified methodology due to its vast scope, as many portions of the world have been colonized throughout history. Unique cultures were on the verge of transformation, and numerous changes were made to distinct damaged identities, paving the way for a diverse range of postcolonial theory approaches. It is quite reasonable to maintain that postcolonial theory was prominently shaped by the works of Edward Said and Homi Bhabha, that *Orientalism* (1978) and *The Location of Culture* (1994) since Said in his work describes thoroughly two dimensions that can later also be defined as dichotomies, the West and the East putting importance in their relationships while Bhabha mostly turns

his grand scrutiny into the deep scope of the East adding some colonial terms which will, later on, help a great number of aggrieved colonial identities to answer several questions predominantly the: 'Who am I?' one.

About *Orientalism*, Said's choice of the name of the work is worth noting as it carries several points that have to be discussed. While the Orient is the word for describing third-world colonized countries, the word *Orientalism* can be defined as the entire perception of the West that is called Occident. Thus, binary oppositions even come into place through the very first assumptions of the book that later on will double itself with a variety of binary oppositions. The main message of the book also gives the reader an understanding of the existence of the West. As for McLeod (2000), each side (the West and the East) places itself in contrast with the other one, the West is the sum of all the features that the East is not, particularly all the emptiness that exists in the East is fulfilled by the West and will continue to exist accordingly which is another concern of the book as Said puts forward that even decolonization appeared many years ago, it will continue to keep its place through every aspect. Moreover, Said also notes the perception of the West towards the East as it is the center of being unusual, strange, inappropriate, different, and uncommon while he proclaims that (1994) the West existed and grew stronger by placing itself opposingly to the East. Several stereotypes are also the point in question in Said's work such as the most common one that Western people are hardworking in contrast to Eastern ones and that they put no value on a woman and are totally against feminism which is a significant issue in the West.

Besides, Bhabha's *The Location of Culture* (1994) goes far deeper into the very cornerstones of the colonized society by coining new terms that are widely used in postcolonial literature later on. Bhabha attaches importance to the identity of the colonized individuals by naming the situations and asking several questions such as "who am I?", "to which nationality, culture do I belong?", "which culture is superior to me?", "Which habits should I pursue?", "which culture is more appropriate?", "am I of the wrong nationality?", "What is the right one, the East or the West?". Bhabha finds answers to these questions, or at least defines the situations by abridging them into one single word that carries millions of scenarios, he also defines a group that has difficulties in placing themselves by either gaining them a place in the English dictionary.

Terms such as hybridity, mimicry, ambivalence, and unhomeliness-double consciousness which are the main concerns of this thesis are put forward by Bhabha which helped millions of colonized individuals to define what they have been experiencing during and after the process of colonization. Bhabha also was the pioneer of meeten-ing postcolonialism with psychology as after these coinages of him a great number of scholars especially writers started to take a look at the colonized individuals with the aspect of psychology calling them a ‘psychological refugee’. The work also concludes that no single approach to either of the terms is possible as each victim of colonized identity experiences such feelings different due to different backgrounds which also will be distinctly held in this thesis as although the chosen authors of the books –Naipaul and Kureishi- have similar feelings their perceptions are different. Bhabha also tried to find a solution to these issues moreover, he tried to place the ‘unplace, unhomely’ identities somewhere by being also the pioneer of creating a new theory called Third Space. He defines the abstract space as in between (1994) that includes the dichotomy of cultures and remarks that using the Third Space it is indeed possible to escape from the ‘binarity’ and re-existence as the “others of our selves”. Hence, he regards Third Space as a kind of place at which the Orient can renewedly obtain his once lost colonized identity and locate himself without choosing a side (the East and West). The refugee identity has now a place in which he can act as himself without putting any concerns about whether it is the right behavior regarding the appropriate one. Numerous literary critics utilized this theory in their works, enabling thousands of persons to comprehend and eventually discover their home – a topic that continues to be debated, since some say it is impossible for the colonizer – or at the least, a place where he may pretend to be at home.

Bhabha’s hybridity is closely linked to *Third Space* moreover it is also a kind of evidence of Said’s view (1978) of colonization as he indicates that postcolonialism has not disappeared after decolonization since *Third Space* is the outcome of it and is a never-ending aspect since the damaged identity of the colonizers will last from generation to generation. V.S. Naipaul’s and Hanif Kureishi’s work is quite extensive in representing postcolonial key concepts and Third Space through their characters as the writers themselves are rather strictly touched by colonization however in distinct dimensions which allow the reader to take a look at postcolonialism with different points of views.

### 3. AUTHORS OF THE SELECTED BOOKS AN AREA OF DARKNESS AND THE BUDDHA OF SUBURBIA

*AOD* and *BOS* are two distinct works written on different dates (1964, 1990) yet share the same postcolonial effects that can closely be scrutinized through the related characters. The lack of belongingness, typical mimic attitudes, alienated identities, and hybrid and ambivalent behaviors which are performed by the psychological colonized victims are seen in several variations.

#### 3.1. V. S Naipaul

“After all, we make ourselves according to the ideas we have of our possibilities.”  
(Naipaul, 1979: 152)

V.S Naipaul who is considered to be one of the pioneers of Postcolonial literature reflects his ideas in a brutal concurrently with a moderate manner through the experiences of his characters in his novels, short stories, and travelogues. V.S. Naipaul was born in Chaguanas, Trinidad, an island that is near the northeastern coast of Venezuela. He had 6 siblings and his family relations were difficult as his father lived separately from them, and they constantly moved from one relative to another due to financial problems. The perpetual resettlement and insufficient quality of life were the first subjects of his long-life questions leading him to take decisions about his further life. The decisions were under the influence of his father as his father was interested in writing and became a short story writer, yet his stories were published after his death.

Naipaul often observed his father although he was not living with them. His absence created a kind of emptiness in Naipaul that could be observed in his further writings as quoted. “I left them all and walked briskly towards the airplane, not looking back, looking only at my shadow before me, a dancing dwarf on the tarmac” (Naipaul, 1964, as cited in Feder, 2001: 26). In the last sentence of his book called *Miguel Street*, Naipaul asserts that he turned his back on his country without hesitating in not looking back, yet it can be seen that he somehow has some regrets in his comment of this quotation as seen below.

“Held memories of the twelve years, no more, I had spent with my father...And it was with that sudden churlishness, sudden access of my hysteria, that I left my

father, not looking back. I wish I had. I might have taken away, and might still possess, some pictures of him on that day” (p. 26).

The disconnected, broken relationships with his father lead Naipaul to tweak the anger that appears in his lines interval. Notwithstanding, his remained anger from his childhood turned out to be a strong feeling of regret that can be inferred from his comments above. Naipaul won two scholarships that allow him to go to the Queens Royal College<sup>2</sup> in Port of Spain in 1942 and later to the University of Oxford in England where he received a BA in English in 1953. During his years in Trinidad, he had the chance to observe the mixed society yet had difficulties in conforming to it as the first traces of his Identity disaster started to build themselves due to his regard disfavor of India. These years turned out to be the essential subject in his further writings that became intensive when he moved to Britain as he beforehand did not feel any sense of belongingness towards India which can also be inferred from his words. “Living in a borrowed culture, the West Indian, more than most, needs writers to tell him who he is and where he stands” (as cited in Mustafa, 1995: 4). As Mustafa asserts, Naipaul has long positioned himself closer to the heart of the “borrowed culture” than at the brink of any “new” identity- formations. Naipaul’s first novel appeared to be a comic novel that is a story of a man and his journey to becoming an Indian politician in colonial Trinidad. The story was published in London in 1957 by Andre Deutsch who was impressed by the short story collection of Naipaul that later leads him to write a novel named *Miguel Street. The Mystic Masseur* won the John Llewellyn Rhys Prize in 1958. *Miguel Street* was published in 1959 and is a collection of Naipaul’s short stories presenting his time in colonial Trinidad indicating his childhood days in the Indian community. *A House for Mr. Biswas* is Naipaul’s first work that enabled him to gain appreciation throughout the world of literature, which was published in 1961. The novel contains overtones of his father by focusing on the protagonist’s struggles namely Biswas who wants to reach a wealthy way of living and ultimately achieves it by marrying a woman who comes from a rich family leading him to realize one of his dreams by owning his own house.

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<sup>2</sup> Queens Royal College, University of Oxford in England and many other universities enabled Indian students to get a scholarship which was prevalent at that time.

*AOD* was published in 1964, it somehow answers Naipaul's possible question of whether he might live in India with an answer that lies in the name of the novel. The novel can be scrutinized as a quest of his ancestors, moreover, it is an attempt to identify and finds a solution for the identity disaster he felt dating back to his childhood periods. Naipaul had crucial difficulties in feeling a sense of belonging towards his ancestors and found London as a secure place of escaping while he perceives Trinidad as a place that should have escaped from *An Area of Darkness* is his perception of a journey of India that contains various disappointments in it as he constantly complains about the old -ancient called- habits despite of imposing attempts of the colonizer in their effort to change the uncivilized habits into modern ones. *Half a Life*, another prominent novel by Naipaul that was published in 2001 and is set both in India, Africa, and Europe deals with the hybridity of the Indian-born protagonist namely Willie.

### **3.2. Hanif Kureishi**

“Our lives can only be lived forward and understood backward. Living a life and understanding it occupy different dimensions” (Kureishi, 2010: 38)

Hanif Kureishi was born in Broomley, South London in 1954, into a chaotic community in Britain that was in an intense attempt to overcome the destructive effects of World War II. The traces of a hybrid atmosphere date back to his childhood days as he is the son of a Pakistani father and an English mother. Kureishi's father migrated to England after the partition of India and Pakistan. Kureishi grew up with both cultures which enabled him to fit into the society of Britain, though it can be depicted from his writings that he felt the alienation from being a son of a Pakistani. He went to Lancaster University to study philosophy, however, drop out after a year. He took another chance studying at King's College London where he was honored with a degree in philosophy. The reason why Kureishi found himself as a writer as he explained in one of his interviews was that he wanted to overcome people's racist expressions. He felt that it was very surprising to find oneself the 'victim of other people's attitudes. This 'outsider' position of him paves the way to set his goal as a writer. Moreover, being an artist enables him somehow to escape from being pointed at as a target full of racist expressions. He asserts several times in one of his interviews that being an artist helped him to wiggle out of being shoved into that hole into that position by mentioning the only way out of this is to try and be an artist otherwise he

will just disappear. Despite being the son of an educated father, Kureishi still feels that his environment in Britain perceives him as an outsider in the community.

Kureishi was impressed by different artists of the 60s and 70s as dressing different and wore unusual colors which were popular at that time, furthermore, the reason why he found himself attached to these distinctly different pop stars was as he somehow felt a connection to them, the connection of being different and unusual. The alienation effect can be seen rather in the characters of his novels. Being grown up in a middle-class family, Kureishi was aware of the idea of having not many opportunities compared to wealthy families that live in London, so that was what made him fascinated by limitations and how one can overcome them. This theme of limitations later appeared in his further novels. Being 18, Kureishi had the opportunity to be with the Royal Court Theatre where he later became a Writer in Residence in 1982. Kureishi defines the Royal Court as an amazing place that brings people together who were working as actors, writers, and movie directors that fascinated him as they spent their whole life 'doing culture'. He found the theatre as a place of escaping that could be also read between the lines of his novel *BOS*.

The 60s and 70s in Britain consisted of a mixture of nations, crucial demographic changes, and shifting in cultures originating from the arrival of several immigrants from different places such as South Asia and the Caribbean. Thus, it is not difficult to observe the motivation behind Kureishi's attempt to escape. Being different was the essential subject of the '60s and '70s. People tend to experience life's most unlimited 'joys' in a limited area –the Suburbs- that can be highly comprehended in the attitudes' of Kureishi's characters as they are likely to try the prohibited world of products like alcohol and drugs perceiving them as an open door to escape to a faraway place without any prejudices. Kureishi first started his career as a pornography writer using the pseudonym of Antonia French and Karim. By the time when he was with the Royal Court, he wrote *My Beautiful Laundrette* in 1985, a screenplay that reflects Kureishi's teenage years during which he experiences racial discrimination. It tells about a Pakistani boy, who is gay and has to deal with its traditional violate consequences.

Unlike Naipaul, Kureishi visited his home country only twice in 1984. However, like Naipaul, he also feels the struggle of being alienated and as for Gilbert, he sees himself as something of an outsider vis-a-vis 'mainstream' Asian Britain. The

difference arises as Kureishi was born into the hybrid community and experienced alienation differently when compared to the other postcolonial writers as it can be asserted from these lines: His major books are substantially different from that of postcolonial authors such as Salman Rushdie, Sam Selvon, VS Naipaul and Zadie Smith with which it is frequently compared. The reason why he is considered to be a different writer is as he was born and grew up in that colonizer community rather than in the colonized one. As Thomas depicts: “Unlike Salman Rushdie or VS Naipaul, Kureishi is not a displaced postcolonial writing back to the center he writes from the center” (Thomas, 2007: 1). To put it differently, Kureishi had the opportunity to observe and experience the alienated feeling in the center thus accepts traditions although he sometimes satirizes it, – and wrote accordingly, whereas other postcolonial writers mostly critique the Western culture.

Kureishi’s second novel *The Black Album* was published in 1995 and was later adapted to the stage. The novel deals as Kureishi’s major novel with a hybrid character namely Shahid who is the son of Pakistani immigrants facing identity problems tripped between the modernity of London and the traditional Muslim culture. Kureishi’s Whitebread Award-won novel *BOS* was published in 1990 and was later adapted into a BBC television series with a soundtrack by one of Kureishi’s favorite popstars David Bowie. *BOS* appears to be a novel in which the reader can discover Kureishi’s most deep interests. As he asserts in one of his interviews that he wanted to write a book in which one can find his music taste and can find the mixture of his experiences in the suburbs as a mixed race.

The main motivation behind his writing *BOS* is that he suffers from racist expressions. Kureishi tells that one day he came to his room from school and told himself that he had to write about this horrible experience. So indeed, the novel became a hope for lots of Londoner immigrants who faced the same racism activities numerous times. The characters in *BOS* are likely to be different and odd and do things to discover the limits as the protagonist Karim Amir experiences homosexual relationships with the son of his English stepmother. The reason why Kureishi chose such distinct characters can be linked to his words as he asserts that he and his family somehow knew that they were odd and different from other people, and they do not

have a place to say that they belong to it. Other people, he adds, have a sense of belongingness as they have a place to call their own.

The work of V.S. Naipaul, *AOD*, may be seen as a close companion to Stuart Hall's *The Question of Identity* (1996), in that Stuart Hall provides the reader with a thorough viewpoint on cultural identity in his or her own life. To draw attention to the shattered character of identity itself, Hall prefers to analyze identity in the light of the question of who is the target audience of identity, as he brings out to the reader a question: who needs identification? As he continues to investigate the processes of identification, he broadens his perspective on the subject. The 'exploitation' of cultural identity can be observed in Naipaul's work, as he attempts to identify his dominant culture by travelling to nations but is ultimately unsuccessful in his search for his true identity. The decolonization process prompted millions of immigrants to leave their home nations, establishing themselves in various areas of the Empire as a result of their migration. Despite what they were promised, the process of adjusting was not as simple as they had expected. Their expectations of Britain as 'the land of opportunities and 'the land of beauty were dashed when they saw the hard realities of life in the country's suburbs, where they were attempting to preserve their traditions and ways of life. Others, on the other hand, are looking for a location where they may integrate into civilization, while the others are attempting to preserve their cultural beliefs. With this search coming to a head, immigrants discovered a location where they may behave as though they are one of the communities while yet maintaining their own beliefs in certain ways. Third space may also be defined as the loss of one's original location, which can occur as a result of one's race being mixed, or one's residence is in a foreign nation.

#### **4. KEY CONCEPTS IN POSTCOLONIAL DISCOURSE**

The emergence of the negative effects of colonialism revealed itself in the postcolonial era. This era brought about several key terms enabling victim migrants to be aware of their current situation after damaging experiences they have experienced. The transformed identity expressed itself through several behaviors that are entitled by theorists such as Said and Bhabha. These are postcolonial key concepts namely: ambivalence, mimicry, hybridity, unhomeliness, and alienation. The major reason why this analysis is limited to the five ones is that it occurred through both books of Naipaul and Kureishi. While alienation is dominant in both books, mimicry is seen predominantly in the *BOS* since the author was raised in the dominant society and sought a group welcome through which he only could be done by mimicking the dominant society also directly reflected in his character Amir.

Alienation is essentially preferred to scrutinize in *BOS* since even at the beginning of the work alienation is seen when Karim is introducing himself to the reader by mentioning that he is unsure of how to define himself. Conversely, alienation and loneliness are significantly underlined through the lines of Naipaul since during his visits to India some prominent examples were spotted. While alienation is predominantly seen in and, in *BOS*, the theme is limitedly discussed. As for ambivalence, the dominance is equally seen in both books and has been analyzed comparatively. Hybridity, in turn, is seen less in two of the works and has been analyzed accordingly. The purpose of answering the question titled why this study has been conducted only five key concepts is for the reason that both books were suitable in comparing them through these concepts by linking the whole study to an identity crisis. Most of all, the identity crisis is the very last outcome and can be highly considered an inevitable result of the post effects of post-colonialism itself.

##### **4.1. Cultural Identity**

Before scrutinizing the cultural identity of the characters and analyzing the relationship with postcolonialism, it sounds sensible to explain identity in advance. Identity is the sum of our experiences and the way it is subconsciously preserved - whether negatively or positively. As our experiences tend to grow with every memory, we interpret it as an undeniable fact that our identity is a variable concept. Hence,

Stuart Hall explains identity as follows: “it is not a kind of the fixed point of thought and being, a ground of action a still point in the turning world” (1989: 9). Although some scholars suggest that identity is far from alteration and is a consistent concept Stuart uses the metaphor ‘turning world’ maintaining that identity is exposed by external aspects and not a stable point.

There are a great number of various explanations of the descriptions of identity that are put forward distinctly. Although there are explanations that deny in supporting Hall’s descriptions such as “The sameness of a person or thing at all times or in all circumstances; the condition or fact that a person or thing is itself and not something else; individuality, personality” (*Oxford English Dictionary* 1989) there are opponent descriptions as well. As *OED*’s description, identity is a concept that is fixed in every situation. According to this definition, it is impossible to say that identity consists of varieties and is available for alteration. Interestingly, Hall asserts in one of his works titled *Ethnicity: Identity and Difference* once more that identity is a concept of change by stating “Identity emerges as a kind of unsettled space, or an unresolved question in that space, between several intersection discourses. [I]dentity is a process, identity is split. Identity is also the relationship of the other to oneself” (Hall, 1989, as cited in Golchin, 2011: 3).

As for Hall, the fact that identity is an unsettled space explains itself as the migrant soul of the identity since it always wanders through the interpretations of the experiences, and we became an outcome of our experiences eventually. In addition to this, he claims that it is not a location at which one arrives but rather a notion of a trip that may be compared to the actions of a wanderer who only pauses at stations but otherwise continues their voyage. Hall argues that identity is also capable of being a piece in certain circumstances because it is sometimes split through striking events and eventually gets exposed to a radical change. Hall concludes his opinions by touching upon the concept of relationship asserting that identity gets shaped by the relationship with other people. In other words, the way someone treats us is crucial in determining our identity. The close connection between identity and the relationship with people is also put forward by Deng as he says identity “describe[s] the way individuals and groups define themselves and are defined by others based on race, ethnicity, religion, language, and culture” (Deng, as cited in Golchin, 1995: 3). Thus, identity is not only

the sum of our experiences and the interpretations of our subconscious but also a concept that depends on the definitions of our surroundings.

The term Identity can be scrutinized in many distinct dimensions as mentioned however, by analyzing it by the postcolonial period, the point of view gains a large scope. That is, the identity of colonial people transforms to place themselves in a secure area. Homi Bhabha expresses identity as:

“Identities are about questions of using the resources of history, language, and culture in the process of becoming rather than being: not 'who we are or 'where we came from, so much as what we might become, how we have been represented and how that bears on how we might represent ourselves. Identities are therefore constituted within, not outside representation” (Bhabha, 1996: 53).

Bhabha draws a specific line while describing identity as he mentions that identity is in a constant processing role, gaining and sometimes losing parts yet always continuing to improve. He put an end to his description by indicating that all these transformations happen inside our self-representation. Nevertheless, the focus point of this thesis will be cultural identity as the characters of both books show an intensely visible transformation through their postcolonial journey. To put it crudely, cultural identity can be explained as a somewhat more flexible moreover changeable feature than identity itself as it collects all the experiences and memories, thus never places a stable point. Hall points out a cultural identity as: “Identities are never unified and, in late modern times, increasingly fragmented and fractured; never singular but multiply constructed across different, often intersecting and antagonistic, discourses, practices and position” (Hall, 1996: 3). It is rather prominent to say that cultural identity had an immense tendency to be fragmented significantly in the postcolonial period, as Hall expresses. Both novels, *AOD* and *BOS* deal with a cultural identity distinctly. While some of the characters of *Buddha of Suburbia* are confident and even proud of being foreign in London, the protagonist of *AOD* is happy about being a part of this foreign country as can be understood from these lines below. “We became part of England and, yet proudly stood outside it” (Kureishi, 1990: 227).

“I came to London. It had become the center of my world and I had worked hard to come to it. And I was lost. London was not the center of my world. I had been misled, but there was nowhere else to go. It was a good place for getting lost in, a city no one ever knew, a city explored from the neutral heart outwards until, after years, it defined itself into a jumble of clearings separated by stretches of the unknown, through which the narrowest of paths had been cut. Here I became

no more than an inhabitant of a big city, robbed of loyalties, time passing, taking me away from what I was, thrown more and more into myself, fighting to keep my balance and to keep alive the thought of the clear world beyond the brick and asphalt and the chaos of railway lines. All mythical lands faded, and in the big city, I was confined to a smaller world than I had ever known. I became my flat, my desk, my name” (Naipaul, 2002: 40).

The following quote of Kureishi’s character illustrates that although they observe that they have become a member of the native inhabitants of England, they are quite confident and even proud about being outside the English society as they somehow see the native society as a threat to lose their cultural identity. Naipaul, conversely, locates London as the most prominent part of his life by indicating that it is the only place to go. However, he is also aware of the insignificance of his existence since he illustrates his identity as deficient. Moreover, he defines time as a thing that divulges parts of his own identity, which turns him into a man that is not while also bringing him into his being. The hectic and chaotic place (London) transforms his identity into the little unimportant objects of his house eventually. By analyzing the two quotes under the term identity, it sounds sensible to mention that although both characters are somehow glad to be a part of the colonizer society, they are unconfident in the end as they could not find a secure place to take shelter in.

The transformed identity can also be seen in Naipaul’s other works as the characters are a reflection of the parts of Naipaul’s view of his ‘non-rooted self. Although Naipaul tried several times to be a native anglicized writer, he has difficulties abiding. As Taniyan puts it: “His character cannot fit into the society, and he is excluded from the society like Naipaul who cannot fit into England exactly. Mr. Stone returns to his lonely house where he begins, but Naipaul returns neither to his roots nor does he adopt his new country completely” (2015: 91). As mentioned by Taniyan, it sounds sensible to maintain that Naipaul’s characters were affected by his own experience and cultural identity as they also have difficulty in finding a secure place in their new countries; hence they could not be assimilated nor cling to their cultural roots eventually. “In the suburbs, people rarely dreamed of striking out for happiness... It would be years before I could get away to the city, London, where life was bottomless in its temptations” (BOS: 8). “Trinidad was a British colony; but every child knew that we were only a dot on the map of the World, and it was, therefore, important to be British: that at least anchored us within a wider system” (AOD: 183).

These lines indicate that both primary characters have a collapsed perspective of their surroundings. In other words, Amir presents the suburbs as a relatively inconspicuous and uninteresting place to live, and he portrays the inhabitants of the suburbs as forlorn individuals, drawing attention to the rarity of the number of people who seek happiness. The second sentence conveys the insignificance of one's existence in a British colonial region. In comparison to the vastness of the world, it is a relatively insignificant location, yet it is significant to the British colonial authorities. These two paragraphs demonstrate how being under the influence of imperial Britain contributes to a sense of inferiority in a colonized civilization.

#### **4.2. Alienation**

"I still had that nervousness in a new place, that rawness of response, still felt myself to be in the other man's country, felt my strangeness, my solitude" (Naipaul, 1987: 7).

"I couldn't tolerate being myself" (Kureishi, 1985: 76).

The term in its broad sense can be described as the feeling of being in the outer space of a well-structured chain and can be closely related to the reason for creating a Third space which will be discussed later in this thesis. According to the Oxford English Dictionary, the word "alienation" is borrowed from the Latin word *alienation* (nominative alienation), meaning "a transfer, surrender" or "separation". It is sensible to place great emphasis on the feeling of alienation especially in the postcolonial period as the willing/un-willing migration from colonized to colonial countries created a forced formation in the identity of migrants. Correspondingly, Dean in his essay on *Alienation: Its Meaning and Measurement* signifies that "Alienation is an individual's feeling of uneasiness or discomfort which reflects his exclusion or self-exclusion from social and cultural participation. It is an expression of non-belonging or non-sharing, an uneasy awareness" (1961: 753). Dean gives prominence to the social and cultural aspects of the feeling of alienation as he mentions that it causes isolation and creates a non-belonging existence which also ends up with un-homeliness. Migrants who felt alienated from society tended to seek a place by constituting several strategies. Naipaul, emphatically, also tried to place himself away to get rid of that feeling through language, as can be inferred from the words of Jennifer Browdy de Hernandez. Naipaul can only approach the past through the medium of language. Through writing he comes

to know himself: "Every exploration, every book, added to my knowledge, qualified my earlier idea of myself and the world" (Hernandez, 2014: 154). The characters in Naipaul's and Kureishi's works find a way to inhibit their feeling of alienation by covering them through language in two distinct ways. Naipaul's characters see the native language as a tool that prevents losing their cultural identity and they ignore to use of English. "They came from India; this gave them glamour, but the glamour was itself a barrier. They not so much ignored Trinidad as denied it; they did not attempt even to learn English, which was what the children spoke" (1964: 22). Contrarily, one of Kureishi's characters does not even know his mother tongue and sees this as a feature of belonging to the British society.

"Instead of talking about the job he said some words to me in Punjabi or Urdu and looked as if he wanted to get into a big conversation... 'Well?' he said. 'You don't understand?' 'No, not really.' What could I say? I couldn't win. I knew he'd hate me for it. 'Your language!' 'Yeah, well I get a bit. The dirty words. I know when I'm being called a camel's rectum.' 'Of course. But your father speaks, doesn't he? He must do.' 'Of course, he speaks, I felt like saying... 'Yes, but not me,' I said. 'It would be stupid. We wouldn't know what he was on about. Things are difficult enough as it is.'" (1990: 141)

Naipaul's characters are intensively connected to their culture; moreover, although they feel alienated, they mirror it by ignoring to learn the English language. Amir, on the other hand, is aware that he only will be accepted by society when he has nothing related to the so-called suppressed culture. Thus, he proudly expresses that he does not speak his mother tongue. "I know when I'm being called a camel's rectum" these lines catch attention as he is aware that the British despise the migrated ones by calling them 'camel's rectum'. The usage of the animal 'camel' is quite noteworthy as the habitat of these animals is only in the so-called suppressed areas. Thus, the disdain and even devastating manner of the British society is astonishingly rising to a great degree in even tiny details as in the example of the word choice 'camel' which also creates an alienation in the destructed identity of the character. The covering of alienation through language appears continuously in the books as can be inferred from these lines below:

"India, then, which was the background to my childhood was an area of the imagination. It was not the real country I presently began to read about and whose map I committed to memory. I became a nationalist; even a book like Beverley Nichols's *Verdict on India* could anger me. But this came almost at the end. The next year India became independent, and I found that my interest was

failing. I now had almost no Hindi. But it was more than language which divided me from what I knew of India” (Naipaul, 1964: 37).

Naipaul is not quite sure whether his memories are real or just a part of his imagination. He expresses this feeling as a kind of disappointment as he inserts that the real country is not the one, he once dreamed of. His disinterest in his country, as well as the language, began to rise as he realized that there is more than the language, which builds a non-breakable wall between him and his home country. The reason for this rapid increase can be scrutinized as the realization of the distinct differences between the colonizer country and the colonized one.

Naipaul lost his interest in his country by realizing that although he is a migrated person, he feels more connected with the British culture even when he feels alienated, the scope of alienation sometimes changes as he feels alienated from his society rather than the English one. Kureishi’s characters express that shifting in the scope of alienation in which he feels distanced from his nation can be seen in these lines.

“But I did feel, looking at these strange creatures now- the Indians- that in some way these were my people, and that I’d spent my life denying or avoiding that fact. I felt ashamed and incomplete at the same time as if half of me were missing, and as if I’d been colluding with my enemies, those whites who wanted Indians to be like them” (1990: 212).

Although Kureishi’s character Amir proudly expressed the normality of not speaking Hindi, he feels distanced and even alienated from his nation as he describes them as ‘creatures’ and not people. He dissociates himself from them by adding the word strange and by revealing that he refuses to be from the same country. The expression ‘I felt ashamed’ is worth scrutinizing as it is quite common to feel embarrassed among immigrants about their nationality. Amir mostly feels ashamed of his background and reveals it several times moreover, he is not only ashamed of Indians in general, but also of his close family, sometimes his dad. In these lines, he mentions one more time that he is not comfortable being with his dad as he embarrasses him by asking unnecessary questions to strangers among him to show them his way. “I sweated with embarrassment when he halted strangers in the street to ask directions to places that were a hundred yards away in an area where he’d lived for almost two decades” (1990: 9). These lines reveal that Amir is not only distanced, alienated, and ashamed of his nation but also his dad. However, it is logical to say that

his dad is alienated as well as he refuses to assimilate and denies getting to know his street.

According to Karim, it is unacceptable that his Haroon does not know such basic things as directions. He expresses his dissatisfaction through these words: "Dad had been in Britain since 1950 – over twenty years- and for fifteen of those years he had lived in the South London suburbs. Yet still, he stumbled around the place like an Indian just off the boat, and asked questions like, "Is Dover in Kent?" (7) the metaphor 'stumbling around the place like an Indian' shows that he sees Indians as un-modern people and adds that his father is one of them by asking such questions. His embarrassment increases with the behaviors of his father, and he gets more distanced notwithstanding the type of alienation both characters feel tends to be different as his father expresses his alienation by refusing to know his district. Similarly, Naipaul indicates this type of alienation as well through his experience in India:

"The encounter had done more than dislodge a childhood memory; it awakened a superseded consciousness. That food should be served in certain ways I at once understood. Equally, I understood the mixture of strictness and dirt, the overdone casualness with which the puris and potatoes had been slapped into hands" (Naipaul, 1964: 149).

Likewise, Naipaul feels alienated and ashamed even of the lifestyle of Indians; furthermore, he perceives their way of nutrition as a considerable embarrassment. The disappointment gains speed with every experience he has during the time he visits India. His childhood memories began to face destructive parts as he distances and alienates himself gradually. Naipaul depicts his alienation in a more chagrined way, edgingly with despair as such:

"For in the India of my childhood, the land which in my imagination was an extension, separate from the alienness by which we were surrounded, of my grandmother's house, there was no alien presence. How could such a thing be conceived? Our own world, though clearly faintly separate; and involvement with the English, of whom on the island we knew little, would have seemed a more unlikely violation than an involvement with Chinese or the Africans, of whom we knew more. Into this alienness we daily ventured, and at length we were absorbed into it. But we knew there had been change, gain, loss. We knew something which was once whole had been washed away. What was whole was the idea of India" (1964: 199).

Naipaul illustrates that alienation may manifest itself in a variety of ways. The sense of alienation he had as a youngster was very different from the sense of alienation he has today. He goes on to say that since the coming of the British was so strange, it

would be more efficient if the Chinese or Africans came instead because they were more familiar with their culture. The introduction of the British brought a great deal of variation in social situations. Additionally, the cultural identities of the colonized were immediately influenced, paving the path for a society that was estranged, whether voluntarily or unwittingly, as a result of the colonization. By communicating that it inhaled them and subsequently created a shift, gain, and lastly, loss, Naipaul illustrated this truth via his phrases. As a result, this catastrophe resulted in the devastation of a once-complete location, and all that was left was the intangible concept of India.

The distanced manner and the alienated feeling rise in the characters of both novels. They began to distance themselves by mentioning the negative features of their home countries and by lessening their traditional habits. Amir's dad used his 'Indianness' to place himself in Eva's heart nevertheless, this began to decrease as he also starts to dive deep into the sea of alienation. Amir explains their situation of them in these words: "They saw fewer Satyajit Ray films now and went less to Indian restaurants; Eva gave up learning Urdu and listening to sitar music at breakfast" (1990: 150). The once attractive side of being a migrant transformed into a fairly normal issue for the reason that Haroon began to alienate himself from his habits. Another point that is necessary to note is that they connect being Indian by watching Indian films and listening to songs. These concepts can also be seen in Naipaul's novel nonetheless as a feature that awakens a deviation from his Indian being and a kind of contemptuous manner towards Indians. He narrates his antipathy through these lines:

"Indian films were both tedious and disquieting; they delighted in decay, agony, and death; a funeral dirge or a blind man's lament could become a hit. And there was religion, with which, as one of Mr. Gollancz's writers had noted with approval, the people of India were intoxicated. I was without belief or interest in belief; I was incapable of worship, of God or holy men; and so one whole side of India was closed to me. Then there came people from India, not the India of Gold Teeth and Babu, but this other India; and I saw that to this country I was not at all linked" (Naipaul, 1964: 4).

The very last lines of the quotation reflect the final stage of alienation: uprooted from the home country. Naipaul began to denigrate India firstly by touching upon the inferiority of Indian films adding that they were full of unnecessary subjects and that the subjects were non-essentially popular. Religion, he adds, is another worshipped substantial treatment for Indians that dissociates Naipaul from his country. He concludes his opinions by saying that he has not any connections to his country in any

manner. The distanced broken and destructed relationship between Naipul, Kureishi, and their home countries were directly reflected at an intensified level in both works. The word 'alien' began to appear frequently in *AOD*. "In India, I had so far felt myself a visitor. Its size, its temperatures, its crowds: I had prepared myself for these, but in its very extremes the country was alien. Looking for the familiar, I had again, despite myself, become an islander: I was looking for the small and manageable" (as cited in Freyling, 2008: 228). Naipaul expressed his de-orientated way of feeling through these words by mentioning that he prepared himself for the unusual features of India, however; the experience he faced started to mangle the already battered connection between him and India. He enlarges the broken connection by adding other features such as language and generations as he puts it: "Yet three generations and a lost language lay between us" (The de-orientation of Karim shows up much differently as Karim tends to criticize his ancestors intensively. In doing so, he is asked as 'Why do you hate yourself and black people so much, Karim?' In addition, he proposed as have to protect our culture at this time, Karim. Don't you agree?' he responds with these words: 'No. Truth has a higher value' nevertheless, their response to Eleanor does not help to change Karim's opinions: 'Truth, who defines it? What truth? It's white truth you're defending here. It's white truth we're discussing (180). Karim displaces himself by building a huge wall between himself and his ancestors, moreover by looking at them as the racist people do. Naipaul's perspective of India turns out to be a huge disappointment after he visits India. He expresses his harrowing experience through these words: "I was a tourist, free, with money. But a whole experience had just occurred; India had ended only twenty-four hours before. It was a journey that ought not to have been made; it had broken my life in two" (*AOD*: 264).

It is crucial to note that Naipaul's idea of India has completely collapsed after his visit and the expression that his life is divided into two is since his previous life - the one before he visited India- was full of his expected ideas of India nonetheless, after his visit, 'the imaginary' India was destructed into many diverse parts. He now begins to realize in what way his ancestral roots live and how distinct he lives. The realization of a migrant after visiting his/her home country can be explained by Salman Rushdie's quotation from his essay named *Imaginary Homelands*: "Our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities

or villages, but invisible ones, imaginary homelands, Indias of the mind” (Rushdie, 1991: 10). Rushdie points out that there is indeed an alienation resulting from the realization of migrants. Furthermore, there is a sense of deprivation that remains continuously thus, migrants start to create imaginary homelands that satisfy their expectations. Their homelands begin to be the countries of their imagination, in other words, lands of their mind. Naipaul, perceived alienation after he visited India rather effectively since he begins to question his own identity in a considerably intensive manner by saying: “India, it was said, brought out concealed elements of the personality. Was this me? Was this the effect of India?” (AOD: 168). Naipaul used the word concealed to indicate that his home country has embowered his personality which means that his character is not the one he desires since his home country strictly affected it. Naipaul continues to ask himself questions which is the result of his fragmented manner. By directing the most prominent question “was this me?” he is trying to refer to the most essential one which is: “who am I in reality?”. This question can be seen as one of the results of colonialism, as one of its objectives of it is to displace the colonized individual to let him feel alienated at an extremely deep level.

As Naipaul mentions several times in his work, the journey he has made to India cost him a lot in terms of morality as he feels no longer the same as before. Kureishi reflects alienation through Karim’s perspective over Charlie, as Charlie is the closest example of the ideal Britishness. His admiration towards Charlie rises as the day’s pass, and he feels a very close connection with him however, the realization that even Charlie ‘otherized’ him, affects him deeply. While the two are talking about their music taste of Karim, Charlie reveals his infelicity thus, Karim starts to express his disappointment: “I knew immediately from the look on Charlie’s face that I had been an animal, a philistine, a child” (BOS: 14). The words he chooses to define himself are worth emphasizing as they are considered cruel. By using the word animal, he otherizes himself so far that he does not even consider Charlie as the same sort. Moreover, while using “philistine”, he humiliates himself and builds a substantially yet indestructible wall between Charlie and him thus feeling alienation at a top level.

Naipaul also felt alienation in his very deep self, as he even can not associate Englishness with himself. Even though he is quite successful at speaking English, he is uncomfortable with using it since his shy self arises each time. The alienated stance

towards his usage of the language is expressed through the following lines. “I was too tired to go back, to talk in a voice whose absurdity I felt whenever I opened my mouth” (AOD: 39). The word absurdity fits itself quite properly through the lines as it expresses quite successfully the state of mind of Naipaul. By using this particular word, he accepts the fact that although he is capable of speaking the language fluently, it will never be able to go through his mouth as suitable as his mother tongue. This awareness arises the alienated feeling more and more, as he is alienated from his own body, a body that is never going to be a comfortable place in using the once learned language properly.

Similarly, Karim experiences alienation during his visit to his neighborhood while he lived in London. Karim places himself quite comfortably at Eva’s since he considers himself better as ‘English’ when he lives at them with Eva. He associates weakness with his mother and the power of Eva’s home as being close to an English person gives him the courage to see himself as an individual that belongs to the English society. Although he felt alienated in the past when he was living with his mother and father, he now feels a different version of alienation which is the main reason for his avoidance of visiting his mom’s house. From the very first moment, he encounters the street which he passed a million times in the past, he begins to feel uncomfortable by saying: “I knew it did me good to be reminded of how much I loathed the suburbs, and that I had to continue my journey into London and a new life, ensuring I got away from people and streets like this” (BOS: 101). It is a rather interesting word choice of ‘this’ that explains how distanced he is after his move to London. Bypassing the street he once more remembers how much he could not tolerate living there although the neighborhood is just the reflection of his ancestors. Emphasizing the word ‘this’, Karim builds a wall between the neighborhood and himself being quite comfortable that he is now far away from the suburbs. His highly pleasant attitude makes him think that he could also get distanced from his hybrid self.

When Karim sees his mother for the first time after he moved to Eva with his father, he is quite nervous and can not control the effects of his alienated attitude. By saying “I was reluctant to kiss my mother, afraid that somehow her weakness and unhappiness would infect me” (104) he puts clearly that he associates his mother with all the negative features of colonialism itself. To put it clearer, Karim correlates his

mom with the East, while considering Eva with the West which includes all the great opportunities of London which enable Karim to lead a 'normal' life without being excluded from the English society. That is why he uses the word infect he also thinks of the Indian society, as he regards Indians as a society that avoid showing progress in any aspect and a society that is a filthy<sup>3</sup> one due to its ancient habits. Karim continues to criticize the East through his description of his mother as he says:

“For Mum, life was fundamental hell. You went blind, you got raped, people forgot your birthday, Nixon got elected, your husband fled with a blonde from Beckenham, and then you got old, you couldn't walk and you died. Nothing good could come of things here below. While this view could equally have generated stoicism, in Mum's case it led to self-pity” (105).

For Karim, his mother represents all the negative aspects of life although his mother turned out to be like that after he and his father left. Karim makes a clear connection between the effects and the East, given that the East is something in which you got all of the negative things that are described above to happen. He calms his state of mind by convincing his mother that all of these negative characteristics legitimately justify his running away to London.

Even though he secretly feels bad for his mother, he is unable to deny the positive influences London has had on his life. After his visit, he describes his need to get back to the 'real' England through these lines “I almost ran back to South London” (106). Pointing out the increasing need for turning back by choosing the word ran, Karim expresses once more his intolerant of his roots. Though, by running back to London, he thinks that he can also escape from his origin and alienated self.

### **4.3. Ambivalence**

“...the sense of being culturally displaced, of being caught between two cultures and yet “at home” in neither of them” (cited A. D. Bivan et.al., 2017: 2).

The word ambivalence occurs firstly in psychoanalysis reflecting a dilemma in an individual that is the confusion between believing in something while also believing in its opposite. This belief tends to cause two-sided chaos as the individual is attracted

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<sup>3</sup> filthy: the term is used to refer the open defecation in India. According to the World Health Organisation (WHO) there are more than half a billion people in India still "continue to defecate in gutters, behind bushes or in open water bodies, with no dignity or privacy” (2014).

to a particular thing or person while the feeling of becoming distant constantly arises. One of the pioneers of postcolonial works- Bhabha, is once more noticeably mentioned, as he adapted the term into postcolonial theory paving the path to numerable clarifications of the behaviors of immigrants. The term ambivalence can be directly seen as the connection between the colonizer and the colonized because the colonizer tends to absorb the colonized society into its circle to gain power.

Opposingly, the colonizer is never clear about getting into the circle in terms of ambivalence. To put it differently, when speaking in the light of ambivalence, it is significant to say that the colonizer is in an unending dilemma of belonging to the dominated power, as he is never completely sure about being a part of the colonizer society. When the colonizer gets close to the imposed culture, he feels sorry for his ancestors, while he is unsure about not being completely outside of it as he is terrified of getting alienated from the society. That is why it is necessary to mention that the terms alienation, unhomeliness, ambivalence, hybridity, mimicry, and eventually third space, are terms that generate each other. The reason for feeling one term is because the colonizer is afraid of feeling the other term. To put it simply, the colonized is afraid of being an outsider and feeling alienated, that is why he mimics the colonizer which will be discussed in the following lines.

As for Bhabha, Third Space occurs from the term ambivalence, as the colonizer is in an area between belonging to the dominant power yet refusing it. Both writers reflected ambivalent behaviors through their characters to reflect the corrupted identity of the immigrants. Kureishi turns his angle differently by letting the characters feel the attraction and repulsion (Young 1995) towards their home countries that can be seen in these lines: “Changez & Shinko...discussed their respective homelands, which they missed desperately, but not enough to get on a plane and go there” (210). Needless to say, the characters are in need to see their homelands to reduce their intensive longing for their countries; however, it is still not enough to realize their desire as life in England has eliminated their sense of belonging somehow.

“It is only now, as the impatience of the observer is dissipated in the process of writing and self-inquiry, that I see how much this philosophy had also been mine. It had enabled me, through the stresses of a long residence in England to withdraw completely from nationality and loyalties except to persons; it had made me content to be myself alone, my work, my name; it had convinced me

that every man was an island, and taught to shield all that I knew to be good and pure within myself from the corruption of causes” (1964: 199).

As Naipaul observes his home country, he soon came up to a realization that he somehow has also a philosophy that enables him to question himself. Ambivalence rises differently from Kureishi’s characters for the reason that Naipaul himself experienced this feeling much more distinctly than Kureishi, thus Naipaul tends to reflect this distinction in his lines above. It is worth noting that the usage of ‘the content to be myself alone’ is likely to gain attention in the light of alienation that closely switches to ambivalence within the further lines.

Naipaul expresses that during his stay in England -it is necessary to mention that Naipaul was quite comfortable about living in a place of colonial dominance- he is under intensive stress that causes a distance to the feeling of connection to England. He adds with despair that he only exists in colonial England by having a job since people are welcomed in the colonizer society with a title when it comes to an immigrant. The word choice ‘island’ is not a coincidence as when it is scrutinized as a metaphoric symbol, it reflects the loneliness of an individual as an island is a part circled with unflagging drops of water even when it consists of soil that is similar to each other. In other words, although Naipaul has placed himself in society well in terms of his lifestyle and job choice, moreover, is only one of the millions of immigrants, he is alone with his increasingly alienated self-identity. It is indispensable to note that Kureishi mirrored ambivalence in a rather strong way through his characters’ expressions as shown below.

“Look at that low-class person’ he’d say in a loud voice, stopping and pointing out one of his fellow countrymen...’Yes, they have souls, but the reason there is this bad racialism is that they are wearing such strange clothes for the Englishman, turbans and all. To be accepted they must take up the English ways and forget their filthy villages! They must decide to be either here or there. Look how much here I am! And why doesn’t that bugger over there look the Englishman in the eye! No wonder the Englishman will hit him!” (210).

The ‘possible’ opinions of Changez depict his harsh destructed self to his roots as he uses various articulations to express his distanced yet disgusted manner towards his countrymen. Starting with mentioning their class as low gives the sign that his level of ambivalence is quite high as he also looks at them from the angle of the English adding that it is extremely eye-catching –but in a wrong way- and disturbing for the English to share the same living space as such ‘bad mannered’ Indians. Considering

himself on the side of the colonizer, Changez also gives pieces of advice as his countrymen should decide where they belong to. Without recognizing that he is an ambivalent character, he puts a strict line by saying that there are only two options for the immigrants. Being either here –England- or there –India-. Proudly, he claims that he is efficiently there, that is to say, his presence in England is quite enough since he is well mannered and can embrace his ‘Indianess’. Finally, he concludes his opinions by indicating that he understands English as he thinks when he can understand them, he can be a part of them since when a person understands and accepts something it is easier to transform into an individual of that society which is Changez’ goal. As an ambivalent character, he cannot stand against his strong desire of finding a place in society for himself.

Several characters of Kureishi have a desire -whether willingly or unwillingly- to be a part of English society. Although their desire turns sometimes into a rejection- showing the signs of ambivalence, it can be seen that there is a will to be English eventually. Kureishi handles this issue throughout his book while answering the possibility of belonging to society in the very first pages of the book. Asserting his opinions through Haroon’s words, he puts it as: “The whites will never promote us,' 'Not an Indian while there is a white man left on the earth. You don't have to deal with them - they still think they have an Empire when they don't have two pennies to rub together” (27). Haroon is already desperately aware of the impossibility of gaining an important place and getting a title in England, not even when there is only one Indian person left on earth. The exaggeration he makes illustrates how pessimistic he is about getting deserved treatment by the English. He warns his son as he experienced the unwelcoming manner of the colonizer society, however; it is not the same case for the third-generation immigrants as they combine themselves within the society no matter what in order not to be an outsider which unfortunately will be the case for all of them eventually. Although it is clear that Karim makes ground in society by rejecting some habits, signs, and lifestyles from his roots, he is in a place in which he could not identify himself as he mentioned this stuck situation of him in the first lines of the book:

“My name is Karim Amir, and I am an Englishman born and bred, almost. I am often considered to be a funny kind of Englishman, a new breed as it were, having emerged from two old histories. But I don’t care – Englishman I am

(though not proud of it), from the South London suburbs and going somewhere. Perhaps it is the odd mixture of continents and blood, of here and there, of belonging and not, that makes me restless and easily bored” (3).

It is worth noting that he only refers to himself as an Englishman. By adding the idea that he is a hybrid of various locations, uncertainty is created since he does not provide a clear characterization of his ancestors. The ambiguous and inadequate definition is worth investigating since it indicates Amir's severed ties to his origins. Even the use of the phrase 'here and there' emphasizes the unimportance and unnecessary of identifying his origin since he is already in a quandary about where he belongs in the book's first pages. He develops bad characteristics as a result of his unhappiness since he is restless and easily bored. The source of these sentiments is almost certainly his estranged ego, which is reflected in his ideas throughout the novel.

Naipaul's character has an uncanny manner toward the feeling of ambivalence and experiences these dichotomies mainly while he could not place himself in either of the societies. From time to time he is quite consistent about his stand, notwithstanding, with every new experience both in England and India, his opinions began to fluctuate and give cause to more questions that harshly affect his cultural identity. The lines below are considerably clear to reflect his bizarre, damaging thoughts. “In a year I had not learned acceptance. I had learned my separateness from India, and was content to be a colonial, without a past, without ancestors” (252). These lines reflect his predisposition to the feeling of unhomeliness rather than ambivalence, he no longer thinks that he could somehow fit the place of his roots as his perception shifts to an individual without ancestors that paves the path to the first cornerstones of creating a Third Space. Karim does not only experience ambivalence from his immigrant self, but also between his mother, relatives, and his father, especially Eva. “I had a real family to attend to – not Dad, who was preoccupied, but Mum. I rang her every day, but I hadn't seen her during the time I'd been living at Eva's; I couldn't face any of them in that house” (BOS: 101). It is crucial to touch upon once more that Karim considers unconsciously the place of Eva due to its resemblance, to the colonized while he associates his mother's place as the inferior since it represents the origin culture yet Karim suffers from a deeply unpleasant feeling since he feels guilty that he choose to live with Eva. That is why he describes this as guilt for the reason that he could neither face his mother nor his relatives. Below, a picture of Eva, Karim,

and his father is seen additionally, it is also quite clear why Karim associates Eva with the West while he considers his mother as the East. Eva's appearance is a typical English one, which helps Karim somehow to feel like a member of the English society. During his stay at Eva's place, he feels 'almost' English. The symbolic figure of the Buddha is seen in the left corner of the picture, which shows that Karim's father has not been successful enough in distancing himself from the original culture arises a good feeling in him since he is a more hybrid character than Karim, he has not a kind of embarrassing attitude towards his culture.

#### **4.4. Unhomeliness**

“We old Indians come to like this England less and less and we return to an imagined India” (Kureishi, 1990: 74)

The word unhomeliness originates from German as 'unhomely' is the translation of the German word 'unheimlich' which is a negative form of 'Heimlich'. The word unheimlich can be strongly connected to the word uncanny which was coined by Sigmund Freud to define a feeling of lack of clarification. To put it simply, the individual feels something; however, he is uncertain about what exactly it is. As claimed by Freud, the subconscious cracks and rises into the conscious paving the way to an uncanny moment. From a postcolonial perspective, it is worth noting that it can be likely to the interference of the first World countries –British to the Eastern ones as the identity of the colonizer is shattered and disillusioned. It is quite prominent to be aware of the difference between the metaphorical meaning of unhomeliness and not misconceiving it with people who are unharmed as homeless people can feel at home anywhere while people who experience homelessness can be in lack stability, even when they are in a secure place.

Migration, especially in the postcolonial period can be increasingly considered as the main reason for unhomeliness as it challenged the perception of the term home of millions of immigrants that is inherited from generation to generation. Unhomeliness was experienced differently among generations as it occurred and caused distinct behaviors. Once again, the terms which are scrutinized before are related to each other as the feeling of unhomeliness caused several behaviors to feel more familiar with society such as mimicry. Kureishi and Naipaul conveyed unhomeliness through their characters, Naipaul felt it intensively while visiting India

as his perception of India begins to collapse as the pieces damaged 'Naipaul's India' that was quite different in his imagination.

Conversely, Kureishi's characters felt unhomeliness in England while discovering that they indeed are incapable of finding a place to belong even though they lived there for a reasonable long time. Amir puts his perception of this feeling as: "The room immediately seemed to contract. Tension rose. [I] couldn't wait to get out of the house now. [I] always wanted to be somewhere else, [I don't] know why" (4-5). The last two expressions of Amir are worth mentioning in detail as it carries considerable traces of unhomeliness. Although he is in a secure place, he indicates that he wants to be somewhere else. The adverb always is essential in terms of his understanding of stability. To put it clearly, Amir is desperately aware that he never will experience the feeling of belongingness since he always will have a strong desire to be in another place. His desperateness of him remains after his last words as it can be understood that when he changes his location, he also will be unhomely for the reason that he will also have a lack of sense of belonging.

Considering the title of the book, it is obvious that Naipaul chose it purposely to convey a metaphorical message. For him, India is an area of darkness that once could enlighten itself, however; could not catch the light since it stuck to its traditional habits. Although being attached to traditional habits is something good for any country, Naipaul sees this as an entirely bad feature as there are still some events he still interposes to understand. From their eating style to their defecating, he criticizes every single habit of them. Notwithstanding, his dissatisfaction with India creates a kind of embarrassed attitude towards his ancestors and is harshly reflected in his lines.

"Indians defecate everywhere. They defecate, mostly, beside the railway tracks. But they also defecate on the beaches; they defecate on the hills; they defecate on the river banks; they defecate on the streets; they never look for cover. [...] These squatting figures [...] are never spoken of; they are never written about; they are not mentioned in novels or stories; they do not appear in feature films or documentaries. [...] The truth is that Indians do not see these squatters and might even, with complete sincerity, deny that they exist" (70).

Accordingly, Naipaul presents his feelings in a mocking manner towards the Indians. His very first words regarding their habits turn out to be quite normal comments; however, as he continues to refer, his words tend to transform into a mocking perspective. By touching upon the covering activities Indians have done, his anger

increasingly reaches a high level, as he asserts that it is never mentioned which is also a nefarious act. His desire to reflect India with its unspoken features arises deriving from both his anger and ashamed self. To broach the term 'ashamed self,' it is necessary to note that he has difficulty understanding the most basic habits of his ancestors. His ashamed self causes him to build a closer connection with the dominant culture. Naipaul realizes that he feels more secure by denying his roots and even feeling sorry for his ancestors. He becomes disappointedly aware that his India has already begun to collapse with every single experience he completes during his journey. He decides by asserting:

“To me as a child the India that had produced so many of the persons and things around me was featureless, and I thought of the time when the transference was made as a period of darkness, darkness which also extended to the land, as darkness surrounds a hut at evening, though for a little way around the hut there is still light. The light was the area of my experience, in time and place. And even now, though time has widened, though space has contracted and I have traveled lucidly over that area which was to me the area of darkness, something and darkness remains, in those attitudes, those ways of thinking and seeing.” (24).

About India, Naipaul's viewpoint has shifted over time. It is difficult for him to pinpoint the precise moment when the light transformed into darkness. His probable hopes for India before he traveled to India radiate light into the gloom of his nation; nevertheless, it fades as he moves farther away from India. Due to Naipaul's background of migration regarding his past years in Trinidad, it is not difficult to recognize his intensive exposure to the feeling of unhomeliness. Naipaul was descended from an Indian family but was born in Trinidad. During his years in Trinidad, he felt the presence of England there yet was in a comprehensive desire to migrate to England to get an education. However, when he entered the 'mixed' world of colonial England, he got aware of his doubled self which paved the path to the feeling of unhomeliness. Below, Naipaul expresses his shattered view of his expectations.

“England was at least as many-faceted as India. England, as it expressed itself in Trinidad, was not the England I had lived in; and neither of these countries could be related to the England that was the source of so much that I now saw about me. This England had disturbed me from the first, when, sitting in the launch, I had seen the English names on the cranes of the Bombay docks” (AOD: 199).

Naipaul reflects his first expressions as he tends to partly mention his disappointment by defining England as ‘many-faceted’ yet not the England that he experienced in Trinidad. The reason why he expresses his disturbance is that England could not fit his expectations. Kureishi’s perspective was quite different as his character Karim experiences the feeling of unhomeliness in another way as Naipaul does. As Karim is the second generation of the migration process, he distinctly displaces himself as Naipaul.

“I now wondered among different houses and flats carrying my life equipment in a big canvas bag and never washing my hair. I was not too unhappy, crisscrossing South London and the suburbs by bus, no one knowing where I was. Whenever someone – Mum, Dad, Ted tried to locate me, I was always somewhere else” (BOS: 94).

He tries to place himself by avoiding belongingness in every manner. He leads his life without borders, houses, and rooms by only belonging to the moment of constant changing and not settling everywhere. The dilemma lies under these behaviors as Karim embowers his loneliness, additionally, unhomeliness, by traveling. The avoider attitude he has even for his self-care, such as not washing his hair, represents his regardlessness towards life itself. He no longer tries to suit himself in society since he gave up fitting into a normal routine like his family. His despairing attitude towards life can be seen through his lines. Naipaul reflects his despair approach towards his collapsed view of England through his words below. Conversely, he perceives moreover, welcomes England as a completely foreign place, by being companionable with his self-awareness.

“Some days later in London, facing as for the first time a culture whose point, going by the advertisements and shop windows, appeared to be home-making, the creation of separate warm cells; walking down streets of such cells past gardens left derelict by the hard winter and trying, in vain, to summon up a positive response to this city where I had lived and worked; facing my emptiness, my feeling of being physically lost, I had a dream” (AOD: 289).

That self-awareness indeed is the one that let him meet the fact that he is lost in the feeling of unhomeliness. Yet, he welcomes the feeling as he realizes that the once idea of the “perfect” England is no longer the definition of some positive aspects but the place in which he could not place himself. His awareness rises when he observes that several shops or advertisements tend to form a home feeling in people’s migrant minds. He concludes by saying that even though he tried deeply to find something

familiar, something rather than pessimism, something positive, he fails as this quest caused him to meet his lonely unhomeliness, in other words, emptiness. The sad fact about his awareness is his conclusion about himself. Although he tirelessly was in pursuit of fitting in a society, in a group or just finding something familiar, he realized that he completely failed. Naipaul's realization gets to a high level when he uses the word homelessness during his journey in India.

“It was only now, as my experience of India defined itself more properly against my homelessness, that I saw how close in the past year I had been to the total Indian negation, how much it had become the basis of thought and feeling. And already, with this awareness, in a world where illusion could only be a concept and not something felt in the bones, it was slipping away from me. I felt it as something true which I could never adequately express and never seize again” (290).

As Naipaul reveals in his lines, he has concluded that he is no longer connected to his Indian origins, and he is now conscious of the gap between himself and India. His attachment to his native place was eroding. He has lost the ability to describe 'his India'. The line indicates the insignificance of living in an area of the British colony. “Trinidad was a British colony; but every child knew that we were only a dot on the map of the World, and it was, therefore, important to be British: that at least anchored us within a wider system” (AOD: 183). Although it is a tiny place when compared to the hugeness of the World, it carries indeed an importance for the colonial British. Thus, the quote shows that being under the influence of colonial Britain paves the way to a lowly and unhomely feeling in the colonized society.

Immigrants commonly seek a way to feel the opposite feeling of unhomeliness by trying to improve themselves and tend to mimic the British. Kureishi in his work showed this issue through Karim's father who says: “Don't worry, 'He'll go to university, oh yes. He'll be a leading doctor in London. My father was a doctor. Medicine is in our whole family” (7). The need of his father to mention that his son will study at the university and will be a doctor eventually reflects that he has the desire to prove his presence in English society. Although he feels distance from society and has an unhomely feeling, by saying these words he means that his son will be successful, and will be one of the English. He tries to convey a message that he and his family are not like the other immigrants who fail in assimilating. Although the unhomely feeling arises in some situations, immigrants try to place England as their

new home by showing their harmony with the society. Naipaul feels unhomeliness at an immensely high level during his visit and links all the features of the Indias as features that are not belonging to him as he also does not belong to them.

“Their romance was not mine, and it was impossible to separate them from their romance. I would have felt an intruder, as I felt in those district clubs where the billiard rooms were still hung with framed cartoons of the 1930s, where the libraries had gone derelict, the taste of a generation frozen, and were on the smoking-room walls were stained engravings, difficult to see through the reflections on the dusty glass, of tumultuous horsemen labeled ‘Afridis’ or ‘Baluchis’, Indians could walk among these relics with ease; the romance had always been partly theirs and now they had inherited it fully, I was not English nor Indian; I was denied the victories of both” (AOD: 102)

Naipaul seems to be implying that the concept of Indian romanticism did not belong to him, along with a lot of other characteristics. By using the term "still," he also gives the impression that India is incapable of even modernizing the framed cartoons that are found in billiard rooms. He is referring to the dearth of people in Indian culture who have an inquisitive mind, and he does this by pointing out how empty the libraries are. On the other hand, he is content in his mind with the fact that he was awarded a scholarship and was able to further his study in England. By using the phrase "frozen," he is reiterating his claim that India, with its large population of undereducated people, is incapable of making progress in any arena. According to him, India will continue to be the same even after a significant amount of time had passed because of its docile populace. As a result of the fact that Naipaul reaffirms his status as an outsider by describing the engravings and the unclean environment, the smoking chamber and the dirty glass are key aspects that define his state of mind. However, by stating that only those from India can see through dirt, he is implying that he has no place in this hierarchy. He is referring to the fact that India's odor is on him when he refers to smoking. He concludes his remarks by stating that he does not belong to any nation, and he then conveys his knowledge that he faces a very high sense of homesickness as a result.

#### 4.5. Mimicry

“India is for me a difficult country. It is not my home and cannot be my home; and yet I cannot reject it or be indifferent to it; I cannot travel only for the sights. I am at once too close and too far.”

(as cited in Freyling, 2008: 261)

Human beings inherently tend to adapt themselves to a new area as soon as possible to survive in a new environment. Mimicry is a very old concept that meets human beings in their very first years. It is an undeniable fact that humans learn in various ways, some of whom learn through repeating their mistakes, some of whom learn through trying repeatedly while some people learn through observing. Observing is a prominent strategy of learning as it helps the learner to intimate the major aspects of the target tissue. This habit found its way also in colonialism since colonized societies observed the British while they were settling in their homelands. The ideal character became the British, the ideal living style became the British life of living while also the ideal appearance became white. The result of observing is an unconscious mimicking action, which leads us to the postcolonial theory's key concepts of mimicry.

Regarding the postcolonial era, migrants started to place themselves in the colonizer country to live more 'normally'. The term normally is worth noticing as it is the main cause of turning the migrant into a doubled self. Once the migrant moves to the colonizer country, he begins to pass the three-staged journey called adaptation, integration, and eventually assimilation. By accomplishing the three stages of conversion, the migrant is now placed in the host society. However, there are still problems that remain as the migrant can not purely belong to the dominant culture. Unhomeliness and alienation are the causes of not fitting into the new society as mentioned before. Mimicry, in its broad sense, is the concept of mimicking the habits, lifestyles even the way of thinking to be like the colonizer society.

Bhabha asserts “Colonial mimicry is the desire for a reformed, recognizable Other, as a subject of a difference that is almost the same but not quite” (1994: 122). As Bhabha puts it, mimicry is the willingness of migrants to converse into a reformed *other* to gain a tolerably better self, nevertheless; it is respectably impossible as it turns out to be 'almost' the same but not identical. Naipaul and Kureishi both reflected

mimicry through their characters as mimicry is an indispensable effect of the postcolonial discourse. After Naipaul arrives in England, several behaviors of him occur, to present himself as an ordinary English man in order not to be alienated from society. Conversely, Kureishi's character Amir tried to fit in the society by changing his style with the hope of not appearing foreign.

Karim tried to be a part of society by changing not only his behaviors but also his style, he even got into corruption by having a relationship with the son of his stepmother named Charlie. His manner towards Charlie changed, gained power, and eventually became a strong feeling of love. Notwithstanding, other feelings came to light that can be seen through the lines below. "My love for him was unusual as love goes: it was not generous. I admired him more than anyone but I did not wish him well. It was that I preferred him to me and wanted to be him. I coveted his talents, face, and style. I wanted to wake up with them all transferred to me" (BOS: 15). Karim observes the ideal state of being an English in Charlie and is in an intensive will not even to be like him but to be him. He mimics his clothing style and desires to have the ability to owe his talents. This need also reflected itself in his way of speaking as he thinks: "At that moment I resolved to lose my accent; whatever it was, it would go. I would speak like her. It wasn't difficult. I'd left my world; I had to, to get on. Not that I wanted to go back" (BOS: 178). Karim even wants to speak the same way as Charlie and the others, he does not see any difficulty in losing his original accent since for him the more he is and acts similar to an ideal British person, the more secure he feels. By mentioning to leave his world he refers to his world that is strictly connected to his roots and cultural habits. Notwithstanding, being like the British or being like Charlie helps him to gain confidence and allows him to feel at home. He fits in the society by mimicking Charlie and thus avoids going back -by going back he primarily refers to going back to the home where he has to stick to habits- and eventually loses his own identity gradually. Although this type of behavior is considered as not an appropriate one since there is a great probability to result in the lack of identity or even the loss of cultural identity, some people as Changez are in an opinion that considers these types of attitudes as quite normal since it enables to place oneself truly in the dominant society and being accepted by that society.

"While Tracey severely criticizes the subordination, racialized comments, and practices which are widespread and persistent, people like Changez passively

accept their otherization thinking that it is not a big deal for an ex-colonial subject and they should not be offended; instead, they “must take up the English ways and forget their filthy villages. They must decide to be here or there” (BOS: 210).

As mentioned before, postcolonialism divides people into several groups regarding the tendency of their reactions. While some of them strictly criticize the situation of being subordinated by the dominant culture and avoid accepting racist comments and otherized attitudes, the others such as shown in the quotation –Changez-purely accepts this kind of behavior and think that they should cope with them and even try to fit in the society by mimicking them. Changez’s words in the lines indicate that the colonized ones must choose a side. By saying being here or there he refers to his home country which he defines as ‘filthy’ which enables the reader to realize that he already accepted the subordination since he perceives his home country as unclean. This is a rather convenient strategy of colonialism itself as its objective that the subordinated society should have the desire to see the British as the ideal and change accordingly which results in the loss of identity and goes up far to an increasingly alienated self. Another instance of mimicry can be seen through Karim’s lines after they moved to London. "I'd been this kid with long hair, hanging around in London, taking drugs and having sex with girls" (Kureishi, 2014). By referring to ‘this kid’, he means the ideal level of Britishness and continues proudly to tell the features of being a British teenager. Along with his quotation, it is not difficult to realize that the state of mimicry turns here into a complete lifestyle. Thus, it is sensible to mention that mimicry might result in a complete formation of a person.

Kureishi represented mimic attitudes through his characters as the protagonist and his surroundings showed mimic attitudes to fit into the society or just have the feeling of belonging to the dominant popularity. The stance of the immigrants can be divided mainly into two as one group strictly denies the presence of the English culture and focuses on his own beliefs while the other tries to mimic them assuming that this can bring them a sense of belongingness. Kureishi reflected these stances through these lines: “For years they were both happy to live like Englishmen. Anwar even scoffed pork pies as long as Jeeta wasn’t looking” (64). The happy state of mind while living like a foreign’-man is very common among immigrant societies as they consider this kind of attitude as a hinge on the dominant society. The ironic approach in the last sentence shows that Anwar even considers the main opponent’s habit of ‘eating pork’

as a such natural thing that he can have an ironic stance towards it. This mimic attitude also has opposed attitudes as one immigrant group denies the dominant culture that can also be analyzed through these lines:

“My dad never touched the pig, though I was sure this was conditioning rather than religious scruple, just as I wouldn’t eat a horse’s scrotum. But once, to test this, when I offered him a smoky bacon crisp and said, as he crunched greedily into it, ‘I didn’t know you liked smoky bacon,’ he sprinted into the bathroom and washed out his mouth with soap, screaming from his frothing lips that he would burn in hell” (64).

The strict stance toward eating or even touching pork can be considered as the defiance of the dominant society as well as being afraid of loose one’s own culture and beliefs. Kamir’s comment on his father’s stance, defining it not as a religious scruple but as conditioning confirms that it is only behavior of not losing his culture. This intensive behavior denies all kinds of mimicry however has the risk of transforming into the opposing attitude as is explained below:

“Now, as they aged and seemed settled here, Anwar and Dad appeared to be returning internally to India, or at least to be resisting the English here. It was puzzling: neither of them expressed any desire actually to see their origins again. ‘India’s a rotten place,’ Anwar grumbled. ‘Why would I want to go there again? It’s filthy and hot and it’s a big pain-in-the-arse to get anything done. If I went anywhere it would be to Florida and Las Vegas for gambling.’ And my father was too involved with things here to consider returning” (64).

As it can be inferred from the quotation, both groups- are no longer in a need to return to their home countries since they describe the country now as a place that is altered end even decayed. Although they also resist being English, they have no longer a desire to turn back verily. The fact that his father is too busy to even think of returning shows that England has swallowed up both the colonized individual, together with the culture and the original self.

#### **4.6. Cultural Hybridity**

The term hybridity occurs in tandem with other terms such as mimicry and ambivalence. It originates from the word “hybrid” as it means a mixture which is the occurrence of two distinct sides. In postcolonialism, it is crucial to define hybridity as the mixture of two cultures that is the culture of the dominant culture and the culture of the colonized. In the followed lines before it was mentioned that the postcolonial terms paved the way for the occurrence of each other. When migrants are exposed to

the dominant culture and are in a dilemma regarding the belongingness of both cultures, ambivalence occurs. However, mimicry comes into light when migrants decided to mimic the colonizer to fit into the society. As for hybridity, it sounds reasonable to say that it occurs when migrants can not agree to which side to belong to. In this way, the migrant is once a hybrid being as well as an embodiment of hybrid culture and identity that leads to attitudes of both cultures. Naipaul was born in his ancestral land whereas Hanif Kureishi was born in England to a mixed-race family thus both writers reflected the hybrid features differently in their novels. Because of the different origins to which the immigrant has been exposed, the reasons why hybridity occurs might fall into a few different categories. One way to think about hybridity is as a two-dimensional idea, which breaks apart by the double-consciousness impact of the individual immigrant. It takes occurs when an immigrant or a member of the second generation is unable to successfully locate themselves in both the dominant culture and their own culture. Because it is increasingly feasible to lose its own linked portions of the culture through mimicking, an immigrant will often construct a form of protected identity that not only fits in with the culture of the dominant society but also adheres closely to its very own. However, due to the tight connections, it shares with other fundamental ideas in postcolonial theory, striking a balance between these two aspects of the situation may be an extremely challenging task. The transition to an ambivalent character may be made with relative ease.

The following lines indicate that both of the main characters have a collapsed view of their area. That is, Karim portrays the suburbs as a rather unassuming and unappealing place to live as he pictures the residents of the suburbs as hopeless ones since he draws attention to the unusuality of the number of people who seek happiness. “In the suburbs, people rarely dreamed of striking out for happiness...It would be years before I could get away to the city, London, where life was bottomless in its temptations” (BOS: 8) the mentioned lines indicate that Amir is in a two-edged state of mind. Although he underlines that in the suburbs people are mostly unhappy and have an avoidance to hope for happiness, it is also quite difficult to move to London where some other problems are welcoming (!) him. By inserting the word bottomless within his lines, the author wants to make the reader aware of the endless attractive features of London. He forewarns the reader that the attractiveness would turn rather into a negative one since it would deeply affect the character causing more hybrid and

alienated attitudes. Even in the very beginning of the book –on the 8th page- it is understood that hybridity slowly places itself in the mind of the character. Even though he is aware of the unhappy existence of the suburbs, he also profoundly has a realization that London fails as well in providing happiness since it is even difficult to reach it in the first place. “We became part of England and, yet proudly stood outside it” (BOS: 227). The following quote of Kureishi’s character illustrates that although they observe that they have become a member of the native inhabitants of England they are quite confident and even proud about being outside the English society as they somehow see the native society as a threat to lose their cultural identity.

“I came to London. It had become the center of my world and I had worked hard to come to it. And I was lost. London was not the center of my world. I had been misled; but there was nowhere else to go. It was a good place for getting lost in, a city no one ever knew, a city explored from the neutral heart outwards until, after years, it defined itself into a jumble of clearings separated by stretches of the unknown, through which the narrowest of paths had been cut. Here I became no more than an inhabitant of a big city, robbed of loyalties, time passing, taking me away from what I was, thrown more and more into myself, fighting to keep my balance and to keep alive the thought of the clear world beyond the brick and asphalt and the chaos of railway lines. All mythical lands faded, and in the big city I was confined to a smaller world than I had ever known. I became my flat, my desk, my name” (AOD: 40).

Naipaul, conversely, locates London as the most prominent part of his life by indicating that it is the only place to go. However, he is also aware of the insignificance of his existence since he illustrates his identity as deficient. Moreover, he defines time as a thing that divulges parts of his own identity which turns him into a man that he actually is not while also bringing him into his being. The hectic and chaotic place (London) transforms his hybrid identity into the little unimportant objects of his house eventually. By analyzing the two quotes under the term identity it sounds sensible to mention that although both characters are somehow glad to be a part of the colonizer society, they are unconfident in the end as they could not find a secure place to take shelter in.

The transformed identity can also be seen in Naipaul’s other works as the characters are a reflection of the parts of Naipaul’s view of his ‘non-rooted’ self. Although Naipaul tried several times to be a native anglicized writer, he has difficulties in abiding. As Taniyan puts it: “His character cannot fit into the society, and he is excluded from the society like Naipaul who cannot fit into England exactly. Mr. Stone

returns to his lonely house where he begins, but Naipaul returns neither to his roots nor does he adopt his new country completely” (2015: 91). Mentioned by Taniyan, it sounds sensible to maintain that Naipaul’s characters were affected by his own experience and cultural identity as they also have difficulty in finding a secure place in their new countries, hence they could not be assimilated nor cling to their cultural roots eventually.

“There was nothing in my appearance or dress to distinguish me from the crowd eternally hurrying into Churchgate Station. In Trinidad to be an Indian was to be distinctive. To be anything there was distinctive; the difference was each man’s attribute. To be an Indian in England was distinctive; in Egypt, it was more so. Now in Bombay I entered a shop or a restaurant and awaited a special quality response. And there was nothing. It was like being denied part of my reality. Again and again, I was caught. I was faceless. I might sink without a trace into that Indian crowd. I had been made by Trinidad and England; recognition of my difference was necessary to me. I felt the need to impose myself and didn’t know how” (AOD: 39).

“The thing was, we were supposed to be English, but to the English, we were always wogs and nigs and Pakis and the rest of it” (BOS: 53). In the first line, Naipaul’s character depicts that his appearance gets attention in the mentioned countries and seems like a distinctive feature so he also expects that he would look different to the society in India, Bombay, however; he faces some disappointments since he does not get any attention and even is invisible to the society which elicits a kind of emptiness in his identity as he sees himself as an outcome of the two cities; Trinidad and England. Hence, he illustrates that he belongs not to nationality but is an output of the colonial system which has caused an in-betweenness in his identity. Conversely, Kureishi’s character Amir, observes this issue from a completely distinct point of view as he complains about getting attention from British people. Although Naipaul is somehow confident about being distinctive, Amir names it as negative expressions as he depicts that English people consider them as subalterns with their expressions such as ‘wogs nigs’ and ‘Pakis’ which is a slang word used to define people who migrated from Pakistan. After all, both characters are lost in their secure places and could not find a way out from their empty feeling of not being comfortable in their own identity.

The later-occurred, culture-damaged identity occupies an increasingly significant place in both novels since characters experience it through hybridity. Hybrid traces experienced by the characters led also to the fragmented attitude toward

the concept of home. By the tendency of the compelling balance between two cultures, it transforms into a more tough issue since the characters have enormous difficulties in coping with this situation as this issue is faced with every single detail in their life. Leading their life becomes difficult. Naipaul expresses this problem while transmitting these words below. "Migration creates a desire for home, which in turn produces the rewriting of home, Homesickness or homelessness, the rejection of home or longing for home becomes motivating factors in this rewriting. Home can only have meaning once one experiences a level of displacement from it" (as cited in Taniyan, 2015: 59). It is prominent in pointing out that longing for home turns out to be the major factor in the occurrence of other postcolonial concepts such as hybridity, ambivalence mimicry and so on. Naipaul suggests this opinion by revealing that migration itself vitalizes longing for home. Conversely, the rejection of the own culture, as well as the avoidance of cultural roots, also produces the need for expressing this situation by writing.

Naipaul experienced hybridity a way more intensive which he also reflected in his work more often than Kureishi as Naipaul has huge concerns about India itself. He could not cope with the situation that India was different than his imagined India. The disappointment he faces when he visits India is a highly increased one which can be seen through these lines: "What then was the India that was left? For which one felt such concern? Was it no more than a word; or idea?" (AOD: 265). One of the main negative motivations that suppress Naipaul to feel such kind of great disappointment is that nothing familiar was left of the India of his childhood, additionally remained habits were the ugliest ones, such as very ancient mores that causes an embarrassment to him. The questions he pointed out are common to himself, as he also questions himself by putting his hybrid self in question since he both sees colonization as a necessary act but also is in a deep sad cage as nothing is left from his country that represents his self that is hollowed out and is full of emptiness. The emptiness in him is also his major motivation in doing the whole journey trip to his past that unfortunately causes the hollow to grow.

Naipaul expresses his observations as follows: "the England of India was different. This was one aspect of Indian England, it belonged to the history of India; it was dead... Distinct from this was the England of the Raj. This still lived." (202).

Naipaul puts the diversity of both countries, he expresses that there is a kind of Englishness in India that is no longer seen in India, whereas the negative effect of England which is the Raj is still present and metaphorically effaces India internally. Although Naipaul's stance towards colonialism is clear, lines such as these make the reader confused and puts his hybrid character into presence as he feels two stances at the same time throughout his journey. Another line supports this stance: "To be English in India was to be larger than life" (214). This expression is a highly fragmented one, as it is difficult to understand the symbolic meaning under the words 'larger than life. Naipaul might express here that living in India is no more a real representation of India itself as it is easier for the English living there thanks to (!) the English authenticity which built up itself through the British Raj. "India had in a special way been the background of my childhood. It was the country out in the void beyond the dot of Trinidad...It was a country suspended in time, it couldn't be related to the country discovered later" (27). The reason why Naipaul expresses India with this definition is that it carries special moments about his childhood that are never going to be experienced again which can be scrutinized through the word 'suspended'. India was stuck at one time, the time at which it was colonized, and can no longer improve or even go back to its previous years. The sad perspective of Naipaul remains throughout *AOD*, which can also be seen as an explanation for his unhappy, desperate, and disappointing thoughts about India. The hybrid attitude shows itself again and again, maintaining that even Naipaul has not had an explanation for his stance.

Kureishi reflects hybrid behaviors not only through his protagonist but also through the other characters. Karim's habits and lifestyle abruptly change after he starts to live with Eva and her father. The foreign-British attitude of Eva is an efficient point for Karim in the occurrence of a hybrid character that was already shaped in the very first pages of the work. "Later that night she came into my room in her kimono, bringing me a glass of champagne & carrying a book" (p.92). The unusual approach of Eva towards Karim is liked by him since his hybrid character likes drinking alcohol which is a habit of the British thus, has a great tendency to live with them instead of visiting his mom which he sees as a traditional side. For him, living with them is a great part of being British and enables him to form his hybrid character into a more intensive mimicked one.

The desire of being English showed itself distinctly in Karim as a strong love arose in him towards Charlie. Karim thought that when he gets a response for his love, he would get much closer to Britishness. He also considered the ideal Britishness with Charlie which is why he gets pleasant when he is not successful since for him not only Charlie is the failed one, but also the whole British.

“It took me some time to work this out, for I still had such sympathy for Charlie that I couldn’t look at him coolly. But when I had recognized his weakness – his desire to join a club called Genius – I knew I had him. If I wanted I could take some revenge on him, which would also – some puny power – be a bitter reproach to my own pointless life” (120).

Thus Karim does not hesitate in using the word weakness as he gets more and more delighted through the failed actions Charlie made. Yet, he still considers his own life as pointless as he could get any self-esteem due to his belongingness. He tries to cover his passion for Charlie by wounding Charlie through his words: “You’re not going anywhere, not as a band and not as a person” (121) again, he tends to point to the subject of success since he longs for it.



## 5. THE FREQUENCY OF THE WORDS IN THE TARGET NOVELS

It is possible to scrutinize both books not only through the analysis of key terms but also through the occurrence frequency. Although both works might not reflect identical keywords, similar words occur to maintain the same meaning. To analyze both works more systematically it is highly crucial to highlight the usage of some important keywords. The frequency of the words has been sourced by a website<sup>4</sup>

One of the most repeated words is “family”- 33 times in *BOS*, 44 times in *AOD*, respectively- as it is considered an essential part since both characters are in a quest for a community in which they can feel a resemblance to themselves. As for Kureishi, the term family has a very deep yet efficient meaning for the reason that he was born into a dynamic family in terms of cultures. His mother is British while his father is a Pakistani and this situation enables him to be a sophisticated individual who can observe both British and Indian society from a very special angle that is one of the major motivations for his choice of being an author which he often mentions it through his interviews. Being raised in a mixed culture also gave him an objective perspective and enabled him not to experience racism as much as the other second-generation immigrant people. However, the fact that he was born to an English mother does not enormously efface the damaging effects of racism. Kureishi also faced the feeling of alienation that he reflected directly through his character Karim, who also experienced the authentic space of a mixed – English, Indian- family later on. That is why, the word family is broadly a term that carries strength, belongingness and, assimilation in itself as Karim could take decisive steps only through the –mixed- family into the stage of assimilation. Being a member of a society lies in the tiny cornerstones of being a member of a diverse- cultured family for Karim as he unconsciously thinks that this is the most significant element in taking an important role in English society.

“Language” or “languages” is repeated 2 times in *BOS* while it is seen 33 times in *AOD* which might also reflect the state of the characters. In other words, the protagonist of *AOD* is way far away from his family and seeks a secure, comfortable, and familiar place that represents the seek also for the language that is the symbol of his ancestral roots. Additionally, language is crucial for the protagonist as it both is an

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<sup>4</sup> the mentioned website URL: <https://wordcount.com/>

indicator of being a colonizer or a victim of the colonizer since if a person knows and uses the English language well, it means that s/he is an insider of the society.

Opposingly, if a person is not good at speaking English s/he is an outsider and a victim of the colonizer. The major reason why the word language is not often used as in *BOS* might be because the protagonist is the second generation which means he was born into the language and does not have any difficulty in using it.

The word “happy” or “happiness” is used with similar frequency in books (15 times in *BOS* and 10 times in *AOD*) since it is the case in both works as all the characters are in a need of being happy, finding their path and own being which makes it prominent for both works. As for Karim, living in the suburbs is the main reason for his quest for happiness, as he is completely distanced from a happy feeling due to the reflection of his neighborhood. For him, the neighborhood reflects the cage in which he could not get out, which is full of Indian people from whom he most desires to escape. Karim could not stand the fact that people just accept their ineffectiveness and do not do something to get out of this place. He describes this as “In the suburbs, people rarely dreamed of striking out for happiness...It would be years before I could get away to the city, London, where life was bottomless in its temptations” (*BOS*: 8). As it can be inferred from the lines above, the passive attitude of the people is clearly understood. Thus, happiness is an important aspect in *BOS* as well as in *AOD*: Naipaul deals with this issue since his awareness of the impossibility of reaching happiness due to his unbelongingness to each country as his unhomey feeling to any of the emotions, especially happiness.

The terms sadness and unhappiness are constantly repeated in both books. Each term suggests that there is not a feeling of pleasantness which also can be considered as the mood of both works. Naipaul and Kureishi wrote to release their fragmented thoughts and find a pathway that leads them to the end of the damaged metaphorical colonial tunnel. That is why the broad mood of the novels is mainly sad although Kureishi perfused some sarcastic comments through his characters to mock the situation of immigrants. *BOS* in its very first pages starts with the careless manner of Karim, describing himself as a quite easy person bonding it to the fact that he is from ‘here and there pointing out that the reason for his belongingness is unawareness of his origin. It would not be wrong to mention that this is also the primary reason for the

sad mood itself that has been cycling throughout the book. Notwithstanding, Karim often mentions indirectly through his definitions of his feelings that he is lost in his emptiness and could not feel any sense of emotion. Correspondingly, it is an undeniable fact that Naipaul himself created a mood of sadness through his realization of his unexpected experience during his visit to India. The disappointed manner he handles after his realization transforms entirely the mood of the work.

The popular word “darkness” which is also the title and main metaphoric symbol of the work *AOD*, is repeated 14 times in *AOD* while it is seen only 5 times in *BOS* which is quite sensitive because the protagonist of *AOD* is present in the country of his ancestral roots and realizes that it is not the imagined home country of himself that he later defines as the darkness. The protagonist of *BOS* has never been to his home country, besides he considers England as his home country and the metaphoric word is not even needed there since he considers England, especially as the place that includes. Emotional words such as “hurt” and “sad” are 10 times repeated in *BOS* and 18 times repeated in *AOD* which represents that both works are full of descriptions that define their state of mind, especially in Naipaul’s work, it enabled the writer to understand the desperateness of a hybrid character who neither can feel happy in his home country nor the dominant one. Karim conversely, describes his hurt hybrid self through his actions towards Charlie since Charlie does not care about Karim’s love which shows itself as a disappointment in Karim’s damaged identity.

Repeated Words	<i>An Area of Darkness</i>	<i>The Buddha of Suburbia</i>
Family	44	33
Language-languages	33	2
Happy- Happiness	10	15
Darkness	14	5
Hurt-sad	18	10

Table 5.1. The following table illustrates the occurrence frequency of several words in both works.



## 6. CONCLUSION

“...I went to England. I never in any real sense went back...I saw myself at the end of the scattered island material I carried with me. I was not an insider, even after many months of travel; nor could I consider myself an outsider” (Naipaul, 1990: 1).

Individuals have always had a strong propensity to have a sense of belonging to a particular group ever since the earliest days of recorded human history. As a result, they have always endeavored to form many tribes to meet their requirements and ensure that they are safe. The concept of "home" first emerged in the kinds of tribes that evolved into civilizations and enabled individuals to designate a space as their own, so laying the groundwork for the development of a sense of "nationality" over time. However, when local groups, and eventually larger communities that became countries, became characterized by power, the breadth of their understanding of what it meant to call a place "home" shifted quickly. Empires first started looking for locations that included valuable products in the hopes of feeding their dominion and eventually owning greater power. This kind of thinking was responsible for the loss of millions of lives and gave rise to the concept of colonialism, which is the practice of exploiting the resources of other countries to amass more power.

Colonialism paved the way to the shift in colonized societies, that is, colonized societies started to get education in the schools that were built by the colonizer forcing them to learn their language, and culture and live through their lifestyles later creating an ‘opportunity’ to get an even better education in the colonizer countries. Millions of individuals dealt with such kinds of shifts in their teenage years. The extreme changing in the whole scope of their life emerged several problems later on. Despite priding themselves (Empires), as well as colonizer countries, colonized countries also lived the consequences of dealing with post issues creating the era of post-colonialism. Postcolonialism led to several issues in colonized countries, people in colonized countries had to deal with some identity issues, also people who migrated to colonizer countries had to face a great means of disappointment. The once imagined view of the colonizer country shattered and broke eventually as the once told England was different and caused to despair facing the reality.

Migrants and their children of them who defined themselves as the second generation, questioned their cultures as well as themselves which later caused an

identity crisis. Some of them tried to deny the dominant culture and even ignored learning the language although they have been living there for lots of years, some of them tended to fit into the dominant culture by trying to be included in the society, and some of them denied their roots, culture, self, to adapt to the colonizer society. These ways of leading their lives were defined by scholars as adaptation, integration, and eventually assimilation. Not only the migrated individual but also his whole surroundings underwent innumerable changes due to social, political, cultural, and religious interactions that caused the formation of a fragmented society as well as destructed norms and values. This radical formation brought about unfavorable consequences and spread to the world of art in which novels were highly affected and led to the comprise of new trends such as postcolonial literature. Migrants reflected their identity issues in several ways, a great number of them produced works of art to get rid of these questioning processes, or they were in an opposeless need for only sharing their tragic as well as great experiences.

Postcolonial literature in its broad sense is considered a crucial step to a highly prominent manoeuvre as it is the symbol of change as well as a reaction, shifting the focus of the society to a completely different perspective dealing with the opposite themes of its previous periods as the previous trend depicted terms such as power, strong individuals and so on. Now, the theme of literature focuses on the harsh social struggles of the colonized individuals reflecting the dilemma of their identity as well as the loss of their cultural norms. The powerful was shifted with the powerless, the dominant was changed by the suppressive, the ideal was replaced by the real and the subject of the novels was more reality-based. This rapid formation of economic, political, historical, and cultural values prepared a way for fragmented ideas that later revealed themselves as several theories that influenced literary works. The pioneers of theories in a postcolonial era were Edward Said and Homi Bhabha who were successful in specifying umbrella terms that helped other migrant victims to realize their current situation. Theories named Third Space and Postcolonial paved the path to a great number of realizations of the migrants. Migrant authors had a great tendency to produce biographical works dealing with real characters who experienced the rough side of the post-colonial era. Gayatri Spivak, Chinua Achebe, Ania Loomba, Salman Rushdie, and many others were the pioneers in postcolonial literature to reflect the identity crisis as well as other social problems of the era. This thesis mainly focused

on the works of VS. Naipaul and Hanif Kureishi as well as their backgrounds regarding their identity crisis and fragmented manner towards the postcolonial world. With the help of the coined terms of Homi Bhabha, this thesis scrutinized the novels in terms of hybridity, mimicry, ambivalence, unhomeliness, alienation, and third space.

As for Naipaul, the issue of belongingness always needed attention since he had great difficulties in the feeling of belongingness. Although Naipaul was born in Trinidad and had an increased desire for moving to England to get an education, he faced disappointments that caused an identity crisis thereafter. The disappointments along with intensive observations he has made both in England and in other countries, especially in India paved the way for the occurrence of great literary works. Naipaul was quite different from other postcolonial authors as he had a different stance toward colonialism. Naipaul was in the opinion that colonialism was a necessary action since it in a way helped India to enhance their economic conditions and increase their level of education also providing them the opportunity to get a scholarship in England. A lot of writers who had faced a great number of difficulties during colonialist activities reflected their stance and their feeling through their works moreover, they were in the opinion that colonialism is a humanitarian activity that leads to millions of issues while Naipaul has not a strict stance towards colonialism. Naipaul expresses his opinions through his lines in his work *AOD* by giving specific examples of India that vindicate his harsh claims about India. Naipaul has received a lot of criticism after his publication of his work *Naipaul India and Mine* by Nissim Ezekiel was one of them as Ezekiel thought that it was not India, that India was the opposite of what was explained in Naipaul's work moreover that India has indeed a great historical background that should be taken into consideration. This was only one mentioned criticism of his publication, as many others were pointing out Naipaul's stance towards colonization.

The different stances of Naipaul and Kureishi towards colonialism lead to the production of two different works although they dealt with the same key concepts of postcolonialism. On the one hand, there is Kureishi with a mixed cultural background who reflected his attitude through his characters, especially through Amir's experiences, firstly unhomey afterward alienated then mimic, ambivalent, and hybrid attitudes. These attitudes can also be seen in Naipaul's work through Naipaul himself

as he reflects on them while visiting India in detail and lately in London where he realizes his alienated self against the dominant society. While Naipaul describes his post-colonial effects in his novel harshly by maintaining his opinions about his home country that are full of embarrassment, Kureishi reflects the embarrassment from a different scope through Amir. The feeling of alienation and unhomeliness arises from the embarrassment of their habits and lifestyles.

Karim has an extremely embarrassing attitude towards his family especially his dad, not only at home but also on the streets of London, in which his dad broadly presents himself as a typical Indian family- dad from his dressing style to his way of speaking. Karim feels alienated although he is considered as the second generation which also is the first cornerstone of the persistence of the effects of post-colonialism. He starts to lose his balance with the experiences he got, especially the racist ones that lead to the fragmentation of crucial elements such as self-questioning. Several occasions damage Karim's cultural hybrid identity and cause anger in him that later on results in radical changes in his character. The formation of his sexual desire, directing it to people of the same sex arises actually from the desire to be like Charlie, the son of his father's lover. Even this kind of sexual preference can be explained with one of the postcolonial key terms -mimicry since Karim is in a quest to be identically the same as Charlie regarding his dressing and lifestyle. Karim is not capable of speaking the language of his ancestral roots notwithstanding is somehow proud of it since he considers this as a kind of good feature, a feature that lets him closer to the English community but fails with his Indian appearance. He faces a great number of racist chains of events at which he thought he would have never been a child of an immigrant family. Although his father can be considered a man who is quite successful in fitting into the English society -with his yoga activities- it is not enough for Karim. His hybrid character begins to get more and more intensive after he starts to live with Eva and his Dad why Eva's 'English' lifestyle swallows Karim's already-hybrid identity leaving almost no remaining piece of his Indian being? He starts being closer to his 'English family' while getting distanced from his mom for the reason that he considers his mom as Indian authenticity and resists visiting her regularly. This attitude is very common in immigrant societies as they feel a kind of obligation to choose one side.

Most commonly, the immigrant fails to survive in his hybrid being since it challenges his personality and might be an increasingly exhausting attitude that has to be continued every single day. Thus, it is easier for the immigrant to choose a side, whether the dominant or the non-dominant one to maintain their life which can be challenging on each side. Hence, some of them deny choosing a side and enter the world of in-betweenness or in other words Third Space. Karim found his way through the love between his dad and Eva, as Eva was the resemblance to his English existence. However, such kinds of relationships are not always the case for all of the second generation and people who have been struggling with the issue of locating themselves somewhere are transforming into psychological victims of colonization. They fail in getting attached to one side as the side lacks resemblance to their soul, they fail to get attached to the other side as they got lost in their cultural entity, and they seek shelter in a new space, a space in which they can express themselves which turn out to be the great question in postcolonial studies. Could they somehow exist, whether originally or assimilated? Is there a possibility of being completely assimilated? These questions are cycled through this thesis within the lines of the works and are the main motivation of Gayatri Spivak's essay titled '*Can the Subaltern Speak?*'. The answer to these questions somehow remains ill-defined since it lays back on the experiences of the immigrants, their background of them, the generation -whether the second or first-, and the tendency toward their own culture might have a crucial effect on it. As in the case of Karim, it can be sensible to comment that he successfully located himself in the culture after passing through great struggles but not with his existence, the main and probably the only factor to help him locate himself in the English society and help him to fulfill his hybrid identity is the relationship of his dad and Eva since he sees Eva as the representation of the English. Karim's father, on the other hand, struggles in getting closer to the dominant culture as he has still radical habits of his own culture and denies maintaining the English ones such as almost vomiting with the thought that he has just eaten pork, but not for the reason of religious beliefs but conditioning as Karim states. His love for Eva allows him to lead an English lifestyle yet is still not quite enough to completely rely on this lifestyle which can be understood when because he is the first generation. However, not all first-generation populations have the great tendency to bond to their cultural habits, since their relatives showed a huge distancing manner towards their homeland by describing it even as a dirty place that

ought not to have been made. Thus, it is not sensible to state that there is a strict line between the first and second generation regarding the assimilation process, as it can be variational.

Although Naipaul's opinion of colonization is quite clear and is known by a great number of scholars, his struggling line in his work reflects that he has an enormously confusing internal being towards colonialism and its post effects. Naipaul's work is about his visit to India which can also be highly considered as a journey of his internal self, that maybe shed light on his dark question-filled- corners, but it fails in letting some gleam to his cultural hole as he later defines his visit as a journey that ought not to have been made. The regretful stance of Naipaul is because his imaginative picture of India was broken by the destructive reality of actual India; India after the colonization process, the India that was left an orphan by the immigrants, the India that denied any kind of improvement, the India that got strictly bound to its ancient habits, the India that will stay always the same and would not reflect any scenes of the once imagined India of Naipaul. Although Naipaul considered colonization as a necessary action with the benefit of the reformation of India especially civilization and other economic, political, and social improvements as a requirement, he struggles with the awareness that India is still a country full of reactionary habits. The idea of naming India as the place that lacks light originates in this opinion that India still could not go further or improve as other countries did. Thus, Naipaul defines it as an area of darkness, a gloominess that would never crack to let the light in, despite all those passing years that were full of opportunities for improvement. By improvements, Naipaul does not mean huge reformations, he is just struggling with the fact that India still has the most basic habits –from the eating to the toilet habits- of the past although there have been enormously opportunities to get further. These observations of Naipaul changed completely the scope of his visit, as he visited India to fulfill the empty corners of his damaged cultural identity with a great piece of belongingness, however, the journey turns out to be a giant disappointment that will be a turning point in his whole perception of his roots. Naipaul faces sadly the truth that the term alienation is present wherever he exists, no matter in England or his homeland. He feels alienated in England due to his foreign appearance and is foreign to his own identity since he begins to mimic the English to place himself among the dominant population. This feeling grows much bigger during his visit to India as he expected a

welcoming feeling that would enable him to experience a ‘complete’ identity; however, unfortunately, this expectation shades off into million pieces of disappointment that only leads to a more fragmented identity with a gigantic emptiness. Hence, Naipaul means by a journey that ought not to have been made that it would be enormously better to live without this experience as he had something to bond on, something to believe in, some kind of hope that kept him alive during his long questioning moments. Unfortunately, the awareness of the once imagined India does not exist and arises hopeless feelings in Naipaul with which he thinks that his hybrid self does not belong to India even though he feels unhomeliness to the hilt.

Finally, it sounds sensible to link the works together, as it is the very aim of this thesis. These two works of Naipaul and Kureishi were written in different years considering 20 years and are also written by two authors that have enormously different backgrounds and distinct lifestyles, however, somehow several terms brought them together as they desired to share their opinions with million other people through their characters. The target reader is meant to be the victims of postcolonialism, no matter which generation, it always follows one, with a sense of emptiness, or with a destructive sense of belongingness. It is quite difficult to understand what those immigrants have been exposed to and –are still exposed- to, that is why this thesis is written to shed light between the lines of both authors. There are many stories to tell, and there are many lines to completely understand, yet this thesis had a tendency to share it with the reader. The protagonists of both works tried to get an answer to their fragmented minds and it is great to say that they partly did, and they also could somehow ‘sometimes’ fit in the society without feeling the emptiness in their hearts. However, with the same motivation as Gayatri Spivak’s question: “*Can the Subaltern Speak?*” it is necessary to point out this thesis with an answer. Through the struggles of both characters, it is seen that there are pieces of disappointments in every aspect, which leads to mimicking and eventually to a hybrid identity which is also not a real identity, as it is somehow divided. Considering the definitions of identity, scholars believe that identity is everywhere the same, or for some others, identity is an aspect that always changes and improves itself however, there is no such definition of how a hybrid identity should be as it is quite confusing in its very nature. A person who suffers from a hybrid identity never gets completed, or never can find the real self as s/he seeks everywhere for familiar corners of their home without even being aware of

the concept of home. As hard it is to mention, it is necessary to conclude whether actually, the immigrant can fully exist in society however, unfortunately, there is no clear or single answer to these kinds of questions due to the reasons listed above. Several immigrants just avoid the fact that they are foreign and get attached to their new passports that somehow certify that they belong to the dominant society while others had great difficulties in accepting the huge division in their bodies-faces that represent their cultural roots and always pop up through their lifetime. Notwithstanding, from the first years of their lifetime, immigrants begin to face 'otherizing' behaviors that evoke strong feelings in them forcing them to choose a side or situate themselves in between. The seeking for belongingness occurs eventually and lasts for a lifetime. Naipaul and Kureishi reflected this issue successfully as they experienced them, one (Naipaul) in countless travels, the other (Kureishi) during fragmented days in London. Yet it is quite prominent to point out that colonization itself enabled theorists and psychologists' enormous sources to analyze and was the main reason for the occurrence of significant key terms regarding postcolonialism. Postcolonialism was-is a wide case study that still is present in the identity of immigrants as well as is seen in their behavior as every single act of an immigrant is a representation and might be the result of colonialism which constitutes a damaged identity and continues to reshape them bottomlessly. As sad it is to know that the post effects of colonialism will never fade away as it commutes from generation to another, leaving damaged traces that will occur differently as it occurred in Karim. However, enormous works and studies about the feelings of the victimized immigrants could spread hope and help at least heal the healable surface- injuries of the identity. Of course, the seek for home would never end since the immigrant would never feel enormously complete to fit into a home and in society eventually.

When it comes to the limitations of this thesis, it is necessary to relate limitations to the background of the authors and characters precisely. As colonization happened to a broad community, it is quite difficult to limit studies since there are great opportunities to scrutinize and compare societies. However, this thesis focused only on the backgrounds of the authors of the two works and the characters they created. The reason why 1964 (*AOD*) and 1990 (*BOS*) works have been scrutinized is that although there are 26 years between these works, it is indeed possible to analyze them in the same scope. Moreover, it is also great to point out differences by explaining the

main reasons why there are different aspects. That is why this thesis only focused on the backgrounds of Naipaul and Kureishi by also indicating that these two are the representatives of millions of other victims of colonization. By analyzing the main characters of these works, it is possible to help the reader become aware of several other concepts and results of colonialism.

Unfortunately, as has been mentioned before, it is not possible to express a strict result in terms of belongingness. Since it is a sensitive and increasingly changeable concept, the level of unhomeliness or possibility of assimilation remains partly unanswered. Thus, it is quite difficult to draw a certain outcome at the end of this thesis. As for the usability of this thesis, it is extremely important to note that this thesis involves prominent sources for the field of psychology since the analysis of both books comprises great hints in terms of alienation and unbelongingness, which are the main factors for damaging mental health and isolating the target person from society. Thus, it would be useful for psychology to at least partially curing the psychological victims of colonization.

Several studies can be accomplished to get a clear picture of the immigrant society and to scrutinize the key terms to decrease them and let them feel secure. A case study could be done by interviewing two different groups, the ones in India who haven't migrated to India and the people who migrated to other countries especially England. The target groups could also get divided into two more groups, the ones that feel completely secure in their colonized-damaged identity and the others who show alienation symptoms. The interview should include personal questions and should be asked discontinuously as the identity might form itself during passing years. Thus, the study should last quite a long moreover, only after a frequency rate has occurred there might be offered some specific solutions that the damaged identity can be healed even though it won't heal it completely. This study might help victimized identities and might enable them to feel partly comfortable in their alienated selves. In drawing to a close, it is sensible to mention that this thesis includes the very key concepts of the postcolonial theory to deeply scrutinize not only the characters of BOS and AOD but also the authors since they straightforwardly reflected their concerns in distinct versions successfully through their characters. Throughout this thesis, the analysis of the two works sheds light on how the key concepts- post effects arose in the characters.

The distinct yet similar occurrence of the concepts also expresses that it has a million versions throughout the world that arises in endless identities and paves the way to a fragmented immigrant society.

The desperate seeking of identities for a place to shelter remains unsuccessful, remarking that there should be quiverful studies to accomplish regarding this issue. Home is the primary concept of this thesis, as the main motivation of an immigrant is seeking it since an immigrant leaves his homeland to find another one. However, throughout the thesis there arises a realization that home is never a concept of the land but a concept of soul.



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## ÖZGEÇMİŞ

### Kişisel Bilgiler

Soyadı, adı : Astar, Yelda Eda  
Uyruğu : Türkiye Cumhuriyeti

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### Yabancı Dil

İngilizce, Almanca, Çekçe



