

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND LANGUAGES  
DEPARTMENT OF ENGLISH

N°:.....



DOMAIN: FOREIGN LANGUAGES  
STREAM: ENGLISH LANGUAGE  
OPTION: LITERATURE & CIVILIZATION

**Beneath the Camouflage: Mimicry and Language  
Decolonization in V S Naipaul's *A House for Mr Biswas* and  
Fadia Faqir's *My Name is Salma***

Thesis Submitted to the Department of English Language in Partial Fulfilment of  
the Requirements for the Master's Degree in Literature and Civilization

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**Academic Year**

**2020**

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## DECLARATION

we hereby declare that this thesis entitled, “Beneath the Camouflage: Mimicry and Language Decolonization in V S Naipaul’s *A House for Mr Biswas* and Fadia Faqir’s *My Name Is Salma*”, is the product of our own research efforts and all the source we quoted from have been duly acknowledged by means of references.

Signature:

Date:

**DEDICATION**

*To all minorities in the globe ...*

## ACKNOWLEDGMENTS

*With tremendous gratification that we can hereby endorse our debts primarily to Allah, who gave us the strength to accomplish this work, when trepidation was disseminated everywhere because of COVID 19.*

*Our distinctive thankfulness goes to our preposterous and incredible supervisor Mrs. Amirouche Nassima. Thank you for your motherly forbearance, firm guidance and worthy instructions, which have a pivotal part in making this research feasible. Thank you for introducing us to the concept of minority from a new dogmatism. A last point of written words but not heartily words, because all the words failed to describe how much you were amazing and helpful for us just like a positive vibe and an ocean of love, we must avow that your way of teaching literary theories has greatly inspired us.*

*We would like to record our thankfulness to the jury panel, who kindly accepted to examine and discuss this work as well as their veracious input.*

*We would like to convey our heartfelt gratitude to all teachers, whose assistance paved the way to our victory, Dr. Ahmed Kadi Abla, Dr. Betta Bessa, Dr. Djaidja Asma, Dr Benkechida Saliha, Dr. Messaoudi Roumaissa, Dr. Ben Abida Salima, Ms. Berkani Souad, Ms. Rebahi Khaoula, Ms. Farrah Sabah, Mr. Boutkhil Guemid, Mr. Ahmed and Dr. Yazid Rebahi.*

*We believe that it a sacred duty to express our thanks to the writer Fadia Faqir, Dr. Dallel Sarnou, Mr. Thameur Dahmani, Mr Touama Tareq and Mr. Khan for their generosity in providing us with useful sources.*

*Finally, we would like to express our intense love to ourselves, our families, friends and all kinds of personalities, who have helped us to great extent to complete our thesis.*

## LIST OF ABBREVIATIONS

- **HB:** *A House for Mr Biswas.*
- **CS:** Code Switching.
- **CM:** Code Mixing.
- **MNIS:** *My Name Is Salma.*
- **BA:** Bachelor Degree of Arts.

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## ABSTRACT

The ongoing thesis scrutinizes the portrayal of Mimicry and Language Decolonization from the perspectives of two prominent Postcolonial writers V S Naipaul and Fadia Faqir in their binary chosen novels; *A House for Mr Biswas* and *My Name is Salma*. This study is momentous because it draws closer two distinct literatures - Indian and Jordanian- that sound diverse, but happen to have sundry points in common. Hence, the substantial purpose of this study is to drip the convergences and the divergences between the two selected novels in both arenas, thematically and stylistically. This study aims to provide the reader with an authentic glimpse about people, who are living in diaspora and the way they experience mimicry to identify themselves in society, with accordance to Homi Bhabha conception of “mimicry”. Moreover, this study aims to discover the figurative use of language by both writers through their characters to deterritorialize the language and to challenge the tyranny of the prevailing languages and cultures of the colonizers, with accordance to Bill Ashcroft and Braj Kachru’s concepts of “Appropriation and Abrogation”.

**Key words:** Mimicry, Decolonization, Identity, Deterritorialize, Appropriation, Abrogation.



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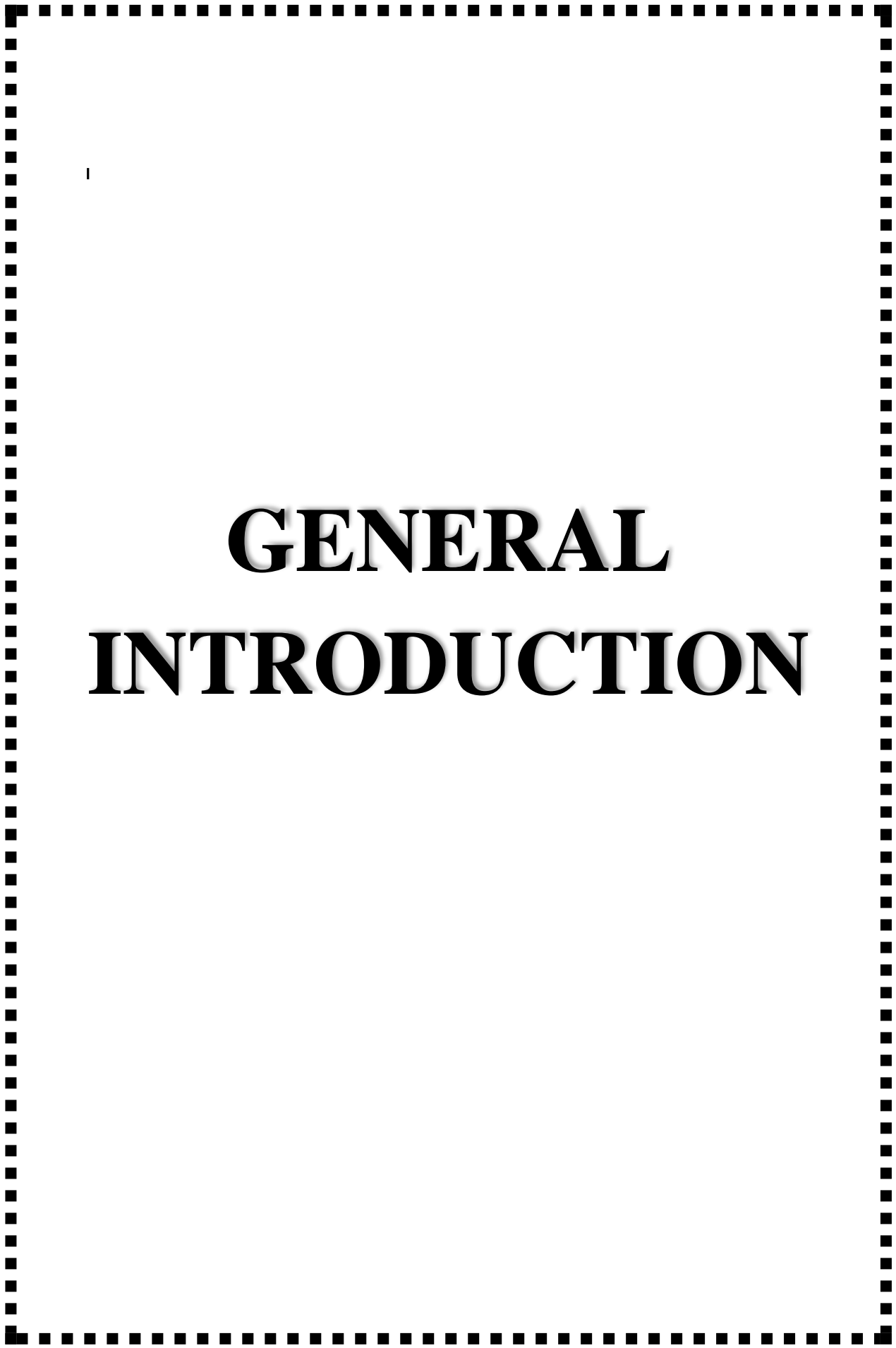


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**GENERAL  
INTRODUCTION**

## General Introduction



*O mankind! We have created you from a male and a female, and made you into nations and tribes, that you may know one another. Verily, the most honourable of you with Allah is that (believer) who has At-Taqwa. Verily, Allah is All Knowing, All-Aware. (The Quran 49:13)*

The Quran clarifies that Allah created all people from male and female and made them in different cultures, languages, and religions to vie and collaborate for the prosperity of humanity, but powerful people have exploited these differences to fight and impose their power and hegemony over weak people. Therefore, those weak people started to produce a literature to defend themselves and attack the monopoly of powerful people. This literature is considered as a counter attack discourse.

In the years following the decline of the British Empire. The literature has testified a remarkable shift from romance and comedy to a literature that portrays the experiences of colonized people during colonization under the so-called “Postcolonial literature”, which is associated with literary criticism as it represents the negative aspects of colonizers and highlights the frailties of the colonized people.

The emergence of Postcolonial literature referred to different historical factors among which the decline of the British Empire, the rise of the sense of nationalism and the rise of the black consciousness. These elements raised the consciousness of many writers and thinkers to think about a literature that defends themselves and mirrors their experiences during colonization. Many literary works effloresced during this period that reflected the different aspects of colonies. Such works include V S Naipaul’s *A House for Mr Biswas* and Fadia Faqir’s *My Name Is Salma*, which are the quintessence of this study.











## General Introduction



exists in the human being. This claim informs this research's analysis of the main character of Faqir's novel *MNIS*.

In this review, it is remarkable that researchers and critics have approached the issue of identity, hybridity and language from a confined narrow vision. Hence, this dissertation aims to tackle the idea of mimicry in both novels with all its aspects as a way to assimilate in the other societies. In addition, it highlights the different textual strategies that both writers used to decolonize the language as a way to prove their existence.

To deal with this topic, the present dissertation will be based fundamentally on the Postcolonial theory to literature in order to make the interpretations more significant, relevant and to answer the problem formulations. This theory provides the guidelines to study the different subjects of identification such as mimicry, hybridity and identity by touching some points of the most vocal expounders of Postcolonial theories Frantz Fanon and Homi Bhabha.

Furthermore, the easy way to find out about this issue is simply by analyzing the psyche of the characters by using the psychoanalytical theory to reveal the hardships the characters endure in their search for identity by illustrating the various means they take in the journey to establish their identities. In this case, choosing the psychoanalytical theory is to describe the real situation the characters are passing through like describing how the characters thought about the problems and how they found solution such as mimicry and creating other versions of reality to escape from the evil life.

As far as, the choice of the stylistic approach, in order to analyze the narrative language of the two novels, so that readers can experience the writers' own cultural perspectives. This





**CHAPTER ONE:**  
**TOWARDS POSTCOLONIAL  
LITERTURE: A LITRARY TURN.**



**Introduction**

Postcolonialism is considered to be the center of studies and a literary perspective that determines the view of the colonizer to the colonized from the colonized’s point of view. Hence, it is very important to take a glimpse at the Postcolonial literature and theory. Besides, it is very crucial and vital to discern the most significant concepts of Postcolonialism.

This chapter will attempt to afford a historical backdrop to Postcolonialism by focusing on both arenas literature and theory as well as the famous Postcolonial theorists and their major works. Lastly, this chapter will shed light on the most important concepts that emerged under the umbrella term “Postcolonialism” such as identity, mimicry, hybridity, ambivalence, alienation, unhomeliness and subversion of language.

1. A Historical Glance to Postcolonial Literature

*No human utterance could be seen as innocent. Any set of words could be analysed to reveal not just an individual but a historical consciousness about work. (Loomba 37)*

As the famous Indian literary scholar, Ania Loomba puts it in the epigraph above, it is useful to analyze a work inaugurating from its archival background. She sees that words and language of any writer cannot be analyzed without having a glance to the stage where and when the work has been written. Loomba associates her famous words in the rest of her book *Colonialism/ Post colonialism* (2005) to Postcolonial literature. Here one can understand that any piece of writing is mainly linked to its era more than itself. In other words, Postcolonial literature is not coming from blemish, but it is a production of Post-colonial era.

Historically, the term “Post-colonial” refers to the period, when some of the British colonies became independent, including Canada, New Zealand, Jamaica, Australia, India and more countries. These independent colonies produced a new genre of literature, which is known as the Postcolonial literature.

Postcolonial literature is a literature born out of people’s cultural, personal and economic rift with the dominating cultures and their despair about the futures of their identities; it discusses the relationship between the colonizer and the colonized.

Historians draw back the emanation of this type of literature to the early years of the seventeenth century. When Europe started its conquest to different new parts of the world. “More than three-quarters of people living in the world today have had their lives shaped by the experience of colonialism” (Ashcroft et al. 01). Shakespeare wrote *The Tempest* (1998),



and Helen Tiffin's *The Empire Writes Back: Theory and Practice in Postcolonial Literature* (1989). Gratefulness to these two publications, the hue and cry (voice), the burden and the interests of the minor cultures are heeded in different arenas.

Recently, many writers have been writing differently about various themes of Postcolonial literature such as Sam Selvon, V S Naipaul, Fadia Faqir, Selman Rushdie, Susan Abou Lhawa, Chimamanda Ngozi Adichie, Leila Aboulela and Assia Djbbbar among many others.

## **2. The Efflorescence of the Postcolonial Theory**

Living in a utopian world, free of oppression, discrimination, slavery, inferiority and loss was a castle in the air for many people overtime. Such dreams did not breathe in people's mind. Those people were named variously; third world people, marginalized people, colonized people, people of color and minorities.

However, some of them used their pen as a step to make these dreams voiced and to defend their rights as members of society under what is known as "the Postcolonial Literature", which gave the rise to the Postcolonial theory. This theory is a critical theory that focuses on the colonial experience from colonized perspective.

Historians ensure that the Postcolonial theory is not considered as a newly born theory but timeworn one. They trace its emergence to the middle of the twentieth century, when the British had a protracted empire, literally, after the end of the bipolar system, following by the independence movements of colonial people. Robert J.C Young states, "The Postcolonial

theory as a political discourse emerged mainly from experience of oppression and struggles for freedom after the tricontinental awakening in Africa, Asia and Latin America” (383).

At that time, this sort of criticism was not considered as a Postcolonial theory until the 1970s and 1980s. It started raking a shape as a field of criticism as many theorists, critics and writers started to bolster this theory and apply it in their writings such as *Orientalism* (1978) by Edward Said, “Decolonizing the Mind” by Ngugi WA Thiong’o (1986). Ashcroft states, “By the end of 1970s post colonialism has found its way into literary criticism, where it was employed to analyze various cultural effects of colonization” (09). Moreover, Hans Bertens assumes, “in the course of 1980s, commonwealth literary studies become part of the emerging and new vast field of literary, cultural, political and historical inquiry that we call postcolonial studies” (173).

In 1994, Homi Bhabha gave a brief overview about the leading reasons for the emergence of the Postcolonial theory, where he states that:

Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourse of modernity that attempt to give a hegemonic normality to the uneven development and the differential, often disadvantaged , histories of nations , race communities , people. (171)

This information means that there is no single difference between the Easterners, who are known as the subalterns and the Westerners and in their way of thinking.

Furthermore, Postcolonial theory involves discussion about the experience of various kinds such as slavery, immigration, resistance, identity loss, racial and cultural discrimination and others. It is based on the main aspects of colonialism and its remarkable effects on the colonized people, which strongly contributed in the development of this theory as a field of criticism by introducing many vital concepts and assumptions such as identity, mimicry, hybridity, ambivalence, alienation, unhomeliness and subversion of language.

### **2.1. Identity**

The question of identity becomes the most disputable issue in Postcolonial literature due to the problems and circumstances of this era. It becomes a basic issue in people's life from the point of changing their names until the end of their lives. Apart from this, identity becomes an important issue that portrays the nature of human beings in social life. As Christopher Small states, "whoever engages in a musical performance, of whatever kind, is saying to themselves and to anyone who may be. Taking notice, this is who we are, and that is a serious affirmation indeed" (212).

The concept of identity is not a clear and fixed concept as it may be imagined. Many theorists give different definitions to the terminology because it becomes a major theme not only in literature but also in the whole area of life. Also, it was because of the colonial effects as Jan Nederveen Pieterse argues, "after world war two, at the time of decolonization the question of the other became a critical and prominent theme" (22).

According to *Oxford English dictionary*, identity is defined as "the fact of being who or what a person or thing is". However, in Postcolonial context, identity is a complex concept

that would be difficult to define that leads to crises and becomes a phenomenon, as Kobena Mercer argues, “identity only becomes an issue when it is in crises, when something assumed to be fixed, coherent and stable is displaced by experience of doubt and uncertainty” (43).

Moreover, Hall Stuart figures out that “ identity is formed in the interaction between self and society”(597); it means that identity is an unstable entity that is constructed through making a match between once differences and others’ differences , identities are made and remade and negotiated according with the change of the living situations in a certain society.

Furthermore, there is another conception about identity in *Cultural Identity and Diaspora: Identity: Community, Culture and Difference* (1990), that “identity is a matter of becoming as well as being. It belongs to the future as much of to the past. It is not something which already exist, transcending place, time, history and culture” (Hall 225). This means that identity is dynamic and changeable, it has a big relationship with the future and how people are going to be.

In his *Black Skin White Masks* (2008). Frantz Fanon makes an interesting link between the concept of identity and that one of mimicry, through examining “the experience of having to wear a white mask to get by Europe, of having to bend one’s own identity so as to appear to the colonizer to be free of all taint of primitive native traits “(Ryan 117-178).

## 2.2. Mimicry

The concept of mimicry has always been an important and a serious topic tackled by philosophers, critics and writers. This can be found in various forms but what they have in



2.3. Hybridity

The term hybridity has been considered as a vital concept associated with the work of Bhabha “*the location of culture*”. In addition, widely employed by many other writers and theorists of Postcolonial literature and theory.

Historians agree that Bhabha borrows the notion of hybridity from Jacque Derrida’s deconstruction, so that it refers more to the idea of deconstruction from one culture to construct another culture.

In Postcolonial thinking, Peter Barry defines hybridity as “the situation whereby individuals and groups belong simultaneously to more than one culture” (199). Moreover, Ashcroft, Griffiths and Tiffin add, “hybridity is the formation of transcultural forms within the contact area composed by colonization” (118), which means bringing together two cultures, while Bhabha defines hybridity as:

The sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure ‘and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. It unsettles the mimetic or narcissistic demands of colonial power but re-implicates its identifications in strategies of subversion that turn the gaze of the discriminated back upon the eye of power. For the colonial hybrid is the articulation of the ambivalent space where the rite



of power is enacted on the site of desire, making its objects at once disciplinary and disseminatory or, in my mixed metaphor, a negative transparency. (159-160)

In this regard, Rutherford agrees with Bhabha on the idea of the third space because both of them see that hybridity is possible of offering a third space. He states:

For me the importance of hybridity is not to be able to trace two original moments from which the third emerges, rather hybridity to me is the ‘Third Space’, which enables other positions to emerge. This third space displaces the histories that constitute it, and set up new structures of authority, new political initiatives, which are inadequately understood through received wisdom. (211)

From a different perspective, Patrick Wolfe regards hybridity as “a palpably material outcome of the primary subversion of the colonial divide” (416).

Bhabha links the idea of third space and hybridity to the idea of ambivalence, where he mentions that the third space that is resulted from hybridity is an ambivalent area of discourse.

#### **2.4. Ambivalence**

Among the most disputable topics of Postcolonial literature that many writers and theorists talk about in their writings is the notion of ambivalence. In Psychology, ambivalence means the person wants one thing and wants its opposite, this would be clarified with Ficino, when he says, “in these times I don't, in a manner of speaking, know what I want; perhaps I don't want what I know and want what I don't know” (24). It also refers to “a simultaneous attraction toward and repulsion from an object, person or action” (Young 161).

.....

Lately, Bhabha adopts this concept into the colonial discourse theory, he argues that the colonial discourse is forced to be ambivalent. He focuses on the complex relationship between the colonizer and the colonized, when he admits that this relationship is ambivalent because they are paradoxical items. As quoted by the writers of *The Key Concepts of Post-Colonial Studies* (2007):

...Adapted into colonial discourse theory by Homi Bhabha, it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizer and colonized. The relationship is ambivalent because the colonized subject is never simply and completely opposed to the colonizer. (10)

According to Bhabha, “ambivalence is a positive trope for expressing the necessary deformation and displacement of all sites of discrimination and domination” (112). Moreover, he links the notion of ambivalence to the uncanny and the unhomely, where Huddart agrees with him stating, “All the hesitations, uncertainties, and ambivalences with which colonial authority and its figures are imbued are characterized in terms of the uncanny” (54). In addition, he describes the concept of ambivalence as a double consciousness or a double vision, where he proves that it is a result of being torn between two clashing cultures under what he named it hybridity.

Furthermore, Loomba clearly illustrates the concept of ambivalence through the relationship between the colonizer and the colonized by saying, “In reality, any simple binary opposition between 'colonisers' and 'colonised' or between races is undercut by the fact that

there are enormous cultural and racial differences within each of these categories as well as "crossovers" (105).

To end up, Bhabha mentions in his work *the Location of Culture* (1994) that the power of ambivalence is resulting in clear alienation.

## 2.5. Alienation

The word alienation is derived from the Latin word "Alienato". This word picks its real meaning from the English verb "Alienare", which means to make a thing associated with others or to remove ; "The fact that I did not really come here to get here, I sort of drifted here to get away from there" (Mehta 35).

Recently, alienation becomes a dominant concept of literature and theory, which has been mainly examined by different theorists and writers of the Postcolonial era, because many of them experienced alienation during and even after colonization. This eventually creates a general response about the definition of this term, which is the sense of not belonging to a particular country or a particular culture. Needless to say, "Imperialism played a key role in bringing a sense of alienation and disorder to countries where imperialists ruled" (Parag 135).

Many theorists and philosophers in contemporary literature, Sociology and Philosophy have used this concept. Melvin Seeman underlines that "it is central theme in the classics of Marx, weber, and Durkheim; and in contemporary work, the consequence that have been said to flow from the fact of alienation have been diverse indeed" (783).

Moreover, Lewis Feuer declares that the word alienation is used to convey the emotional tone, which accompanies any behavior in which the person is compelled to act self destructively (96). While Kenneth Kenyon asserts that “Most usage of alienation shares the assumptions that some relationship or connection that once existed that is natural, desirable, or good has been lost”(05).

Furthermore, Erich Fromm defines alienation as the feeling of being an alien in a society, which is not your own society. The one feels that he is obliged to act in a certain way; absence of freedom. As he states:

A mode of experience in which the person experiences himself as an alien. He has become, one might say, estranged from himself. He does not experience himself as the center of his world, as the creator of his own acts. The alienated person is out of touch with himself as he is out of touch with any other person. He, like the others, are experienced as things are experienced; with the senses and with common sense, but at the same time without being related to oneself and to the world outside productively. (117)

These comments from Fromm indicate that alienation is the starting point to analyze the psyche of people in modern societies.

Besides, Fanon, in his *Black Skin White Masks* (2008), locates alienation with the colonial situations and proves that the colonized is alienated not only from his tradition but also from his being as a black person. This draws attention that this alienation is the result of the loss of identity. As Edmund Fuller remarks, “man suffers not only from war, persecution,







thus mediating between me and my own self; between my own self and other selves; between me and nature. Language is mediating in my very being. (15)

This means, language is highly attached to culture so that the two nearly operate interchangeably.

Recently, one of the most dilemmas that the Postcolonial writers face in their writings is the choice between their native languages and the European languages they acquire through colonization. Accordingly, Chinua Achebe declares that “Until the lions produce their own historians the story of the hunt will glorify only the hunter” (73). This debate over language paves the way to the rise of a new concept mainly associated to language, which is subversion of language.

The term subversion refers to the act of challenging an ideological discourse; it means undermining or overthrowing dominant cultural or ideological norms.

In Postcolonial context, writers and theorists adopt this act of subversion to challenge the racist ideologies of the colonizers; some writers prefer to use the language of the colonizers to redirect the tool of language against the colonizers; language as a means of control and resistance.

Fanon denounces the colonizer’s language, and maintains that it is insulting for the colonized’s consciousness to use the colonizer’s language because speaking the colonizer’s language means existing absolutely for the colonizer. He states:

A person who has taken up the language of the colonizer has accepted the world of the colonizer and therefore the standards of the colonizer. This view of language [...] implies that particular languages embody distinctive ways of experiencing the world, of defining what we are. That is, we not only speak in particular languages, but, more fundamentally become the person we become because of the particular language community in which we grew up [...]. Language, above all else, shapes our distinctive ways of being in the world. Language, then, is the carrier of a people's identity, the vehicle of a certain way of seeing things, experiencing and feeling, determinant of particular outlooks on life. (02)

Wa Thiono agrees with Fanon's claim in this regard, and maintains in his collection of essays, "Decolonizing the Mind: the Politics of Language in African Literature", that colonization was more than a process of physical force "the bullet was the means of physical subjugation. Language was the means of the spiritual subjugation (09).

Therefore, subversion of language is the most powerful and influential tool of the colonized to prove their existence to the colonizer.



**Conclusion**

The crave of living in an amicable world had dimmed due to some historical events of the seventeenth, eighteenth and nineteenth centuries, when the British empire took over many regions. It was supplanted by the gloomy and weak thinking that was reversed in their lifestyle. Until the colonies gained their independence from the British, writers aroused their voices under what is best known as “Postcolonialism”. Postcolonialism emphasizes on the rejection of the dominant western way of seeing and the superiority of western cultures. It focuses on some concepts and themes of literature such as identity, mimicry, hybridity....etc.

**CHAPTER TWO:**

**ECHOES OF MIMICRY AND  
LANGUAGE DECOLONIZATION IN  
NAIPAUL'S *A HOUSE FOR MR  
BISWAS.***

## Chapter Two: Echoes of Mimicry and Language Decolonization in Naipaul's *A House for Mr Biswas*

### Introduction

The Postcolonial novel *A House for Mr Biswas*, written by V S Naipaul, depicts the fundamental aspects of the Postcolonial literature including mimicry and language decolonization.

This chapter is divided into a thematic and stylistics study. The thematic study offers an anatomic analysis of mimicry: who we are? , how we see ourselves? and what we stratify and align with? . It examines mimicry and the need to belong through the lenses of the Postcolonial icon V S Naipaul and the novel's characters in accordance with Homi Bhabha's concepts of mimicry and hybridity. Otherwise, the paramount pleasure in *HB* lies in its language, which makes the novel a play realm of linguistic heterodoxy. Thence, the stylistic study centers on the style of Naipaul in his portrayal to language decolonization. In addition, it engages in an examination of the indivisible relationship between language and identity and how Naipaul subverts the English language, to express his identity as an Indian man through the speeches of his major characters.

Furthermore, the stylistic study aims to explore the strategies and techniques used by the writer in decolonizing the language. The analysis is undertaken via a list of strategies that examine the rejection of a Standard English language, to show to the world that Indians are not only physically decolonized but intellectually as well. A qualitative method is adopted to analyze the text of the novel in accordance with Bill Ashcroft and Braj kachru's concepts of Appropriation and Abrogation.

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### 1. Synopsis

*A House for Mr Biswas* is a story that portrays the life of the protagonist Mr Mohun Biswas, who struggles to secure his freedom and a house of his own, from his unlikely birth to his death.

Mr Biswas, who is a descendant son of a needy worker in Trinidad comes from India, is compelled to live as an inmate guest in different crowded houses. After the death of his father, his family moves to live with his mother's sister in Pagotes, where Mr Biswas is humiliated and beaten by Bhandat- Tara's brother-in-law. In Pagotes, Mr Biswas gets the chance to go to school, where he learns to read and makes friendships. However, the bad treatment to Mr Biswas leads him to swear that he will get a job and buy a house by his own money.

Later on, Mr Biswas goes to work as a sign-painter for the Tulsi family in Hanuman House in the town of Arwacas. Where he meets and falls in love with one of the Tulsi's daughters, a girl of sixteen named Shama. One day, he writes her a love letter but Mrs Tulsi discovers the letter and asks him to marry Shama. Mr Biswas accepts to marry Shama but he regrets after that, as his marriage is unhappy despite the fact that this relation produces four children.

Mr Biswas moves to live in Hanuman House, he hates his surroundings and decides to move to another place and he does. After a period of time, he returns to live again with the Tulsi family, where he faces many problems again. After a long journey of hardships, Mr Biswas goes to Port of Spain, where he starts working as a journalist for the Tabloid *Sentinel*.



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provinciality of the West Indian middle classes, Naipaul was unable to find in either England or India the high, purposeful culture he desired. (06)

Therefore, Naipaul has written exclusively about the divergent aspects of colonialism such as alienation, identity, hybridity and he winds up dealing with mimicry. In an interview with Roland Bryden in 1973, Naipaul remarks:

All my works are really one. I am really writing one big book. To the conclusion, that, considering the nature of the society I come from, considering the nature of the world I have stepped into and the world I have to look at. I could not be a professional novelist in the old sense. (367-370)

Naipaul's masterpiece, *HB*, is a novel that beautifully portrays the issue of mimicry experienced by the characters, who become the victims of colonization. He portrays the impact of colonialism on individuals resulting in an ambivalence and identity loss that creates an imitation of colonizers' identity.

This novel draws a portrait of the protagonist Mohun Biswas as he struggles to maintain his own identity in an alien milieu. From the beginning, Mr Biswas is described as marginalized individual, who is always on the shift to identify his place in the confined world of the Trinidad. In search for his own identity, he moves from a village to a town and from a poor family to a rich one. Mr Biswas feels like being torn between two cultures, two languages and two religions, one of the native Indians and the other of the new blended cultures of the Trinidad. This mutation makes him experience double consciousness, since he cannot clench which culture he belongs to; this what Bhabha also calls "in-betweens". According to Lois Tyson,

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"double consciousness often produces by an unstable sense of self, which heightened by the forced migration colonialism frequently caused, for example, from the rural farm or village to the city in search for employment "(421).

Mr Biswas, as an Indian in Trinidad, perceives a kind of dilemmatic feeling about his identity. In Trinidad, he has to adapt to the new culture that is very divergent from his own. Mr Biswas feels that he belongs to the new culture; he has experienced the process of being civilized for the colonizer such as getting a formal education in school. Naipaul mentions:

Mr Biswas was taught other things. He learned to say the Lord's Prayer in Hindi from the King George V Hindi Reader, and he learned many English poems by heart from the Royal Reader. At Lal's dictation, he made copious notes, which he never seriously believed, about geysers, rift valleys, watersheds, currents, the Gulf Stream, and a number of deserts. He learned about oases, which Lal taught him to pronounce 'osis', and ever afterwards an oasis meant for him nothing more than four or five date trees around a narrow pool of fresh water, surrounded for unending miles by white sand and hot sun. He learned about igloos. In arithmetic, he got as far as simple interest and learned to turn dollars and cents into pounds, shilling and pence. (39)

This school experience makes Mr Biswas different from the common prototype of the Indian that is often recognized as uneducated, uncivilized and illiterate.

In Bhabha's opinion, mimicry represents a sarcastic equalization between the quest for identity and the pressure of change (86). This can be clearly seen in the character of Mr Biswas, who is an alien in the Tulsi family. He suffers from a cultural pressure; this appears on the roof



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described by Naipaul as a symbol of traditional life, rigidity, religion and cultural perfection, as Maraun Warner-Lewis remarks:

No one then that Mr Biswas felt trapped when he fell into the clutches of Tulsi-dom .for Naipaul depicts Hanuman House as a symbol of traditionalism, rigidity, cultural infallibility, ritual duty, hierarchy and communal life. (9)

The religious atmosphere is totally damaged, it becomes more like the modern western one. The Tulsi family celebrates the Christmas in Hanuman House with their daughters. "The Tulsis celebrated Christmas in their store and, with equal irreligiosity, in their home. It was a purely Tulsi festival" (Naipaul 159). Their young son, Owad worships the Hindi deities but he wears a cross, a motto of Christianity. Hari, the pundit of the family seems to be replaced by a Christ. Here one can realize that Naipaul displays the fact that the denizens of Hanuman House have adapted some traditions from other cultures and religions. He shows the influence of the predominant Christian culture and faith.

In addition, Naipaul has given a vigorous indication of cultural displacement due to modernization by describing the life of the Indians, who immigrate such as Owad and Shekhar - the Tulsi's sons-. Thus, cultural displacement is most commonly seen, when members of a colonized society imitate the colonizer; one copies the person in power. Owad returns to Hanuman House after becoming a great doctor. Westerners affect him, he imitates them in dress, "He was wearing a suit they had never known, and he had a Robert Taylor moustache. His jacket was open, his hands in his trouser pockets" (443). Owad tries to mimic the lifestyle of the westerners by marrying a girl by his own choice and becoming a member of elites.



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Not only, Shekhar's wife names herself Dorothy and dresses like the British people, she refuses to choose Indian names for her children and instead uses western ones, she mimics the British:

She called herself Dorothy, without shame or apology. She wore short frocks and didn't care that they made her look lewd and absurd. [...] Added to all this she sometimes sold the tickets at her cinema; which was disgraceful, besides being immoral [...] Dorothy's daughters were of exceptional beauty and the sisters could complain only that the Hindi names Dorothy had chosen – Mira, Léela, Lena – were meant to pass as Western ones. (Naipaul 306)

This is the mindset under which Dorothy attempts to either erase or remove the Indian identity of her children and insert the British one in their minds.

Another instance that shows the process of mimicry is language. Mr Biswas was born to speak Hindi but he begins to use English instead of Hindi after his marriage to Shama. Also in school, when the students are asked about the way they call their father and mother. While Anand says that he calls them "Bap"<sup>1</sup> and "Mai"<sup>2</sup>, Vidiadhar says "Mummy" and "Daddy".

When a new quiz was going round the school – what did the boys call their parents? – Anand, wishing only to debase himself, lied and said, 'Bap and Mai,' and was duly derided; while Vidiadhar, shrewd despite his short stay at the school, unhesitatingly said, 'Mummy and Daddy.' For these boys, who called their parents Ma and Pa, who all came from homes where the sudden flow of American dollars had unleashed

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ambition, push and uncertainty, these boys had begun to take their English compositions very seriously. (Naipaul 366)

This shows how the predominant culture is effective in shaping one's identity and culture that they begin to use the colonizer's language in public places such as schools.

By the end of the story, the characters shift from the traditional life to the modern western one. They try to adapt themselves to the new culture and milieu by mimicking the westerners' language, religion and culture that result in the creation of a cross-cultural society.

### 3. "He Doesn't Savvy Our Culture": Subjugation of Language in *A House of Mr Biswas*

Language can be defined as a cognitive process of communication, which is a mirror for the individual identity. Therefore, identity establishes and is established by language. Here one can understand that language and identity are inseparable items. Ngugi Wa Thiong'o illustrates this point:

Language carriers culture, and culture carrier, particularly through orature and literature, the entire body of values by which we come to perceive ourselves and our place in the world. How people perceive themselves affects how they look at their culture, at their politics and at their social production of wealth, at their entire relationship to nature and other the human beings. Language is thus inseparable from ourselves as a community of human beings with specific form and character, a specific history, a specific relationship to the words. (16)

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In this view, the Postcolonial writers use the language as a powerful gizmo to construct and represent their identities. The fact that those writers mingle their native languages into what is known as standardized English, is itself a resistance and denial towards the West and an act of subversion. It is also recognized as a subversive strategy of self-empowerment to present one's own culture and identity to the whole cosmos. This manner of using language is considered as a vital step in the process of proving one's identity. As Norton notes, "Speakers engage in a conversation, they will not be only exchanging information with interlocutors; they are constantly organizing and reorganizing a sense of who they are and how they relate to the social world "(409).

However, for the postcolonial writers, who use English language to meet their productive desires, English is no longer a colonizer's language for it has turned into a system of decolonization. In *Postcolonial Studies Reader* (2003), Ashcroft, Griffiths and Tiffin are all of the view that:

Language is a fundamental site of struggle for post-colonial discourse because, the colonial process itself begins in language. the control over language by imperial center- whether achieved by displacing native languages, by installing itself as a standard against other variants which are constituted as impurities, or by planting the language of empire in a new place- remains the most potent instrument of cultural control . (261)

This means that culture cannot acquaint people about the true chronicles of the past without the assistance of language, which reflect the identity of people.

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Postcolonial writers use abundant different methods to decolonize the language. These politics of language can vividly be detected in Naipaul's novel *HB*. Naipaul rejects the use of Standard English language but he mixes it with the Indian language to prove that he lives in independent nation, which has its own culture, religion, language and identity. This act of rejection has been accomplished through appropriating and abrogating the language through the use of two main narrative strategies, which are appropriation and abrogation.

### 3.1 "From English to Hinglish": Narrative Parameters in the Novel

Postcolonial literature has plentiful features, chiefly the use of the language of the colonizers in a divergent way. These eminent features of language, which the Postcolonial natives use as a weapon to reprisal and counterattack the monopoly of the colonizers, is considered as a language reconstitution and a process of decolonization, which gives a birth to hybridity awakening out of resistance and defiance.

This act of decolonization is accomplished through the use of various textual and linguistic strategies on different stratas of writing into their own socio-cultural contexts such as appropriation, including code switching, untranslated words and borrowing. Also abrogation, which includes interlanguage and neologisms. "The abrogation of the received English, which speaks from the center, and the act of appropriation, which brings it under the influence of a vernacular tongue, the complex of speech, habits which characterize the local language "(Ashcroft et al. 39).

In the light of the forgoing, Naipaul uses these textual strategies to construct, express and declare his Indian identity to show that Indians are not only physically decolonized but

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intellectually as well through his characters of his novel *HB*. Besides, he challenges the hegemony of the colonizer's language and culture by bringing them under his own conditions.

### 3.1.1. Appropriation

After the independence of the colonized countries, English language has become a subject of central debate. Postcolonial writers and theorists have paradoxical visions about its use. Writers like Fanon and Wa Thiong'o have totally assailed and opposed the use of English, while the majority have recommended a strategic resistance against the pre-eminence of English by adopting it in their socio- cultural contexts, in order to produce a powerful counter discourse.

Based on this, English language has lost its originality; it has been deprived from its royalty and prestige. Postcolonial Indian writers create a hybrid English into a language that it is completely Indian in nature through the process of appropriation. "The reconstitution of the language of the center ,the process of capturing and remolding the language to new usage ,marks a separation from the site of colonial privilege"( Ashcroft et al. 37).

According to Ashcroft , Griffiths and Tiffin in their book *the Empire Writes Back: Theory and Practice in Postcolonial Literatures* (2004), "Appropriation is a process by which the language is taken and made to bear the burden of one's own cultural experience" (38); language is adopted as a gizmo and used in numerous ways to express universally cultural experiences. In addition, it is recognized as the mechanism of one culture adopting and conforming to the elements of another culture.

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Generally speaking, Appropriation is important component of Postcolonial studies; it is bringing the English language under the repercussion and influence of the vernacular tongues. This later has taken different formats including code switching, untranslated words, borrowing and so on. Naipaul has fully de-familiarized the English language in his novel by embedding Indian words even untranslated ones into the text so that it becomes nearly Indian text. As the Indian scholar, Pritish Nandy asserts, "English is a language of our own, yes. An Indian language in which we can feel deeply, create and convey experiences and response typically Indian "(08).

### 3.1.1.1. Code Switching (CS)

Definitions have been diversified about the term "code switching" because some linguists adopt the terms" code switching" (CS) and" code mixing" (CM) interchangeably. Josiane F Hamers and Michel Blanc in their book *Bilinguality and Bilingualism* (1989), have identified code switching as "the use of elements of one language in another language. It is the transition from using linguistic units (words, phrases, clauses, etc.) of one language to using those of another language within a single sentence" (35). Here one can understand that code switching is a sort of bilingualism and multilingualism.

Moreover, Carol Mayer Scotton and William Ury in their article "Bilingual Strategies: The Social Functions of Code-Switching" pinpoint CS as the use of two or more linguistic assortments in the same conversation or interaction (15). It is also defined as "the act of inserting words, phrases or even longer stretches of one language into the other" (Brown 67).

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Code switching comprises a swift shift or switch from one language to another depending on the situation; it is the switch between two or more codes, which results in the shift from English language to the native languages. This later has different categories including terms of address, items of food and clothing, references to religion and loan words.

Kachru notices that code switching is hired as an indicator of sense of belongingness, attitudes, and culture and sundry types of identities. Code switching takes people, who are marginalized and diminished by the colonizer and gives them a place in the center as literary subjects (64). In this regard, it is conveying that this phenomenon is percolated into literature. In fact, it is one of the most prominent features of Postcolonial literature. Many writers use more than one variety of language and these varieties of language certifies that people are not rootless and homelessness. This results in the feeling of belongingness to a particular culture.

The utilization of code switching in Postcolonial literature can retain the culture and the language of minorities. Based on this, “the language is used as a tool and utilized to express widely differing cultural experience and helps to create the notion of linguistic as well as cultural hybridity” (Ashcroft et al. 39), to deny the predominant culture and language of the colonizers.

Code switching is fully and perfectly used and applied by Naipaul in his novel. He uses this strategy to do not make himself instrumentalized by the English language and to express his identity.

Naipaul insists on using the Indian language and culture in his novel. In the first part, he portrays the birth, childhood and the early years of the protagonist Mr Mohun Biswas' life.

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The Hindi way of life and language accomplishes its fullest expression in customs and traditions, through using words that have cultural references. In order to present the Indian Brahmin sociocultural system such as *Maharajin* (a Hindi occasion of the Brahmin culture), *Brahmin* (the traditional Hindi cast of teachers), *The Shiva dance* (an Indian type of dance by the Hindi god of Shiva), *The Chulha fire* (a sacred fire to Indians).

... *Maharajin*, *maharajin* and little boy (Naipaul 36).

... the ceremonies were over and the feeding of Brahmins began (43).

... the barber, brought his drum, and Selochan did *the Shiva* dance (16).

... how often, crouched before the *Chulha fire* (134).

Moreover, Naipaul employs other words that have religious references associated within the Sanskrit and Hinduism as a religion such as *Pundit* (a wise Brahmin scholar and ceremonial leader), *Puja* (a Hindi prayer ritual), *Ramayana* (one of the two primary ancient Hindi epics in Sanskrit), *Sanskrit* (old Indian language), *Punditji* (a spiritual religious person).

... the *Pundit* brightened "oh, well, it doesn't matter (Naipaul 14).

... he did the gods by doing the *puja* (46).

... Mr Biswas learn a dozen couplet from the *Ramayana* (44).

... while he copied out *Sanskrit* verses (44).

... we forgot one thing, *Punditji*. The name (15).

Furthermore, this section shows that Biswas belongs to a Hindi family, their native language is Hindi but he subsists in a hybrid society of blended cultures. Mr Biswas and his



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Biswas's expressions to take a place in the canonical literature, because Biswas communicates in an English that often ejects verbs at the onset of sentence.

... Ought, they whimpered together (Naipaul 38).

... Eating well? (89).

... Is the sort of place you could build up (138).

Mr Biswas "does not speak the language of fine literature, but his speaking refutes the privileged position of a standard code language" (Ashcroft et al. 40). He is expressing himself in the Creole language that prioritizes the verb positioning of Bengali.

Besides, Naipaul uses interweaved language consists of English, Indian and Spanish, which proves that Trinidad is a society of mixed cultures. His character Dorothy switches from English to Spanish when she speaks to her children or to Shekhar. The following example illustrates the shift from English to Spanish:

Then Dorothy would look at her watch and say, '*Caramba! Ya son las tres. Dónde está tu Padre? Lena, va a llamarle. Vamos, vamos. Es demasiado tarde.* Well, all right, people,' she would say, turning to the outraged sisters and the wondering readers and learners, 'we got to go.'(433).

To conclude, code switching, is a strategy that is associated within the Postcolonial literature. It is considered as a counter narrative and a hybrid narrative that gives writers a chance to decolonize the language as well as the mind.

3.1.1.2. Untranslated Words

One of the most prominent and dazzling features in Postcolonial literature is the use of untranslated words in English texts, this feature is considered as an effective process in reflecting marginalized people's identity.

untranslated words is a strategy of appropriating the language, that is considered as one type of code mixing and code switching , those words maybe referred to as transliterated words. They are words taken from the native language and frequently written in italics and left without neither translation nor gloss. The use of this strategy is considered as a process of Nativization of the language (the use of lexical items from native language to reverse cultural variance), which justifies the claim that the hegemony of the colonizer's language in postcolonial literature can be challenged, rejected and turn down.

Untranslated words drag the reader into an active engagement with the vernacular culture, they transport the reader beyond the text to the culture of their use, as the reader has to infer and guess their connotations and meanings from the context. In addition, untranslated words highlight the cultural variance prevailing between Anglo-Saxon culture and other cultures. As the authors of *the Empire writes back: theory and practice in postcolonial literatures* (2004) explain this point:

However, such uses of languages as untranslated words do have an important function in inscribing difference. They signify a certain cultural experience which they cannot hope to reproduce but whose difference validated by the new situation. In this sense, they are metonymic of that cultural difference which is imputed by the linguistic

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variation. In fact, they are a specific form of metonymic figure: the synecdoche. The technique of such writing demonstrates how the dynamics of language change are consciously incorporated into the text. Where a source culture has certain functional effects on language use in the English text. The employment of specific technique formalizes the cross- cultural character of the linguistic medium. (52)

These information indicate that untranslated words operate as a bridge between cultures and an adequate reminder to the colonizer of the limits of their knowledge and recognition.

In *Les Termitières De La Savane* (1990), Etienne Galle does not see the need for translation of these words, but rather possess them as they occur in the source text since these words do not have natural equivalents in the target language (English).

Naipaul in his novel uses these words in italics making them recognizable and easy to detect, they made the language of the novel completely disassociated neither from its Indian nature nor from its English nature. Naipaul has exclusively used this strategy to reflect the socio-cultural truths of the Indian society and to transmit the cultural notions connected within the Indian culture.

Naipaul recreates English into a language that is entirely Indian in nature. As the Postcolonial Indian writer Aijaz Ahmed claims, “English is now for better or worse one of the Indian languages” (103). Since the actions of the novel are situated in an Indian society, Naipaul employs religious terms such as *Puja* (44), *Ramayana* (43), *Brahmin* (58), *Rama* (244), *Sita* (244), *Rakshas*<sup>5</sup> (324), *Sankaracharya*<sup>6</sup> (325), and *Gita*<sup>7</sup> (401). These words do not have their tantamount in English language, through” *Puja*” can be translated as “ prayer”, yet doing

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so will not transmit its complete correlating religious sense, this determines that the English language is not effective in conveying the meanings and ideas.

Other untranslated Indian words through which Naipaul adulterates the structure of English are related to the regional dressing such as *khaki corck*<sup>8</sup>(18), *Dhoti*<sup>9</sup> (27), *Turban*<sup>10</sup> (27), and *Nakphul*<sup>11</sup> (30). This demonstrates that cloths have an important function in engraving the cultural diversity and they enforce the western readers to know more about the other cultures.

Moreover, food is important aspect of traditions and cultural belonging; it distinguishes one culture from another. In this context, Naipaul employs Indian food items such as *rotis*<sup>12</sup> (19), *ghee*<sup>13</sup> (91), *ganja*<sup>14</sup> (162), *liana*<sup>15</sup> (328), *tannia*<sup>16</sup> (343), *papaw*<sup>17</sup> (350), *pomme cithère*<sup>18</sup>(350), *poui*<sup>19</sup> (355), *chauna*<sup>20</sup> (387) and *peanuts*<sup>21</sup> (387). The use of food items shows that the protagonist Mr Biswas fails to adopt the Tulsi's food culture, which means that Mr Biswas suffers from a cultural dissociation.

Naipaul indianizes the English language by using the untranslated words, which creates the hybrid concept of "Hinglish". "The outcome of this long process of indianization of English language is now termed as Indian English" (Kachru 225).

To sum up, untranslated words is a strategy that makes the English language a hybrid language and it is considered as an act of emancipatory from the colonial languages and cultures. This strategy engages Naipaul in a process of subversion of the predominant English language and the canonical text in English.

3.1.1.3. Borrowing

One of the most indispensable modes of language decolonization through the lenses of Postcolonialism is borrowing. Borrowing has been defined as “the adoption of individual words or even large sets of vocabulary items from another language or dialect” (Hock 380). These words are known as loan words.

According to J. Heath in the book of *Concise Encyclopedia of Sociolinguistics* (2001), borrowing is “a form that has spread from one linguistic variety (the source) into another variety (the Target or replica). In this sense it is nearly synonymous with loan words but a borrowing is often really stem (smaller than a word) and maybe a phrase (larger than a word)” (432). In addition, borrowing has been defined as the mechanism of taking words from other languages.

This technique is frequently used in literary translation. Amparo Hurtado Albir certifies that this translation strategy involves untranslated words taken from the original culture and imputing them as they are without modifications in the target language (509 -511). In the light of this, Naipaul uses an impressive number of borrowed words, which are not translated in his novel. These words have been borrowed from the Sanskrit and directly transferred to the Target language (English). These borrowed words reflect mostly food, clothing, culture and religion of the Indian Society in Trinidad such as *rotis* (19), *nakphul* (27), *henna*<sup>22</sup> (27), *tapia grass*<sup>23</sup>(118), *Sanskrit* (44), *Brahmin* (43), *puja* (44) *Chulha* (134), *Shiva* (16) *Hosein*<sup>24</sup> (145). These words indicate that the hegemony of the imperial language and culture has been rejected.

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Likewise, Jean-Paul Vinay and Jean Darbelnet, in their book *Comparative Stylistics of French and English: A Methodology for Translation* (1995), define borrowing as the direct unequivocal transfer of words from the source language to the target language with an impression and taste of naturalization (85). Therefore, borrowing is a hybrid result of the cultural contact between two languages and two cultures. In the light of the forgoing, Naipaul borrows items of address from the Indian language and naturalizes them into English language such as *Chacachacare* (319), *Arma* (417), *Balandra* (417), *Savannah* (471), and *Shorthills* (481).

As well, Naipaul borrows the names of his characters from the Indian language. These names that we come across in the novel are not meant to extend the standards of the English language but an Indian speech patterns such as *Shama* (07), *Mohun Biswas* (11), *Bibti* (13), *Krishna* (15), *Raghu* (16), *Jhagru* (16), *Pratap* ( 18) , *Prasad*(18), *Dhari* (23), *Dehuti* (23), *Lakhan* (25), *Tara* (27), *Lal* (40), *Ajodha* (42), *Lakshmi* (136), *Anand* (227), *Savi* (227), *Ramachand* (262), *Owad* (281), *Myna* (292), *Shekhar* (294), *Chinta* (339), *Mutri* (339), *Sharma* (345), *Kamla* (415), *Sushila* (443).

One can whiff the Indian dialect through the novel, even though the whole novel is written in English, Naipaul uses Hindi speech. It would seem that Indian English becomes a recognized language because it becomes affluent by the borrowed words from the Sanskrit and the large number of words, idioms and expressions from the regional languages:

First, English becomes more and more capable of meeting the demands of the Indian socio-culture context through large-scale borrowing of words, idioms and expressions

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from Indian languages]... [Further, loan words in English are made to yield hybrid formations, compounds and collections]... [Secondly, creativeness in the use of the Indian language is achieved by enriching its resources by exploiting the internal contrasts both above and below the central point of the cline of bilingualism. (Nambiyar 171)

This refers to the existence of the new Indian English variety as New English in the world, due to the interference and the borrowing from of the Indian language and culture.

To sum up, borrowing is a strategy that supports people to expand their vocabulary to challenge the hegemony of the colonial languages. Moreover, it helps in establishing the notion of identity that is world wide recognizable.

### 3.1.2. Abrogation

In Postcolonial literature, language is not seen as a marker of culture and identity but rather a weapon for inscribing alienation, cultural realities, and cultural varieties and so on. This is why many Postcolonial writers reject the use of one variety of language (language of elites) and decide to subvert the language by abrogating it (abrogation). Abrogation is defined as “the denial of the privilege of English involves a rejection of the metropolitan power means of communication” (Ashcroft et al. 37). This abrogation is best epitomized with a poem, Larna Godison's “Turn Thanks to Miss Mirry”:

She could not read or write a word in English

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.....

But took every vowel and consonant of it

And ring it around, like the articulated neck

Of our Sunday dinner sacrificial fowl

In her anger she stabbed at English, walked it out

Abandoned it favor of a long kiss teeth (12-13).

According to the writers of *The Empire Writes Back: Theory and Practice in Postcolonial Literatures* (2004), abrogation is “a refusal of the categories of the imperial culture , its aesthetic , its illusory standard of normative or correct usage, and its assumption of a traditional and fixed meaning inscribed in the words” (37). Here one can understand that, writers depart and deviate from the standard conventions of the English language by using interlanguage strategy and neologisms and they do not comply with the convention rules of grammar and syntax anymore. Also Ashcroft, Griffiths and Tiffin explain that abrogation would not be existed without appropriation. “But without the process of appropriation, the moment of abrogation may not extend beyond a reversal of the assumption of privilege, the normal and correct inscription” (37-38).

Moreover, abrogation has been defined in *the Post-colonial Studies Reader* (2003), as “the rejection of a normative concept of correct or Standard English used by certain class of group and of the corresponding concept of inferior dialects or marginal variants” (03). This denial and rejection of the standards of English language determines that the colonized countries have their own language, culture, identity, religion and past.



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Similarly, “*insuranburn*” (169) is frequently used in the place of “insure and burn”. Likewise, the word “*munnih*” (193) is alternately used in the place of “money”. As well as “*all-yuh*” (444) instead of the Standard English, second person “you”. This word “all-yuh” also may mean “everyone” or “all of you”.

... With mother? With brother? With father or with all of *all-yuh*? Someone asked  
(444)

Moreover, the use of the odd word “eh” (90), which is a local Trinidadian dialect in the structure of speech among characters, can be used in many places instead of “is not”, “did not” and “okay”. Also, the words “*woulda*” (113) and “*shoulda*” (148) are repeatedly used instead of would and should. Naipaul also uses the word “*Puss-puss*” (188) frequently instead of “interminable talk; gossip”.

In the same manner, Naipaul has abrogated the syntactical structures of sentences, by using ungrammatical utterances. Naipaul has infused the native flavor of the Indian and Bengali that prefers to start by a verb into the English language; the structure may be affected by the native language structure. The following examples illustrate Naipaul’s syntactical abrogation:

... I hold you responsible (23).

... how old you is boy?( 35).

... Is the only thing for you to do now (169).

Also, he uses some reduplicative forms to distort the sentence structure of the English language and challenge the power and politics of English language such as



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Not only that, Naipaul sometimes deletes the definite articles “the “and “a”. The following examples present how Naipaul does not use articles in his writings:

... name of boy (37).

... no *Pundit* is giving any name to any child of mine (134).

... some people only have month and belly (381).

Besides, Naipaul deletes some prepositions, concerning the deletion of prepositions, the Indian language either does not have overt prepositions or does not have prepositions, which correspond to the English ones.

... “It look to me that it would have to be two one side and three the other side”

(Naipaul 28)

This incorrect use of grammar shows the violations of the native rules of English by Naipaul and challenges the hegemony of the colonizer’s language.

### 3.1.2.2. Neologism

Writers are living in world of mixed cultures. Achebe puts in thus “we live at the cross-road of culture” (67). This crossroads of cultures leads the Postcolonial writers to create new words into their writings, which are known as neologisms. Postcolonial literature is the fountainhead for plentiful neologisms, as creative and artistic writers create words when they cannot find the compatible word in their existing vocabulary.

Neologism is the mechanism of integrating new words in the common use, but that has not yet been totally accepted in the academic language. Neologisms are often created because

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of the cultural change and they are not immediately found in the ordinary dictionaries. Moreover, the term neologism is employed to describe words that have meanings and interpretations only to the person, who employs them.

According to Ashcroft, Griffiths and Tiffin, Neologism is the formation of new words through lexical and syntactical coalition of two languages and it is a positive aspect in abrogating the language. They note, "The absence, or gab, is not negative but positive in its effects. It represents the difference through which an identity (created or recovered) can be expressed" (62).

In this context, Naipaul uses impressive number of neologisms to express the limitless of the English language to transfer meanings and the power of the native language in conveying ideas and to create their own meanings. In addition, he confirms that colonized people are able to create new words that express their concepts or ideas. The following examples are newly created words by Naipaul:

... Mr Biswas would made to join the boys and girls of the *grass-gang* (19).

(*Gang-grass* are boys and girls, who cut grass to feed the buffaloes).

... Between them and *the buffalo boys* there were constant disputes (19).

(The *buffalo boys* are boys, who look after the buffaloes).

Naipaul uses many other newly created words in his novel such as *week-end cloths* (53), *godshop*<sup>25</sup> (85), *outside children*<sup>26</sup> (2010), *barrack children*<sup>27</sup> (219), *barrack women*<sup>28</sup> (231), *speechday clothes*<sup>29</sup> (391), *visiting clothes*<sup>30</sup> (416) and *churchgoing clothes*<sup>31</sup> (442).

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To sum up, Neologisms are a reminder that exhilarate westerners that language is not something sacred set in stone, but an evolving body of work, succumb to modification and adjustment, deletions, additions, and change.

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### Conclusion

V S Naipaul magnum opus, *HB*, can be truly called a work of art that treats the issue of mimicry of individuals, who are in search of a sense of belongingness in order to recognize their true selves. In addition, it respectively portrays the ways Naipaul decolonizes the language through using diversified strategies and techniques to preserve his identity and challenge the hegemony of the western language and the imperial culture. In the sense that, “they write back against imperial fictions and incorporate alternative ways of seeing and living in the world” (Brydon and Tiffin 11).

**CHAPTER THREE:**

**MASQUERADES OF MIMICRY AND  
LANGUAGE DETRRITORIZATION  
IN FAQIR'S *MY NAME IS SALMA*.**



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A. The Analysis of *My Name is Salma*

1. Synopsis

*My Name is Salma* is a novel written exclusively from the perspective of a *Bedouin* unmarried girl of the seventeen from the village of *Hima*<sup>32</sup> named Salma Ibrahim El-Mussa. Salma lives with her parents, her brother Mahmoud and her grandmother. The story begins when Salma the daughter of the conservative *Bedouin* family, a shepherd, has a sexual relationship and becomes pregnant out of wedlock with a boy named Hamdan. Her lover Hamdan has rejected her when he realises that she is pregnant, while her brother Mahmoud threatens to kill her to redeem the family's honour (honour crime).

Salma gets the help of her mother and her teacher Miss Nailah, who arranges for her to go into a protective custody in *Islah* prison, where she meets two women and becomes friends with them ; Nourra, who was accused by prostitution and Madam Lamaa, who was arrested for going out naked in the streets. In the prison, Salma gives a birth to her daughter Layla, who is immediately taken away from her after birth.

Eight year later, Salma goes out the prison with the help of a Lebanese nun Francoise. Salma also receives the help from Miss Asher and migrates to Britain; Miss Asher adopts Salma and gives her a new name "sally Asher". Salma tries to adapt to her new life in England; she starts by changing her looks, dress, skin, language and religion. She gets formal education in university to obtain a BA in English Literature and gets a job in a hotel bare.

Salma meets Dr John Robson, the university professor, who marries her and has a son calls Imran. After some time, Salma decides to go back to *Hima* to look for her daughter Layla.

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In *Hima*, Salma finds out that her mother is blind, her father is dead as well as her daughter Layla, whom her brother Mahmoud kills by throwing her in a well. By the end of the novel, Mahmoud kills Salma.

### 2. "Almost the Same, But Not Quite": The Notion of Mimicry in *My Name Is Salma*

*It was terrible the way resemblances ran wild through the things of the world, the way one place or time mimicked another, making you feel that you were going in circles, going nowhere at all. I looked forward to becoming my own ghost, which I had been told would resemble nothing and would look uniquely like itself. (Kleeman 196)*

The epigraph explains perfectly the way people mimic others to find their true selves and win the acceptance of people in a world depraved of justice and mercy. One of the most famous books that deals with such issues in Postcolonial literature is *MNIS*.

*MNIS* is a contemporary novel, which carries another name *The Cry of The Dove*. This novel portrays social, cultural and Postcolonial issues such as mimicry, identity crisis, alienation, hybridity, stereotyping and so on. Nayera El Miniawi claims that:

*My Name is Salma* is a novel of a search for and an assertion of identity. This young Arab Bedouin Muslim girl undergoes a detrimental journey from the East to the West, from the Arabian village of Hima in Jordan to the western English city of Exeter. The story is one of a physical and psychological journey from innocence to experience, from an Arab set up and Arabic language to an English environment and English language and culture, and from life to death. (61)

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This means that the protagonist Salma is a guest in England, her new adapted home, where she suffers from different types of discrimination and alienation.

Faqir confirms that this novel is an autobiographical, she wants to show the way her life changes when she moves to England as well as how Jordanese are oppressed by westerners in diaspora , she tries to unmask the truths about the Middle East. In her interview with the academic Lindsay Moore, Faqir says:

When I was young, I lived next to an English club—a remnant of the British Mandate—that Jordanians were not allowed to enter. East Amman was the place to be then (the late 1950s). I remember that colonial exclusive space very clearly. It reconfigures itself in my writing again and again. Salma, for example, [in *My Name Is Salma*] is always looking into other people's gardens in England; she's always on the outside. (Moore 1)

In this story, the protagonist Salma is depicted as a dove, who undergoes in a long journey to search for her own identity. For Salma the only way that can cure her from alienation and discrimination is mimicry.

The protagonist Salma in the novel is torn between two religions, two cultures, two languages and two countries. Her Arabic belongingness and language are always in a conflict with her English ones. Salma says, "This country was right in resisting me; it was right in refusing to embrace me because something in me was resisting it, and would never belong to it" (Faqir 170). She feels alienated and an outsider in England; everything calls her to go home. She says:

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*My Name is Salma.***

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I could hear it sung everywhere: in the cathedral, 'WHERE DO YOU COME FROM?'; in the farmers' market, 'Do you know where this vegetable comes from?' Sometimes even the cows on the hills would line up, kick their legs in unison and sing, 'Where do you come from, you? Go home. (Faqir 191)

Salma goes through the process of forming a new identity with a new name "Sally Asher". "Now Salina the dark black iris of *Hima* must try to turn into a Sally, an English rose, white, confident, with an elegant English accent, and a pony" (Faqir 10). She realizes that she needs to adapt to the new milieu. The quickest way to adapt is mimicking the British and embracing the western culture. Salma suffers years to assimilate, which is explained by Bhabha, as "the third space", which is "a mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility. It is an 'interruptive, interrogative, and enunciative'" (Bhabha ii). Salma says "Like a key witness in a mafia crime case I changed my name, address, past and even changed countries to erase my footsteps"( Faqir 249).

By changing her skin, Salma decides to start a new life in England because she finds out that her dark skin shows how the British are so ticklish to the Arabs' skin. She says:

I kept stitching and fasting, if I kept silent, I would slip slowly out of my body like a snake shedding her old skin. I might stop being Salma and become someone else, who never had a bite of the forbidden apple. Time might pass quickly so I would slide gently from prison to grave. No pain, resistance or even boredom. (Faqir 59)

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She thinks that her skin color becomes an obstacle, when she attempts to interact with the British.

Salma wants to forge a new identity and she takes the first steps by changing her cloths and appearance; she puts makeup like eye shadow, eyeliner and modernizes her wardrobe. Salma feels different in her new clothes, she says:

I put on pants and a bra, which I had never worn before. I put on the pair of blue jeans and the T-shirt Françoise had given me, tied my hair into a ponytail, tied my white veil around my head and walked out of the<sup>47</sup> bathroom: a new, clean, awkward woman, conscious of the tight elastic around her hips and breasts (Faqir 87).

She starts to show her female body as the British women do, she embraces her sexuality and waits to be approached by men, unlike her life in Hima, where she used to hide all her body from any person including her father, mother and brother. This imitation of the British makes Salma loose her originality. As Bhabha notes: “the act of repeating rather than representing and in that very act of repetition, originality is lost, and centrality decentred” (85-92) under the so-called “mimicry”. Moreover, Salma starts to learn words that are related to the domestic etiquette. She mentions:

I received Rebecca's gentle instructions about table manners and the English language. This was the small bread plate, this was the main course knife and fork, this was the soup spoon and this was the dessert spoon. I had learnt how to corner the green lettuce, cut it into pieces, shove it in my mouth and eat it unwillingly as if I were full. I had learnt how to butter a piece of bread, hold it with two fingers and eat it with the soup.

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I had learnt how to be patient and wait for others to start eating and then start after them. I had learnt how to wait for others to stop speaking before I started talking. I had learnt how to start each conversation with a comment about the weather. (Faqir 124)

This means to Salma, learning the domestic etiquette would help her to be a good British citizen.

Furthermore, Salma works in a hotel bare, where she learns how to be a good beautiful British woman and represses her origins, religion and culture: “I had stopped being an incomprehensible foreigner and had become a woman, a body neither white nor olive-skinned nor black. My colour had faded away and was replaced by curves, flesh and promises (Faqir 179). She no longer has any problem about having sex with each man she meets.

On the other hand, Faqir in her novel confirms that religion is one of the elements that has been influenced the most by mimicry. Mimicry estranges Salma from religion; “I was also a sinner pretending to be a Muslim, but was really an infidel, who would never be allowed to enter the mosque” (Faqir 45-46). Salma begins to hide her religious and Arabic identity in the British society and starts mimicking them; she thinks that by doing as such, she can create an acceptable public image in Britain. She says, “Had I told him I was Arab he probably would have run faster” (249). Salma enjoys the biblical stories that Miss Asher lectures on her and forgets to pray five times; she becomes a semi-practising Muslim “Well, you have even forgotten how to pray to Allah” (125). Besides, she takes off her veil in order to modernize herself and make herself acceptable as those around her. She says:

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I looked again at my reflection then slowly began untying the knot of my white veil. I slid it off, folded it and placed it on the bed. I pulled my hair out of the elastic band, brushed it and tossed it around.]... [I looked again at the veil, which my father had asked me to wear and my mother had bought for me, folded on the bed. I rubbed my forehead and walked out. It felt as if my head was covered with raw sores and I had taken off the bandages. I felt as dirty as a whore, with no name or family, a sinner who would never see paradise and drink from its rivers of milk and honey. (Faqir 129)

For Salma, wearing *Hijab* makes her feel a sense of inferiority, even if it is a symbol of her religious identity. Therefore, she says, "People look at me all time as if disease," I said. She sat down next to me on the bed and said, "It will be much harder to get a job while you insist on wearing it" (123).

In her book, *Muslim Women Activists in North America* (2005), Katherine Bullock states, "The veil comes to be a shorthand for the alleged backwardness and inability of entire Muslim community to adopt to modern ways of life (xvi). Therefore, Salma throws away her veil to identify herself as an English woman among the British and do not be considered as a target for abusing and harassment by men. Bullock mentions:

Even those Muslim women who do not cover suffer from the negative stereotype of Muslim women: first, their identity as a "non-scarf" wearing woman is effaced by the ubiquitous image of "the veiled woman," and second, they are guilty by association: even if they dress like a "modern woman," the mere fact of their being Muslim makes them suspect. (Bullock xvi)

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Bullock proves that female Muslims are suffering in diaspora despite the fact that they hide their religious identity by throwing away their *hijab*.

In addition, Salma starts to drink alcohol like the British. She drinks for the first time during her friend's wedding; "I sat on the stairs for a long time until it was pitch black then drank my first champagne ever" (Faqir 265).

Another instance of mimicry is language. Salma spends a long time learning the English language, she is triggered and thrilled to learn a new language and an accent; she recognizes that learning a new language will open up new doors for her existence and will grant her a place among natives. As Fanon says, "a man who has a language consequently possess the world expressed and implied by that language" (18).

Salma has a robust desire to acquire a convenient accent; "The problem with my Newsnight English was that I could not pronounce most of the words. I tried to twist my tongue around 'supremacy', but couldn't, so I sat there as if dumb and deaf "(Faqir 276). She starts to mimic the voice of her landlady when she speaks in public, she says, "I stood by the door and said, trying to imitate Liz's accent, 'Here is the essay!" (226). She also imitates the way her landlady pronounces words to hide the vestige of her Bedouin Arabic identity.

... Another sip from the dirty glass was followed with a hesitant, 'Maybe I should have a look?'

'Yes, Yes. Do you want *coompany*?'

'Cumpany,' she said in an immaculate English accent. (Faqir 46).

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In addition, Salma imitates the accent of her Walsh friend Gwen, when she asked her if she wants to drink a cup of tea. This kind of imitation makes Salma lose her originality, she says:

...'Would you like a *cuppa*<sup>33</sup>?' I asked, imitating my friend Gwen and trying to change the subject.

'No, thank you,' she said, (Faqir 26)

On the other side, Faqir highlights that education plays a significant role in the process of assimilation. Salma starts to experience the process of being civilized by obtaining a BA in English literature because she thinks that literature and stories can help her to learn English easily and be an English woman. She writes:

... Because I need to know English. The English language

She looked me in the eye and said, 'Why literature?

You can study language without reading literature

No stories good. Teach you language and how to act like English Miss.

(Faqir 184)

This long process of assimilation, acculturation and adaptation to the British culture and language that Salma goes through gives her an acceptable place among the British as well as a family. She says:

A few years ago, I had tasted my first fish and chips, but my mountainous Arab stomach could not digest the fat, which floated in my tummy for days. Salina resisted, but Sally

.....

must adapt” (Faqir 09). Salma confirms her adoption to the English culture and identity by saying “With a strained voice I said, ‘I am English. (Faqir 191).

This means, Salma starts to taste her belongingness to the British culture and she is not feeling rejected anymore.

By the end of the story, Salma marries her professor John and has a baby from him. She tries to cope with the western way of life with an English man as an English woman. She declares, “I am English” (Faqir 191).

**3. “It’s Better to Devour with Duo Hands”: Deterritorialization of Language in *My Name is Salma.***

Language has become a central theme of debate and a subject to polemics in Postcolonial literature because it is one of the most efficient weapons through which the colonizer attempts to practice his hegemony and power over the colonized countries and forbade them from using their mother tongues. Therefore, English language has been recognized as the language of oppression, eradication of culture and repression of identity.

In this regard, some Postcolonial writers refuse to write in the colonizers’ language and prefer the use of their native languages as a way of rejection and rebellion. However, many others like Wole Soyinka and Chinua Achebe favour using the colonizer language by bringing it under the influence of their native languages and dislocate it from its origins. This process is called “deterritorialization of language”.

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Deterritorialization is a concept created by Gilles Deleuze and Félix Guattari in *Anti Oedipus* (1972). It means the process of displacement and dislocation of language from its origins. It is also the impairment of the relationship and relevance between culture, language and place. Deleuze and Guattari define deterritorialization as “the creation of a new earth, of a new land, a universe” (172); this appeals natives to engage in a new way of thinking and to reject the hegemony of the dominant cultures and languages.

In their book *Kafka: Toward a Minor Literature* (1986), Deleuze and Guattari “apply the concept of deterritorialization to various things over the course of their book: languages, writing styles, literary tropes, but it always has to do with the foreignness of something” (Dyck 170). They state, “Deterritorialization in a minor literature does not come from a minor language, it is rather that which a minority constructs within a major language “(Deleuze and Guattari 16), because the language in postcolonial literature is highly affected by this process of deterritorialization.

In her article “Border Crossing in British Arab Women’s Narratives: Issues of Home, Diaspora and Inbetween-ness” Dallel Sarnou defines deterritorialization as “The spatial manifestations of contemporary changes under way in the relationship between social life and its territorial moorings.”(03) Based on this, Faqir has completely deterritorialized the standards of the English language. She is one of the writers, who prefers to use a hybrid language in her writings, which is a mix between English and Arabic languages, in order to preserve her own Arabic identity and culture in a world, where Arabs are voiceless and dehumanized as well as

.....

to challenge the hegemony of the imperial language and culture through her major characters in the novel.

### **3.1. "From English to Twinglish": Narrative Strategies in the novel.**

There is a worldwide premise that has been spread by the colonizer that the English language is a sacred language used by people in power, while colonized people must use it and betray their mother languages. This premise has been followed by a linguistic dominance, which makes the language remain as a patrimony in the colonized countries. Some writers and theorists start using the English language as an instrument of decentralization and deterritorialization to preserve their own language and culture.

This process of deterritorialization is accomplished with some narrative strategies such as appropriation and abrogation to depict and stress the racial identity of the colonized people as well as to deprave the English language from its royalty and prestige.

Faqir uses the colonial language by bringing it under the influence of her mother tongue (Arabic language) through the two processes of appropriation and abrogation. Language is appropriated and abrogated by Faqir through the main characters of her novel.

#### **3.1.1. Appropriation**

Appropriation is one of the most efficient strategies in the process of deterritorialization of the English language in Postcolonial literature. It refers to the act of bringing the English language under the influence of the vernacular tongues, which makes the English language lose its royalty and prestige. It attempts to create local meaning, with foreign words. This process

.....  
is accomplished through the use of some narrative strategies such as code switching, untranslated words and borrowing. [For more explanation, see chapter two]

In this context, Faqir has completely arabized the English language in her novel , through the process of appropriation by implanting many words derived from the Arabic knowledge , religion and culture , translated words and expression as well as untranslated ones from the Jordanian dialect.

### **3.1.1.1. Code Switching (CS)**

As already discussed in chapter two, code switching is one of the most efficacious strategies of appropriation, which refers to as the combination of two different linguistic varieties. Faqir has used this strategy when she mixes English language with the spoken Arabic creating a hybrid language known as “Arabish”.

Faqir engages herself in a the process of Arabization of the English language by embedding huge number of Arabic words and quotations derived from the holy Quran and Islamic religion “to re-position herself in a more universal religious based community” (Sarnou 146) and to show her strong faith and obedience to Islam.

... there is no god but *Allah*, and no prophet but *Muhammad* (Faqir 19).

... *Allahu Akbar*<sup>34</sup>, *allahu Akbar!* With hardships, goes ease (204).

... he did the *tasleem*<sup>35</sup> the looked up (323).

Moreover, Arabic is notorious for the massive number of expression in the field of greetings. Hence, Faqir employs words and expression that express greeting in the Arabic

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manner, in order to convert the feeling of coldness into that one of warmness: *ahlan wa sahlān binti*<sup>36</sup> (307), *la shukr ala wajib*<sup>37</sup> (308), *yah hala bi il-daif*<sup>38</sup>(320).

Furthermore, Faqir uses songs and proverbs that are associated within the Jordanese culture through her protagonist Salma. Salma is expressing herself through her culture because songs and proverbs connect the person with his/her culture and identity.

...`Hala hala biik ya walla, hey ya halili ya wala<sup>39</sup> (Faqir 27).

...`Low, low low lowlali,<sup>40</sup> we started singing (117).

...`Min il-bab lil shibak rayh jay warayy<sup>41</sup> (266).

In addition, Faqir has used Arabic conversations since most of her characters are Arabs from Hima, to display the powerfulness and the beauty of the Arabic language in communication and conveying meanings.

... When he said in Arabic, `Al jaw bardun huna<sup>42</sup>: the climate is cold here," I recognized him.

`Haya bina ya Salma<sup>43</sup>: let us go, Salma,' he said.

`Ma'ak?<sup>44</sup> I asked

`Yes, na'am, ma'i<sup>45</sup>, with me,' he said and opened the door. (Faqir 199)

Faqir hybrid novel includes deferent languages Arabic, English, French and Hindu. This proves that Britain is a melting pot of cultures. Her Algerian character Yasin switches from English to French when he talks with the old man.

... `I will divorce that bitch, I will,' said the old man.

`Doucement<sup>46</sup>, my friend, doucement,' said Yasin (Faqir 252).

.....

In addition, her characters Liz and *sadiq*, both use Hindi language to communicate with each other. The following conversation shows how both characters switch from English to Hindi:

... Then she would break into another language. '*Kaise no tum*<sup>47</sup>'

This is not Urdu, madam, this is Hindi,' he would say indignantly.

*Theeh hail'* she would say and shrug her shoulders (Faqir 60).

To conclude, code switching is an effective strategy in the process of Arabization of the English language that Faqir focuses on. It challenges the hegemony of the imperial language and culture by creating a hybrid language.

### 3.1.1.2. Untranslated Words

There are instances, where other languages have found the right word while English language simply falls wordless because it does not have equivalents to those words. Those words are known as untranslated words. It is already stated that untranslated words is one of the most effective strategies in the process of deterritorialization of language. This strategy means taking words directly from the native language and planting them into the target language. These words are left without neither translation nor gloss.

Faqir uses a whopping number of untranslated words to unveil the truths about the Middle East and the Arab Muslim people in diaspora like Salma. She employs religious terms such as *sheikh*<sup>48</sup> (14), *najas*<sup>49</sup> (18), *Allah Akbar* (44), *imam*<sup>50</sup> (44), *jinni*<sup>51</sup> (74), *aura*<sup>52</sup> (189), *zakar*<sup>53</sup> (197), *hajjeh*<sup>54</sup> (320), *tasleem* (204) and *takbeer*<sup>55</sup> (204). These words do not have

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equivalents in the English language. Therefore, English language fails to convey the religious meaning.

Moreover, Faqir uses many untranslated words that are associated with the Jordanians dressing and Kinship such as *madraqa*<sup>56</sup> (12), *kufiyya*<sup>57</sup> (31), *abaya*<sup>58</sup> (106), *chequered*<sup>59</sup> (13), *yumma*<sup>60</sup> (10), *yubba*<sup>61</sup> (326) and *jiddu*<sup>62</sup> (35). These words motivate the western readers to know more about the Arabs' culture. Furthermore, Faqir mentions several Arabized food items in her novel to express her Arabic identity among the British such as *sherbet*<sup>63</sup> (15), *falafel*<sup>64</sup> (34), *kebab*<sup>65</sup> (34), *mjadara*<sup>66</sup> (197), *tahini*<sup>67</sup> (216), *halloumi*<sup>68</sup> (285), *baklava*<sup>69</sup> (290), *halva*<sup>70</sup> (290) and *kulfi*<sup>71</sup> (298). These words add the Arabic aroma to the English language.

To sum up, Faqir uses untranslated words in order to confirm that the Arabic language is full of meanings and it is the mirror of Arabs' culture and identity. Such words enforce the colonial reader to investigate the power of Arabs' own language and culture.

### **3.1.1.3. Borrowing**

English has gone through many phases in which ample numbers of words from a particular language were received. These phases have coincided with the cultural contact between English speakers and those speaking other languages. This process of bringing words from other languages is called borrowing. As previously mentioned, borrowing is one of the distinctive features of Postcolonial literature, it a technique of translation, which means the adoption of words from another linguistic variety. These words include translated words as well as untranslated ones.

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Based on this, Faqir uses a considerable proportion of borrowed words, in her work of art. Those words, which are associated with the Islamic religion, are borrowed from the Arabic language and Jordanian dialect such as *Allah* (08), *Quran* (19), *imam* (44), *fatwa*<sup>72</sup> (45), *ameen*<sup>73</sup> (79), *halal*<sup>74</sup> (188), *zakat* (197) and *hajjeh* (320). In addition, she borrows words that mostly reflect the Arabic culture such as, *gazelle*<sup>75</sup> (31), *fursan*<sup>76</sup> (31), *minaret*<sup>77</sup> (44), *rehab*<sup>78</sup> (127), *eid*<sup>79</sup> (151), *dinar*<sup>80</sup> (246), *kohl*<sup>81</sup> (242), *ghoul*<sup>82</sup> (273), and *tamarind*<sup>83</sup> (297). Such words indicate that the writer challenges the hegemony of the English language and culture.

Moreover, since most of the events of the novel take place in the Middle East specifically in the village of *Hima*, Faqir borrows several items of address from the Arabic language and implant them into the English language such as *Hima* (07), *Sahara* (14), *Omar Khayyam*<sup>84</sup> (18), *Beqaa*<sup>85</sup> (75), *Beirut* (98), *Mecca*<sup>86</sup> (197) and *Islah*<sup>87</sup> (229).

Furthermore, Faqir borrows the names of her characters from the Arabic language. These names have cultural and religious connotations such as *Salma* (09), *Shahla* (12), *Haj Ibrahim* (13), *Mahmoud* (13), *Hamdan* (13), *Noura* (21), *Nailah* (43), *Sadiq* (60), *Khairiyya* (62), *Layla* (63), *hajjeh Amina* (66), *Naima* (70), *Salim* (71), *Jubayyna* (93), *Aisha* (105), *Ali* (106), *Yasin* (217) and *Imran* (307).

To conclude, borrowing is a strategy that motivates the westerners to discover the Arabic language, culture and Islamic religion. It proves existence and belongingness.

#### 3.1.2. Abrogation

It is already stated that, abrogation is one of the emphatic characteristics of the Postcolonial literature. It is a disjunctive process, which involves the total rejection of the

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standards of the English language and its culture; it is no more a language of elites. This act depraves the English language from its property and hegemony among colonized countries.

Faqir has abrogated the English language at different levels of writing. She adds the Arabic aroma to the novel and violates the conventional rules of the English language by deforming its structures at varied arenas; morphology, syntax and grammar. Faqir adopts two main strategies, which are interlanguage and neologism.

### **3.1.2.1. Interlanguage**

One of the beautiful enemies of the English language that the Postcolonial writers use in order to conquer the colonizer's language is interlanguage. As already highlighted in chapter two, interlanguage refers to the combination of two different linguistic varieties at different levels of writing (morphology, syntax and semantics).

In this context, Faqir abrogates the language at various arenas of writing. Hence, this gives the chance to her characters' speech to be replaced in the canonical language under the so called "hybrid language".

Faqir's morphological abrogation of the standards of English language has resulted in the production of exotic words that are totally wrong such as "*Heengland*" (22) is highly used instead of the English word "England". Just as the word "*Hinglish*" (131), which is used repeatedly instead of "English". Similarly, "*woord*" (130) is used instead of "world". This abrogation confirms that Salma has developed her English language but continues to be under the influence of the reverberation of her Bedouin identity and Arabic language.

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In the same way, Faqir has abrogated the syntactical structure of sentences in her novel through a deliberate violation of the conventional rules of English; she deforms the standard rules of the English language because Salma stills influenced by the Arabic language.

What can I do for you, Miss Asher?' he said and poised a pen ready to write

I ill, doctor. My heart beat. No sleep," I said

adjusted his tie and said, 'Any physical symptoms?'

'Sick yes. Arms and legs see.'

It is psoriasis, that's all. A skin condition. Nothing serious,' he said.

Sweat, heart beat, cannot sleep,' I said.

But I ill. Please. Today alive, tomorrow dead, me,' I pleaded. (Faqir 114)

Moreover, Faqir uses many reduplicative forms, to challenge the sentence structure rules since the English language does not allow repetition.

... 'Lyeesh? Lyeesh<sup>88</sup>? Why? Why?' murmured the waves. (Faqir 11)

... no change, *very very* sorry (112)

... You are like a rabbit, *munching, munching* all the time. (112)

Another feature of Salma's English is the misuse of pronouns and the omission of the subject pronouns in most of her speech.

... Me Muslim, I said (Faqir 148).

... me no made, I said (160)

... Cannot eat everything that goes in comes out I said. (116)

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Furthermore, Faqir is remarkable in her novel by the non-use of verbs "to be" and "to have" because the Arabic language does not contain such verbs.

I no stupid, I made. Never say stupid.'

She said, 'I am so sorry. I was joking. I was not serious.

I no stupid, I family, I tribe.

I am sorry.

I no stupid, I think God.'(Faqir 136)

Besides, Faqir does not use adequate tenses. This confirms that Faqir rejects the canonical rules of conjugation associated within English language grammar.

... She were being followed (Faqir 153)

... the sun never set on the British Empire (161)

... we be delighted to serve you (194)

In addition, Faqir has deleted the definite articles "the" and "a". The following examples display the way Faqir omits articles:

... Yes yes do you want *coompny*? (46)

... me need rat poison I said (168)

... we must change strategy (135)

Faqir drops some preposition like "for" and "in" because the Arabic language does not use the equivalents of these prepositions in the same context.

... Are you seeking political asylum? (Faqir 154)

... Slaughtered the Islamic way (188)

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To sum up, the violation of the standards of the English language rules by Faqir in her novel confirms that English is no more a sacred language of elites. It can be challenged and rejected by the colonized.

### 3.1.2.2. Neologism

As noted before, neologism refers to the act of creating new words that are known only for the writer, and this strategy gives the reader a chance to guess the new words' meanings.

In the light of the foregoing, Faqir has employed an impressive number of neologisms, which confirms the powerfulness of the Arab writers to create meanings.

... I offered coffee to everyone: immigration officers, policemen, the *milkman*, the postman, sales girls (Faqir 23).

(*Milkman* is a man, who delivers and sells milk).

... She said in her *sing-song* Welsh accent (90)

(Speak or recite something in a *singsong* manner)

... Down the stairs and through *the waiting room* (168).

(*Waiting room* is a room provided for people, who are waiting to be seen by a Doctor).

Faqir uses numerous neologisms in her work of art , which display the Arabic culture expressed in the English language such as *sitting room* (82), *handbag* (89), *coffee shop* (107), *dream weekend* (107), *donkey-eaters* (118), *blood-red* (137), *force-fed* (155) *fireplace* (164) .

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To sum up, the use of neologisms is a clue that rejects and challenges the claim of westerners that language is something hallowing created for them rather proves that colonized people can create their language freely. Therefore, colonizers should not undermine the drive for novelty.

**B. Comparative Analysis of the Selected Works**

**1. “We Are a Splitted People, Aren’t We?”: An Analogy of Mimicry in Naipaul’s and Faqir’s Selected Works.**

*HB* and *MNIS* are two assorted Postcolonial novels that mirror the socio-cultural circumstances of the colonized people in diaspora. These novels are written by two different authors, Naipaul and Faqir, in two distinct hybrid languages, which are Hinglish (mix of Hindi and English languages) and Arabish (mix of Arabic and English languages) about nearly the same topics. This resemblance and propinquity is not surprising but it may be termed as a shared fate to all colonized people all over the world.

From a literary perspective, *HB* and *MNIS* are two divergent literary productions but they converge at given points. In both novels, the theme of mimicry is present. In *HB*, Naipaul portrays the way his characters mimic the others to find themselves. Likewise, Faqir in her novel *MNIS*, depicts mimicry as the only solution to her characters to be accepted in the British society and cope with their way of life.

Both Naipaul and Faqir recognize the impact of the social beliefs, religion, way of life and views in the identity of the characters. They highlight the impact of the predominant and vigorous culture and values on individuals and their identities. Both writers shed light on the

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only solution left to the characters to identify themselves as former citizens, which is mimicry. Naipaul in his novel deals mainly with the male figures struggling to identify or subvert their identities such as Mr Biswas, Skekhar and Owad. On the contrary, Faqir deals fundamentally with the female persona struggling to define herself and gain an acceptable public picture in the British society. Therefore, Faqir discusses mimicry and identity formation through the voice of Salma.

Naipaul and Faqir's protagonists imitate others and try to adapt the dominant culture and values; they show the impact of the environmental ideologies and values on the protagonists' identities. In *HB*, the protagonist Mohun Biswas imitates the Tulsis but at the end of the story he finds a house by his own, which represents his freedom and own identity. Mr Biswas preserves his original identity in a cruel society. In *MNIS*, the matter is different, the protagonist Salma has lost her original identity by mimicking the British. The voice of Salma uncovers that her identity is not established by the Arab culture and tradition but rather the British culture acquired through her life journey in the Exeter. She admits her assimilation and adaption to the British culture and language, which affects her persona. Salma says, "I am English" (Faqir 167).

Both writers give a strong indication to cultural displacement. They shed light on the significance of changing the appearance like clothes as a starting point of embracing the western culture and experiencing the process of being civilized. In *HB*, Naipaul displays how his characters change their dress to fit in the western society like the Tulsi's younger son Owad, who gets affected by the western way of life:

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He was wearing a suit they had never known, and he had a Robert Taylor moustache. His jacket was open, his hands in his trouser pockets. His shoulders had broadened and he had grown altogether bigger. His face was fuller, almost fat, with enormous round cheeks; if he wasn't tall he would have looked gross. " (443)

Evenly, in *MNIS*, Faqir exhibits the way Salma changes her dress and modernizes herself to win the acceptance of the British people; "I rushed to the public toilets and changed into a long black skirt, a white frilled shirt and flat shoes. I tied my hair and coiled it into a bun, then put on some light makeup" (162).

Moreover, in both novels, education plays a significant role in the process of identity construction. In *HB*, Naipaul depicts education as an obligation to find a job. Mr Biswas experiences the process of being civilized like westerners after getting a formal education to accomplish his need to find a job that provides him with money to buy a house of his own. Unlike Faqir, who presents education as a significant method to be accepted in the British society, because she realizes that education is the real weapon to be used to struggle for identity. She thinks that education will tighten the lacunas between cultures. It will also bring peace to people and voice to voiceless women in diaspora. Her protagonist Salma thinks that education helps her to learn the language and how to act as British woman.

Furthermore, both writers show a strong interest toward language as a major aspect in identifying themselves in the world. In *HB*, Naipaul shows that his characters switch from Hindi to English in their new lives, they imitate westerns but do not lose their mother tongues, and it continues its influence on their English. Whereas, Faqir in her novel *MNIS*, shows that

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the characters have lost their native languages and start using English instead. Her protagonist Salma shows a strong obsession to attain a good English accent.

On the other hand, food plays a significant role in both novels. Both writers give much importance to food because they recognize that food operates like a system of communication between cultures and distinguishes one culture from another. In *HB*, Naipaul shows that his protagonist Mr Biswas fails to adopt the Tulsi's food culture; he suffers from a cultural dissociation; "He disliked the food and disliked eating off brass plates" (77). On the contrary, in *MNIS*, Faqir confirms that her protagonist Salma adapts the food culture of the British and starts to enjoy their food and wine. Salma says, "I chewed on the parts that were still frozen and said to the young man who bought them for me, with tears in my eyes, 'Yumma! It delicious!' 'Yummy!'". (Faqir 09)

For Naipaul and Faqir, religion is a main aspect in identity formation. They both highlight the decay of the religious atmosphere in their novels, which paves the way to religious identity lose and becomes more like the western one. In *HB*, Naipaul confirms that mimicry makes Hinduism taking a new shape by sharing some aspects of Christianity. He says, "The Tulsis celebrated Christmas in their store and, with equal irreligiosity, in their home. It was a purely Tulsi festival" (159). In *MNIS*, the situation is different, Faqir proves that mimicry estranges Salma from her religion. Salma forgets everything about Islam and becomes a semi-practicing Muslim, she does not pray five time as her friend Sadiq ensures in the novel. As a sharp example of Salma's religious identity lose is that she takes off her veil to modernize herself to look like British women. She says, "I looked again at my reflection then slowly began

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untying the knot of my white veil. I slid it off, folded it and placed it on the bed. I pulled my hair out of the elastic band, brushed it and tossed it around (Faqir 129).

Briefly, the two novels depict a major Postcolonial issue that people in diaspora suffer from, which is mimicry in different ways using different methods, but they converge at the same idea that has been discussed by different theorists, which is mimicry as the process of copying the westerns that discussed by the Indian theorists Homi Bhabha.

#### 2. Naipaul's and Faqir's Selected Works: Stylistic Comparison

The fusion of different cultures and different languages, which is commonly linked in postcolonial studies to the conception of hybridity helps in the rise of new different styles of writing that resulted in hybrid novels. Those hybrid novels are considered by many schools of thought and many theorists to be one of the sharp weapons against colonialism. Among the postcolonial writers, who have written hybrid novels are V S Naipaul and Fadia Faqir, in a point of fact, the hybridization of their novels is ascribed to, as Bakhtin notices:

The mixture of two social languages within limits mixture of two social languages within the limits of a single utterance, an encounter, within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor. (qtd. in Sarnou 121)

Therefore, Naipaul and Faqir incorporate a range of narrative strategies that are linked to Postcolonialism, to illustrate their characters' struggle to locate and identify themselves in the world. They have broken the norms and conventions of the English language to challenge

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the hegemony of the imperial languages and cultures as well as to unveil the truths about the colonized people in diaspora.

Both Naipaul and Faqir use code switching in their novels, which proves that these writers do not write English novels but rather English language novels. They write about their own culture in English language through the recurrence of words and expressions from their mother tongues (Indian and Arab languages); the cultural referencing is a paramount element in the novels. In *HB*, Naipaul does not give much importance to code switching; he seems to have no refusal of English language more than Indian in his novel.

... *Rama Rama Sita Rama, Rama Rama Sita Rama.*' with English.

'*Rama Rama Sita Rama,*' Anand repeated

Then Mr Biswas forgot Anand and began to curse. He cursed Ajodha,

Pundit Jairam, Mrs Tulsi, Shama, Seth.

Say *Rama Rama,* boy.'

*Rama Rama Sita Rama.* (Naipaul 244)

In *MNIS*, the matter is different, Faqir gives much importance to code switching. She uses a range of Arabic words and expressions, sometimes in the Jordanian dialect like songs and proverbs. The novel is mainly Arabic novel.

... '*Hinglaand? Fayn*<sup>89</sup> *hinglaand?*

'*La ma widi*<sup>90</sup> *hinglaand,*' I said and hugged her.

I know you don't want to go, but you'll learn to like it, *habibt*<sup>91</sup>,' she said (Faqir 97)

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Moreover, both writers use untranslated words as a strategy of appropriating the language to depict the aspects of their own culture and help the reader to capture a glimpse of the environment, where characters live. Naipaul in his novel focuses a lot on the use of untranslated words that refer to the Hindi religion, culture, cloths and food such as *puja* (44), *Gita* (401), *dhoti* (27) and *ghee* (91). Similarly, Faqir uses many untranslated words to display her Jordanian culture in specific and Arab culture and religion in general. Those words include religion, culture, cloths and food items such as *imam* (44), *bait al-sha'ar*<sup>92</sup> (32), *madraqa* (12) and *falafel* (34).

The use of borrowing is another strategy that Naipaul and Faqir employ in their novels, to push the reader to think about the Hindu and Arab cultures and religion. In *HB*, Naipaul borrows impressive number of words from the Indian language that refer to religion, food , culture and cloths such as *Sanskrit* (44), *rotis* (19), *henna* (27) and *Shiva* (16). Even his characters' names are Indian names such as *Biswas* (11) and *Shama* (07). In a similar manner, Faqir borrows a range of words from the Arabic language and Jordan dialect that refer to the Islamic religion and Jordanian food, culture and cloths such as *fatwa* (45), *kebab* (34), *ghoul* (273) and *kufiyya* (31). Even her characters' names are derived from the Arabic language with religious meanings such as *Salma* (09) and *Mahmoud* (13).

Naipaul and Faqir have abrogated the language through interlanguage. They deploy this strategy because of its eloquent and significant impact on both structure and content of their texts. Naipaul distorts the prestige of the English language by creating odd words that are irrelevant to the English language such as *teeeeepepi* (362) and *puss-puss* (455). In addition, he

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distorts the conventional rules of sentence's structures of the English, verbs' tenses and deletes some pronouns, verbs, articles and prepositions.

Was what I been trying to tell him (Naipaul 62).

What about you? How much they paying you (88).

Equally, Faqir engages herself in a process of Arabization of the English language by deforming its grammatical, morphological and syntactical conventions. Just like Naipaul, she creates new words such as *cuppa* (26), *shoo shoo* (35) and *shush* (40). In addition, she rejects all the grammatical rules and brings them under the influence of her mother tongue, the Arabic language.

The sun shining (Faqir 11).

Where was I, how far I was from my mother (82).

Naipaul and Faqir also use neologisms to prove, that English language is language that is no more sacred for westerners. Naipaul uses words like *fiber matters* (51), *coconut-carts* (53) and *bill-pads* (57). Likewise, Faqir uses words such as *dog-eard* (176), *gang-raped* (178) and *landlady* (22).

Briefly, after having coming across divergences, as well as convergences ,it is clear that Naipaul's and Faqir's use of particular narrative strategies and structural forms in their writings reveals the creativity of the writers to deliver their own cultures and traditions to the rest of the world.

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**Conclusion**

The Postcolonial novels *MNIS* and *HB*, written by Faqir and Naipaul, depict the main aspects of Postcolonial literature. Through discussing the same topic, both writers use different ways and different strategies in order to portray the characters' long-life struggle to identify themselves in a world full of oppression and marginalia as well as to overcome the colonizers language and culture domination.



**GENERAL  
CONCLUSION**

## General Conclusion

It is undeniable that Naipaul and Faqir are inter alia other novelists and writers, who had a rigorous faith that the power of the word can change the social situations of people and picture the colonized's frailties as well as the colonizers' despotism. From that perspective, they used their literary productions to unveil the truths about the status of the common people in diaspora, their personal experience of attachment to home as well as their battles to find who they are and understand the reasons behind their alienation. Added to this, they portray the effects of colonialism on third world people paving the way to mimicry and language subversion, which turned them into submissive bodies to powerful people.

Mimicry and Language Decolonization were explored among of the most eloquent features of the Postcolonial literature. This comparative study of Naipaul's *HB* and Faqir's *MNIS* demonstrates that in spite of the divergences and the discrepancy in country, language, customs, traditions and religions, yet their primary intent is the same. Both writers portray the countrymen quest for identity outside their native countries by mimicking people in power. Hence, their autobiographical novels mirror the social circumstances of the third world people beyond their control that they witnessed. Circumstances, under which, their writing process and way of thinking have pointedly affected. In the light of this, René Wellek and Austin Warren highlight that "nobody can deny that much light has been thrown on literature by a proper knowledge of the conditions under which it has been produced"(73).

This study has approached the topic of the selected corpus in the light of mimicry from the perspective of Bhabha and language decolonization from the perspectives of Ashcroft and

## General Conclusion

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kachru. Besides, it geminates two distinct autobiographical novels under analysis in terms of social, educational and religious convergences and divergences.

This study has been divided into a thematic and a stylistic analysis to the selected novels. It mirrors the situation of the characters living in diaspora and the only solution that left with them, which is mimicry in many arenas like food, education, religion and language. This sort of mimicry turned them into submissive bodies to powerful people. Besides, it explains the dichotomy between the characters' two opposing identities, religions, languages and countries to reveal how trauma, identity crises and alienation, both literally and metaphorically, deny their possibility of fully amalgamating into the host country and developing hybrid identities. Their past became a simulacrum of trauma while their present became nightmare of alienation.

Another aspect of Postcolonialism that plays a pivotal role in keeping people under a mind control and represent a double-edged weapon is language. To use the colonizers' language as a means of expression in literary works could be considered as a betrayal of one's mother tongue .Yet this use of the colonial language was used by the most intelligent writers among the oppressed as a weapon to free themselves from colonizers' control. It helped the oppressed writers of the colonized countries to voice their misery to the world. Therefore, this thesis has provided a detailed analysis to the narrative strategies and techniques that both writers used to deterritorialize the language with accordance to Ashcroft and kachru's concepts of appropriation and abrogation.

## General Conclusion

Based on this, Naipaul and Faqir used different narrative techniques such as code switching, untranslated words and borrowing under the so-called “Appropriation of language” to reject the western tyranny and to depict their cultures in a favorable light by embedding the Indian and the Arabic aromas to the novels. While interlanguage and neologism under the so-called “Abrogation of language” to reject the claim that the English language is a sacred language for elites. This abrogation has broken the standards of the English language into many pieces that deprived it from its royalty and originality. The investigation that dealt with the style of Naipaul and Faqir focused on the most fundamental common strategies that both writers used, though these strategies are similar, they are used in different ways depending on each writer’s dogmatism.

Actually, the language used by these authors is a variety of English. It is a “nativized” or a “re-territorialized” English. Naipaul and Faqir are producing neither Indian nor Arab literature. Their literary productions belong to the Postcolonial literature that one cannot deny its existence. As Achebe argues, “those who reject Postcolonial literature in the former colonial languages should therefore also reject postcolonial nation-states.”(35). Indeed, Postcolonial literature shares plethora narrative strategies as a way to decolonize the language and prove that the third world people are physically independent and intellectually as well.

Based on the aforementioned, this study concludes that Naipaul’s *A House for Mr Biswas* and Faqir’s *My Name Is Salma* promote and boost reconciliation and coexistence between the two salient different worlds “East and West” despite the present and continuous hurdles that are rising against it and end the idea of “Orientalism”.





# **APPENDICES**



**Appendix A**

**Significance of the Title “A House for Mr Biswas”**

The title “A House for Mr Biswas” exemplifies the protagonist Mr Biswas’ life long struggle to find himself by getting a house for his own. It symbolizes Biswas’ aspiration to have a house of his own, while the house symbolizes privacy, independence, space and freedom. Therefore, it delineates the traumas that the protagonist passes by from his childhood to his death in attempts to find a purpose in life at any cost.



**Appendix B**

**Significance of the Title “My Name Is Salma”**

The title “My Name Is Salma” represents the protagonist Salma’s reclaiming of her true Arabic identity as a modest woman lives in a Tory religious folk in the Middle East. It also represents the state of repudiation of the fragmented English self and identity that she gets after transforming her name into “Sal” and “Sally”. It is in fact, a matter of re-examination of her Arabic identity in a western society.



**GLOSSARY OF  
KEY TERMS**

## Glossary of Key Terms



**Acculturation** is a process by which people adapt and borrow elements from the dominant culture to fit in the new society and become more like them.

**Arabization** is a process of the intermarriage of a language with the Arabic language, customs and cultures; it is the transfer to Arab domination so, that the language becomes nearly Arabic.

**Belongingness** is the sense of attachment to a particular place and culture. It is the feeling of having a homeland.

**Bilingualism** is the fact of being able to speak two different languages equally to make the communication operates effectively in society.

**Diaspora** is the mandatory migration of individuals from their mother countries to other countries, where they feel alien, unstable and unwelcomed.

**Displacement** is the act of taking something from its roots and placing it in another place; it is mostly associated with culture.

**Double consciousness** is a concept in literary studies, which describes the internal conflict experienced by marginalized individuals, in which they feel that they have more than one social identity

**Home** is the place, where people can taste the feeling of belonging and having a fixed identity.

**Indianization** is to bring a language or a culture under the influence and control of the Indian language, to add the Indian aroma.

## Glossary of Key Terms



**Multilingualism** is the ability to use several languages with an equal fluency to achieve an efficacious and dynamic communication in different societies.

**Other** is the social and cultural way, in which the dominant group in society marginalizes, alienates or excludes another group.

**Re-territorialization** is a process by which a language is restructured by people, who have experienced colonization.

**Third space** is a concept developed by the Indian theorist Homi Bhabha as an allegory to the space, in which cultures meet.

**Transcultural** is the act of encompassing or extending across two or more different cultures. It is bringing together various aspects of divergent cultures.

**Tricontinental** is the separation of one region into three main continents, which are Africa, Asia and Latin America.



**EXPLANATORY NOTES**

## Explanatory Notes

### Explanatory notes from chapter two

- <sup>1</sup> **Bap** is an Indian word for kinship that means in English “My father”.
- <sup>2</sup> The word “**Mai**” is an Indian word for blood relationship that means “my mother”.
- <sup>3</sup> **Rama** is the avatar of Vishnu, whose name is synonymous with God. In Hindu folklore, *Rama* is the exemplar of chivalry, magnanimity and submissiveness to sacred laws.
- <sup>4</sup> **Sita** is the wife’s name of the Indian god Rama. She is the Hindu epitome of the ideal womanhood.
- <sup>5</sup> **Rakshas** is an Indian word that means an evil spirit in Hindu mythology.
- <sup>6</sup> **Sankaracharya** is a commonly used epithet in India for philosophers and theologians, who consolidated the dogma of Advaita Vedanta.
- <sup>7</sup> **Gita** is a hallowed song of God composed about 200 BC. It consists of 700-verse of the holy Hindu scripture that encompasses a discussion between Krishna and the Indian hero Arjuna on the human nature and the purpose of life.
- <sup>8</sup> **Khaki corck** is a type of clothes that means dark yellowish-green cloth often worn by soldiers.
- <sup>9</sup> **Dhoti** is a word associated within the Indian dressing culture. It is a type of sarong that outwardly resembles trousers.
- <sup>10</sup> **Turban** is a type of headwear based on cloth winding that means tiara.
- <sup>11</sup> **Nakphul** is a type of jewellery specified for women; it means Nose pin/ring.
- <sup>12</sup> **Rotis** is a kind of bread, which contains curried meat, or potatoes.
- <sup>13</sup> **Ghee** is an Indian word that refers to a clarified butter from the milk of a buffalo or cow.

## Explanatory Notes

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<sup>14</sup> **Ganja** is a word that means Indian hemp, intoxicating and narcotic. It is a Hindi name for marijuana.

<sup>15</sup> **Liana** is a woody climbing plant that hangs from trees, especially in tropical rain forests.

<sup>16</sup> **Tannia** is a yellow velvet sagittal paper that has edible tubers that are cooked and eaten like yams or potatoes.

<sup>17</sup> **Papaw** is a tree of papaya named also in English *Asimina triloba*.

<sup>18</sup> **Pomme cithère** is a borrowed word from French language that means golden apple.

<sup>19</sup> **Poui** is a Caribbean and tropical tree with trumpet-shaped flowers.

<sup>20</sup> **Chauna** is a type of meat of a special type of birds.

<sup>21</sup> **Peanuts** is the oval seed of a plant, widely roasted, salted, and eaten as a snack.

<sup>22</sup> **Henna** is the powdered leaves of a tropical shrub, used as a dye to color the hair and decorate the body.

<sup>23</sup> **Tapia grass** is a tree species endemic to Madagascar.

<sup>24</sup> **Hosein** is an Indian leader.

<sup>25</sup> **Godshop** is a shop, where religious stuffs are selling.

<sup>26</sup> **Outside children** means children, who are born outside of marriage.

<sup>27</sup> **Barrack children** are children, who are born in buildings used lodging soldiers in garrison.

<sup>28</sup> **Barrack women** are women that live with soldiers.

<sup>29</sup> **Speechday clothes** are clothes that should be wearing usually at the end of the school year, when prizes are presented to pupils.



## Explanatory Notes

- 42 *Al jaw bardun huna* (الجو بارد هنا) is an Arabic expression for describing the weather that means in “the climate is cold here”.
- 43 *Haya bina ya Salma* (هيا بنا يا سلمى) an expression from the Arabic language that means, “Let’s go salma”.
- 44 *'Ma'ak?* (معك) is an Arabic way of answering questions, which means “With you?”.
- 45 *na'am, ma'i* (نعم معي) is a way of replying to specific type of questions in the Arabic language. It means in the English language “Yes, with me”.
- 46 *Doucement* is a French word, which means in “Gently”.
- 47 *Kaise no tum* is an Indian way of greetings that means “How are you?”.
- 48 *Sheikh* (شيخ) is an Arabian epithet for Old man.
- 49 *Najas* (نجس) is an Arabic word that means “impure and unclean”.
- 50 *Imam* (امام) is a leader of prayers in a mosque in the Arab world.
- 51 *Jinni* (جنّي) is an intelligent spirit of lower rank than the angels, able to appear in human and animal forms and to possess humans, which means “Jinn”.
- 52 *Aura* (عورة) is an Arabic word that means “Nakedness”.
- 53 *Zakat* (زكاة) is an obligatory payment made annually under the Islamic law on certain kinds of property and used for charitable and religious purposes.
- 54 *Hajjeh* (حج) is one of the pillars of the Islamic religion that means a religious journey to Mecca that all Muslims try to make at least once in their life.
- 55 *Takbeer* (تكبير) is a religious word in Islam, which means “Allah is the greatest”.
- 56 *Madraqa* (مدرقّة) is a traditional Jordanian long black dress worn by women.
- 57 *Kufiyya* (كوفية) is a red, black and white headdress worn in Jordan.

## Explanatory Notes

- 58 *Abaya* (عباءة) is a Jordanian dress specified for women looks like a Mantle.
- 59 *Chequered* is a red and white headdress.
- 60 *Yumma* (يما) is a word in the Jordanian dialect, which means “my mother”.
- 61 *Yubba* (يببا) is a Jordanian word for kinship that means “My father”.
- 62 *Jiddu* (جدي) is an Arabic word that means “My grandfather”.
- 63 *Sherbet* (شاربات) is an Arabic name for one specific type of Jus.
- 64 *Falafel* (فلافل) is a Jordanian risotto made of Chickpeas.
- 65 *Kebab* (كباب) is a Jordanian dish made up of bulgur and chicken’s meat.
- 66 *Mjadara* (مجدرة) is a Jordanian risotto made up of onion and lentils.
- 67 *Tahini* (طحيني) is a Jordanian name for Sesame seeds.
- 68 *Halloumi* (حلومي) is a Jordanian Cheese made from sheep's milk.
- 69 *Baklava* (بقلاوة) is an Arabian dessert with pistachios and ghee.
- 70 *Halva* (حلى) is an Arabic name for sweets.
- 71 *Kulfi* (كولفي) is a Jordanian name for Icecream.
- 72 *Fatwa* (فتوى) is an advisory opinion given by a recognized authority in Islam.
- 73 *Amen* (امين) is a religious word that means “Please god Accept our prayers”.
- 74 *Halal* (حلال) is an Arabic word that means “Permissible or lawful”.
- 75 *Gazelle* (غزال) is an Arabic word that means “Deer”.
- 76 *Fursan* (فرسان) is an Arabic word that means in English “Horsemen”.
- 77 *Minaret* (منارات) is a derived word from the Arab culture and language “manara” that means a tall, thin tower on or near a mosque, from which Muslims are called to pray.
- 78 *Rebab* (رباب) is an Arabic name for a specific Musical instrument.

## Explanatory Notes

- 79 *Eid* (عيد) is a Muslim festival, in particular Eid al-Fitr or Eid al-Adha.
- 80 *Dinar* (دينار) means the basic monetary unit of certain countries of the Middle East and North Africa like Jordan, Bahrain, Iraq, Libya and Algeria.
- 81 *Kohl* (كحل) is a black powder used as eye makeup especially in the Eastern countries.
- 82 *Ghoul* (غول) is an imaginary evil spirit, used to frighten children, known as the Bogeyman in the English mythology.
- 83 *Tamarind* (تمر نيد) is a Jordanian word for the Indian dates.
- 84 *Omar Khayyam* (عمر الخيام) is a Persian poet, mathematician, and astronomer.
- 85 *Beqaa* (بقاع) is a broad valley in central Lebanon, between the Lebanon and Anti-Lebanon Mountains.
- 86 *Mecca* (مكة) is the holy city of Islam in Saudi Arabia.
- 87 *Islah* (اصلاح) is a famous prison in Jordan.
- 88 *Lyeesh* (ليش) is an expression from the Jordanian dialect specified for asking that means in English language “Why?”.
- 89 *fayn* (فين) is an expression from Jordanian dialect for asking about places that means “where?”.
- 90 *La ma widi hinglaand* (لا ما ودي هينقلاند) is an expression in the Jordanian dialect for expressing refusal that means, “No, i do not want England”.
- 91 *Habibti* (حبيبتني) is an Arabic word that means “My Darling”.
- 92 *Bait al-sha’ar* (بيت الشعر) is the Jordanian House of Poetry. A cultural edifice sits on Al-Joufeh Mountain and overlooks ancient Amman.



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## ملخص

تحاول هذه الأطروحة أن تستكشف تمثُّلات التقليد وإنهاء الاستعمار اللغوي من منظور كاتبين بارزين من كتاب مرحلة ما بعد الاستعمار، هما (ف س نيبول) و (فادية الفقير) في روايتيهما المختارتين على الترتيب " منزل السيد بيسواس" و " اسمي سلمى". وتكمن أهمية هذه الدراسة التي تجمع بين قطينين مختلفين ( الهندي، الأردني) في محاولة استنتاج مواطن التقارب و تحديد عناصر الاختلاف، إنَّ على مستوى المضامين، وإنَّ على مستوى الأسلوب، لتقديم صورة تحمل ملامح الأشخاص الذين يعيشون في شتات، وكيف يقومون بتقليد الآخرين للتعريف بأنفسهم في المجتمعات وفق مفهوم التقليد عند " هومي بابا"، علاوة على ذلك تهدف إلى الكشف عن الاستخدام المجازي للغة عند الروائيين من خلال شخصيات روايتيهما، لنزع هيمنة اللغات السائدة واستبدالها، وفق مفاهيم تبني اللغة وإغائها عند " بيل اشكروفت" و " براج كاشري".

الكلمات المفتاحية: التقليد، إنهاء الاستعمار، الهوية، نزع الشرعية، التبني، الإلغاء.

## Résumé

Ce mémoire de fin d'étude essaie non seulement de mettre la lumière sur les représentations de l'imitation et du mimétisme mais encore de mettre fin au colonialisme linguistique selon la perspective de deux auteurs postcoloniaux à savoir : V.S. Naipaul et Fadia Faqir à travers leurs romans respectivement cités : 'Une maison pour monsieur Biswas et 'Mon nom est Selma. L'importance de cette étude regroupant deux leaders de la littérature universelle venant de région différente (Indien et jordanienne) réside dans le fait d'essayer d'en tirer des conclusions et d'en dégager les similitudes et les divergences tant au niveau des contenus qu'au niveau du style. Dans ce sens, cette recherche tente de donner à la fois une image présentant les traits des personnes vivant dans la diaspora et de mettre l'accent, selon la notion de Homi BHABHA, sur la manière dont les dites personnes imitent l'autre en vue de se présenter à lui dans les sociétés accueillantes. Elle vise, en outre, à dévoiler l'usage figuratif de la langue chez les dits romanciers à travers les personnages de leurs romans afin de lutter contre l'hégémonie des langues dominantes et de les remplacer suivant les concepts de l'adoption et l'abolition de Bill Ashcroft et Braj Kachru.

**Mots clés** : Imitation, décolonisation linguistique, identité, délégitimassion, adoption, abolition.