



ORIGINAL RESEARCH PAPER

Petal of Resistance: Language as a Backbone of Identity Reconstruction in Naipaul's *The Mimic Men*

Salima Ben Abida¹©

PhD candidate at the Department of English Language and Literature and a member of the ISILC Laboratory, Mohamed Khider University of Biskra, Algeria.



Dr. Salim Kerboua²

Associate Professor of American and Cultural Studies at the Department of English Language and Literature. A member of the ISILC Laboratory, Mohamed Khider University of Biskra, Algeria.



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This paper tends to examine resistance through narratives in a postcolonial context. It focuses on the postcolonial counter-discourse in Naipaul's novel, *The Mimic Men* (1967), through the analysis of Ralph Singh's use of the English language as a subversive tool by which he attempts to reconstruct his identity. This research presents an analytical framework for analyzing the novel's discourse, which concentrates on the writer's narrative tactics and use of language, abrogation and appropriation to oppose the prevailing culture. However, in the postcolonial era, a distinct discourse emerged through scholarly panel discussions like Ngugi's, Hall's, Fanon's and Bhabha's concepts about language, culture and the oppressed people's psyche, along with some defensive mechanisms such as mimicry and hybridity, which, in return, theorized resistance and identity reconstruction through language. Thus, this study will critically explore the exiled subjects' resistance rhetoric in order to determine the migrants' existence and identity reconstruction in the Western sphere through an examination of the use of mimicry and hybridity in the novel. Although the novel is mostly written in English, the use of some exospheric references gives it a sense of nativism and makes it such as a sarcastic postcolonial narrative that criticizes the colonial hegemony and sheds light on the dilemma of the colonized individual's psychological melancholy.

Keywords: Hybridity, Language, Mimicry, Resistance.

¹ Email: salima.benabida@univ-biskra.dz © (Corresponding author)

² E-mail: s.kerboua@univ-biskra.dz

“Language as culture is the collective memory bank of a people's experience in history”.

Ngugi Wa Thiong'o, *Decolonizing the Mind: The Politics of Language in African Literature* (Bhola, 1987).

Introduction

In the above quote, Ngugi assumes that language does not only act as a medium of communication, but also as a means of transmitting culture and history. Language is inextricably linked to the human individual, his worldview, and his past. The entire system of values through which a person grows to define himself is carried by language. Thus, language is much more than a linguistic framework; it is a living, dynamic, and evolving entity. It is something that people do, and the context in which language is formed is just as significant as the words themselves. He assumes that language puts flesh on the bones of identity in a postcolonial context. It is the medium by which the culture of a certain community is transmitted and perpetuated. The way individuals define themselves in connection to their natural and social environments, and indeed in reference to the entire cosmos, is largely determined by the language they employ. As a result, language has always been at the center of the conflict between these two social forces.

When the Subaltern Speaks: Unveiling the Cathartic Power of Postcolonial Narratives

Postcolonial writers have constructed and presented dialects in a variety of ways, such as Creole and pidgin dialects, to write about the native culture and to stress progressive and sensitive meaning in so many distinct manners, resulting in their success in becoming a stable alternative in the semantic structure of the English style. Kalpana (2017) characterizes the "writing back" paradigm with three words: "adopt, adapt, and adept." Though numerous key concepts in postcolonial theory, such as mimicry, hybridity, and ambivalence, are primarily concerned with postcolonial ideologies, themes, and content, they also have an impact on language use.

Actually, the phrases “adopt, adapt, and the adept” apply not just to forms but also to language, as shown in the writings of many postcolonial authors. It is worth noting that postcolonial writers primarily wrote about the conflict between the abrogation of the received English, which speaks from the center, and the act of appropriation, which tends to bring it under the effect of a dialectal tongue, the challenging nature of speech habits that characterize the local language, or even the evolving and distinguishing local English of a monolingual society trying to establish its link with place, or even the adapting and distinguishing local English of a monolingual societal structure attempting to establish its correlation with location (Kaplana, 2017).

With the rise of the colonial social upheavals and their aftereffects on the colonized people's psyche, culture and identity, one of the main reasons the former non-English users have decided to write in English is not because their native language is insufficient but because the colonial language has evolved into a valuable medium of representation that addresses the broadest possible audience. On the other hand, writers like Ngugi contend that because English is generally

restricted to an educated elite in post-colonial states, this wider audience is primarily outside the country or limited to the transnational capitalist elite inside the community. The dispute has raged on and on, with no end in sight (Ashcroft et al., 2000).

Nevertheless, language is a part of culture, and therefore the cultural bomb has a tremendous negative aftereffect on the colonial subject's identity and mother tongue since the clash of the opposing cultures is not less than a collective disobedience. A cultural bomb has the effect of destroying people's faith in their names, their languages, their surroundings, their battle heritage, their togetherness, their talents, and eventually in their belonging and identity. This latter coerces people to perceive their culture and history as a barren wasteland of failure, and it compels them to desire to separate themselves from the aboriginal culture and break all the ties of identification with the motherland. Therefore, it induces the individuals' desire to identify with that which is most apart from themselves; for instance, with other people's languages rather than their own. It urges individuals to identify with what is decrepit and regressive, with all those powers that would suffocate their own life streams. It indeed raises major issues about the morality of conflict. Yet, triumphs or victories are seen as far-fetched, irrational fantasies. Despair, depression, and a communal death desire are the planned outcomes. Imperialism portrays itself as the panacea in this wasteland it has constructed, demanding that the dependents chant worship songs with the continual refrain, 'Theft is sacred' (Ngugi, 1986).

Moreover, according to Ngugi, the colonial subjects were enslaved by forcing them to learn European languages in order to colonize their minds. The colonial authority used pessimistic reinforcement to educate future generations; it convinced them that speaking English represents the high social and intellectual status of the English-speaking mind; on the other hand, it aimed at erasing the native culture, convincing them that local languages are undesirable. However, because their own tradition was communicated solely at home, relying on orature in their native tongue, language was twisted into a device that isolated children from their own past. They are taught in college that the only way to advance is to learn the colonizer's language and textbook history. They are isolated from their history by eliminating their native language from their education, which is substituted by European history in European languages. This further entrenches colonialism's control over the colonized people's lives (Ngugi, 1986). Accordingly, Fanon (1961) analyzes the effect of colonial oppression on the psychology of the oppressed people, along with shedding light on the transition phase in the use of language from the native mother tongue to the colonizer's language. He contends:

Every colonized people, in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality, finds itself face to face with the language of the civilizing nation, that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness and his jungle.

The Caliban's Resistance: Mimicry and Abrogation as Politics of Cultural and Linguistic Decolonization

Naipaul's *The Mimic Men* (1967) illustrates the colonized individual's desire to escape the "shipwreck" of a place-bound existence and the phony syndrome brought on by racial servitude. It depicts how an English education may breed contempt for the oppressed as well as animosity for one's own country and its people, which is frequently alleviated by mimicking one's own colonial power. The protagonist strives to cross the borders of the Caribbean island, willing to find order and authentic identity in the western sphere.

Actually, Singh's desire to flee the island is the result of his denial of Indo-Aryan ancestry. He believes in western superiority, and therefore he gets fascinated by its elements, such as the snow and brightness of a big metropolis, as he says: "Withdrawal: it became urgent now for me. Before, it had been part of fantasy, part of the urge to escape shipwreck and to return to lands I had fashioned in my imagination" (Naipaul, 1967). Nonetheless, his great expectations and endless desires fall apart once he reaches London and becomes an exiled migrant there. Not only does he experience emotions of disconnection and melancholic emptiness in London, "so quickly had London gone sour on me. The great city, center of the world, in which, fleeing disorder, I had hoped to find the beginning of order" (Naipaul, 1967), but he battles to find a sense of belonging in London as he has been looking for it at homeland, therefore he is forced back into double exile.

Singh plays a prototypical colonized character who is perplexed not only by the varied races, cultures and dialects on the island but also by the equitable society in which he is born and for whom identification is a key problem. He adopts European or Western perspectives and mimics European tales, memories, lives, and settings. Ralph's relationship with the West has an influence on who he is on his own. He departs from his own family to live in London, where he gets married to an English woman, Sandra. Nonetheless, his separation from his own culture and his enrollment at a colonial school elevated his mimicry and created a unique impression of the colonizer's culture, leading to the dissolution and fragility of the inner self.

Therefore, Singh mimics the colonizer in the use of language, as he has been a pupil at the boarding school and then migrates to London looking for order and stability. Ashcroft et al. (2000) contend that the language of the center is seized and replaced in a discourse completely fitted to the colonized location in post-colonial writing. It does this in two unique ways. The first, the abrogation or denial of the English privilege, entails a rejection of metropolitan dominance over communication means. The second, the appropriation and rebuilding of the center's language, the act of seizing and remolding the language to new uses, signifies a break from the colonial privilege site (Kalpana, 2017).

According to Ashcroft et al. in *The Empire Writes Back* (2002), one of the most important facets of colonial tyranny is language hegemony. The colonizer uses language as a technique to find home, construct identity, and construct reality. However, all diverse dialects of language are marginalized by the educational system, which makes the standard form of language the rule. As a result, in these cultures, the English language has been adopted to represent their own sense of

distinction (Zarrinjooee & Khatar, 2016) through narrative texts. Ralph Singh is a student at the missionary boarding school, thus, the educational system at this school has contributed a lot to shaping his mind. He describes his educational career as a confusing experience; the colonial language is English, his mother tongue is the Indian language, and now he is exposed to another tongue, the French one.

Indeed, Naipaul talks about the tremendous effect of the colonial boarding school system when he gives voice to Singh to narrate the experience of the West Indian subjects as he says: “We, here on our island, handling books printed in this world... We pretended to be real, to be learning, to be preparing ourselves for life, we mimicked men of the New World, one unknown corner of it, with all its reminders of the corruption that came so quickly to the new” (Naipaul, 1967). Singh highlights the colonial subjects’ behaviors and their obsession with mimicking the western man and his lifestyle, thinking that this is how they should be since they were educated in the colonizer’s school using the English language. Singh’s formal education was undertaken in English: In *Isabella*, English became more than a language; it became the language, and everyone else had to capitulate to it.

Through Singh’s arguments, Naipaul illustrates the ambiguity of colonial mimicry. He analyzes the results of the colonial hegemony and the psychological and social aftermaths of mimicry, reaching the point that mimicry causes unequivocal authority to be disrupted in imperial supremacy and colonial expansionism. However, mimicry can be used as a subversive tool to oppose the colonial hegemony, as it allows the postcolonial writer to build reality and identity language by emulating colonial methods.

In this way, Ngugi (1986) contends that colonialism was more than just a matter of force. The colonial subjugation has taken several images, for instance, while the bullet was used to subjugate people physically. Spiritual subjection was accomplished through the use of language. Colonization promoted English as the language of instruction in Kenya, and as a result, orature in Kenyan indigenous languages has dwindled. This was disastrous to the colonized literature because, as Ngugi argues, language carries culture, and culture carries the full set of values by which we understand ourselves and our place in the world, especially via orature and literature. As a result, how can the colonized people’s experience be adequately communicated in another language? Indeed, the way individuals define themselves in connection to their natural and social environments, and indeed in reference to the entire cosmos, is largely determined by the language they employ. As a result, language has always been at the center of the conflict between the two cultural structures (Bhola, 1987).

Likewise, Ngugi (1986) refers to Achebe’s lecture, “The African Writer and the English Language,” in which he questions and discusses the legacy of the colonized renunciation of his mother tongue for the Western language. Actually, it appears to be a terrible betrayal and causes a horrible sense of loss. Nonetheless, there is no other option for the colonial subject but to adopt the European language since it has been given to him, and he plans to exploit it. Consider the contradiction: the possibility of using mother tongues produces a lighthearted tone in phrases like a terrible betrayal and a guilty feeling, whereas the potential of using European

languages creates a categorical, hopeful affection, which Achebe himself would identify later as the fatalistic logic of the unimpeachable stance of English in the literature of the colonized.

In fact, the colonized people's adaptation to the colonizer's language is seen as a psychological defensive mechanism to be recognized by the colonizer, and it is referred to as mimicry. In certain bilingual contexts, the second language is sufficiently dominant that the mother tongue is lost. Adopting the former colonizer's language in key realms of life or in a diaspora situation, where the mass communication language is not the bilingual's original language, can lead to a loss of language and therefore a loss of authentic identity (Ennaji, 2005). Frantz Fanon's views have aided critics in comprehending the levels of marginalization that are present in society, particularly among blacks. Fanon, in a similar vein, examines the psychological impact of colonial dominance. In his *Black Skin, White Masks* (1986), Fanon explores the psychological agony of being an oppressed 'Black,' as well as the persistent longing to be like the Whites. In his introduction, he says: "What does the black man want?" (10). Using his inner voice, he argues that Black is not even a man, as he is haunted by the desire to imitate the Western man all hours of the day and night. He confesses, "I am obliged to state it: For the black man, there is only one destiny. And it is white."

In light of the strong affinity between language and identity, Fanon like Naipaul, has strong views on colonial mimicry, which originates from the destructive, clear-cut authority of colonial control. The character of Ralph and the construction of his identity and world may be seen in this imitation by the acceptance of the colonial language as part of his culture and customs. By juxtaposing the English language with the Hindi language, Naipaul has replicated the English language. Words from the Hindi language, local reality, and cultural change effectively convey Ralph's estrangement and, more crucially, indicate his reluctance to abandon his roots and embrace the English language's dominance and legitimacy. Singh indicates that he understands the Indian language as he narrates: "I went to the larger hut. A woman dressed in white greeted me. She spoke to me in Hindi... She used a word with strong religious associations: darshan" (Naipaul, 1967).

Singh translates what the woman has told him; henceforth, this indicates his mastery of both languages. Thus, hybridity comes out as another type of question stemming from colonialism; as Bhabha argues, "the non-synchronous temporality of global and national cultures opens up a cultural space—a third space—where the negotiation of incommensurable differences creates a tension peculiar to borderline existences" (1994). This third space, as Bhabha referred to it, entails the blending of distinct and different styles of culture. Actually, the rise of the postcolonial novel, which, for Bhabha, becomes the last irony of incomplete representation and the tangible incarnation of post-colonialism, creates a linguistic and literary third space for the colonized to re-locate himself in a home to re-construct his identity. These in-between zones, according to Bhabha, offer the ground for creating selfhood strategies that generate new indications of identification, as well as inventive sites of cooperation and contestation in the act of constructing the notion of community itself. This venous passage remains at the heart of Bhabha's work, *The Location of*

Culture (1994). For Bhabha, the true location of culture is the recognition that society cannot be identified by fixed and static identities but rather by the hybridization of interstitial passages, ambivalent spaces, and cultural difference.

On the grassroots level, hybridization of societal characteristics happens relatively frequently in multicultural and multifaceted communities, or utopian cultural contexts, built on reciprocal esteem, equality, and open-mindedness. Most postcolonial writers, such as Fanon, Said, and Naipaul, have emphasized variety as an anti-colonial strategy of cultural identification and linguistic shock, which local residents experience throughout the transition period. This effect has been described by Ashcroft et al. (2002), as the dismantling of severe imperialistic polarization. This is defined as both colonized and colonial cultures engaging in reciprocal transcultural practices.

Direct lexical transfer, hybridization, and reverse language were among the tactics used by postcolonial authors. Works by postcolonial authors, for example, feature numerous native terms that are utilized exactly as they are. In a text, they stand out as cultural and anthropological markers (Kalpana, 2017). In *The Mimic Men*, Naipaul makes use of historical markers from the Indian native culture such as “Sanyasi,” “Gurudeva, asvamedha” and “Sari,” as he says: “Our women in saris, light glinting on silk from Banaras and jewellery from Guiana—it was then that Sandra, in a sari herself...” (Naipaul, 1967). These exospheric references are used as a sign of indigenous cultural heritage and religious beliefs. Using Gurudeva, Naipaul presents Indians’ effective and legal creolization, but Ralph’s voice, the external observer storyteller who is reluctant to dwell in either Isabella or England—the other island he eventually deconstructs—frames this calm environment in writing (Phukan, 2008).

Yet, when Singh talks about his English wife Sandra, he mentions that she wears saris and jewelry in Isabella, just like the Indian women there. He aims to demonstrate the clash of cultures using the English lady, Sandra, and the Indian dress, Sari. Here Singh shows the importance of the Indian culture and its endurance despite the successive attempts of the imperial missionaries to erase it. Moreover, the use of these names from Indian culture indicates the power of Indian culture and its outstanding role in shaping Singh’s cultural identity. He believes the English language will be able to carry the weight of the colonial experience, wrote Chinua Achebe. But it will have to be a new English; he implies that he should use English along with certain terms from his culture and mother tongue, one that is still in touch with its ancestral home while also being adapted to the requirements of former colonies (Bhola, 1987). Ralph assumes that the English language can help him identify with the colonizer, but when he was looking for security in the females’ skin, such as Norwegian, Swedish, French, and German Swiss girls, he failed to impose order on any of these relationships, although he understood their languages. He comments, “I knew their language too well. It suited me better to have a relationship with someone whose language I couldn’t speak” (Naipaul, 1967).

He confronts women harshly because he sees them as captives of their pasts with fixed, previously established identities. Despite his desire to spend eternity “at a woman’s breast,” he is “enraged” by “the skin,” “the stench of the flesh,” and

“bumps and scrapes.” His embrace of the aggressive or narcissistic posture denies liberating everyone else (and himself, of course) from its sadomasochistic structure. Yet the most dramatic manifestation of the aforesaid position is his desire to avoid having to learn their languages. Ralph Singh is apathetic and placid, despite his empathy for Sandra, and she departs the island. He claims that she was the first lady with whom he shared a common vocabulary, something he relished following his disastrous interactions with European ladies with whom he could only talk in “pidgin” (Naipaul, 1967).

In fact, the most crucial medium through which that power enthralled and imprisoned the spirit was language. The bullet served as the weapon of corporal subjection. Spiritual servitude was accomplished through the use of language (Bhola, 1987). In fact, Naipaul agrees with Ngugi and asserts his perception through Singh’s argument about the importance of language, as he asserts, “language is so important. Up until this time, my relationships had been with women who knew little English and of whose language I frequently knew nothing. These affairs had been conducted in a type of pidgin; they were a strain; I could never assess the degree of complication we had arrived at after the sexual simplicities” (Naipaul, 1967). He contradicts himself because he says that he prefers a relationship with a woman who doesn’t understand his language, but at the same time he argues that language is so important. Naipaul’s use of Creole language and French dialects shows his abrogation, and his adaptation of the English language shows his appropriation of the language.

Alienation and loss of identity are unavoidable; the colonized emulate the colonizer’s methods. Naipaul’s views on imitation are conflicted. For showing imitation, Naipaul employed the English language but integrated the cultural qualities of Hindu phrases, as he subsequently stated of his own mimicry of English literature. He also employed distinct English terms within the syntax and context of the Hindu language in *The Mimic Men*. For him, imitation is not about submission but about resistance, about the colonized people’s roots and origins. As a result, we learned to appreciate words for their significance and subtlety. Language is more than just a set of words. It had a provocative potency that went beyond the literal connotation. The games we performed with words, such as riddles, proverbs, syllable transpositions, and nonsensical yet musically organized phrases, strengthened our understanding of language’s evocative magical power (Ngugi, 1986).

The acceptance of a wide range of languages and cultures, as well as new social membership, cultural traits, and ethnic behaviors, all contribute to the loss of language identity. The literature uses a variety of terminology to describe this language issue: some individuals talk about language change, while others talk about language expiration, loss, or even language death. The writer chooses the term ‘language loss’ since this type of language change is voluntary in the sense that transferring to a second language may result in self-inflicted dying of the mother tongue and, as a result, a loss of linguistic identity (Ennaji, 2005).

Language, as a means of communication, and culture, as a result, are both creations of one another. Culture is created via communication, and culture is a form

of communication. Language transmits culture, and culture carries the complete set of values through which we come to see the world, notably via orature and literature. Yet, self-awareness and our position in the world have an impact on people's perceptions of themselves and how they view others; their way of life. As a result, language is inextricably linked to our existence as a human society (Zarrinjooee & Khatar, 2016).

So, Ralph Singh has been exposed to the language of the imperial system, he considers the language of the colonizer to be the backbone of the superior culture. And because he feels inferior to the colonizer, and has the feelings of shame about his paternal ancestry, he lost his aboriginal culture. Now he is struggling to find order because he considers Isabella such as a shipwrecked island where many races are living there, and because language conveys culture and history, he finds out that the land that has different languages, Indian, French and Chinese, automatically has no history and no culture. He traveled to London thinking that he would find order there, and therefore identify himself within this society, but he discovers that London is a mixed-race city with different migrants, different cultures, and different languages such as Maltese, West Indian, and French (Naipaul, 1967).

In the textual chain of deferrals, the opening quote captures the essence of Ralph Singh's status of displacement through linguistic, and thus illusionary displacing: the language he uses refers to a place elsewhere and alienates him from Isabella, his immediate present. Ralph's devotion to the colonial emptiness can only be put into words. In the colonial nothingness, Ralph's allegiance can only be communicated in words. Such remarks can only be cynical declarations of futility of action when authority is impossible, and melancholy retreats into inner delusions of grandeur and significance on the one hand, and sarcastic declarations of failure of effort when power is inconceivable on the other.

In this way, *The Mimic Men* discredits the postcolonial agency's restorative quest: the destruction of the indigenous is restricted, making all endeavors at sovereignty recovery a useless repetition of "borrowed phrases" (Naipaul, 1967), a succession of auras. Naipaul's revolutionary denial can be credited to his special sense of displacement as an Indian in the West Indies, cut off from Afro-Caribbean collective memory and society, condemned to a clashing contact with his real but fantasized ancestral home, India, and making a choice to live a life of exile, frustrated but reconciled with the metropolitan area. Ralph claims; "We spoke as honest men. But we used borrowed phrases which were part of the escape from thought, from that reality we wanted people to see but could ourselves now scarcely face. We enthroned indignity and distress" (Naipaul, 1967).

Nevertheless, that would indeed be a provisional criterion, since Naipaul's cumulative skepticism, which is expressed so forcefully in *The Mimic Men*, stems from the realization that the atheistic worldview of the native conviction of Isabella's population to the status of mimicry results in nothing but displacement and void: "And what was an unmarked boy doing here, shipwrecked chieftain on an unknown shore, awaiting rescue, awaiting the arrival of ships of curious shape to take him back to his mountains?" (Naipaul, 1967).

According to Dizayi (2019), Fanon and Naipaul have differing convictions on colonial mimicry, which stem from the evident destructive legitimacy of European colonialism. The psychology of Ralph, and the construction of his identity and existence, may be seen in this imitation by embracing the colonialist's language as part of his culture and customs. By juxtaposing the English language with the Hindi language, Naipaul has replicated the English language. Words from the Hindi language, local reality, and cultural change effectively convey Ralph's estrangement and, more crucially, indicate his reluctance to uproot his roots and embrace the English language's dominance and legitimacy. Fanon and Naipaul have emphasized variety as an anti-colonial strategy of cultural identification and "linguistic shock," which locals experience throughout the transition epoch. This is defined as both colonized and colonial people engaging in reciprocal transcultural interactions (Dizayi, 2019). According to Hall (1990), there is a significant link connecting identity development and narrative plots. Language, culture, and history, he claims, are the primary tools for constructing identity and identifying an individual within a group. Identity is constrained in connection to representation, according to his theories. He affirms; [Identities] arise from the narrativization of the self, but the necessarily fictional nature of this process in no way undermines its discursive, material or political affectivity, even if the belongingness, the suturing into the story through which identities arise, is, partly, in the imaginary and therefore, always, partly constructed in fantasy, or at least within a fantasmatic field.

Conclusion

In light of the above discussion, theorists like Fanon, Ngugi and Bhabha state that the liberatory people who launched the constructive instability of revolutionary cultural interchange are actually holders of a hybrid identity, they create their culture by translating the national narrative into current Western forms and language, transforming the meaning of the colonial legacy into the decolonizing symbols of a sovereign upcoming generation. Despite the fact that cultural and racial assimilation are generally connected with creolization, Naipaul argues that this procedure enforces an intentional connection with race and ethnicity, revealing the otherness of Indianness and therefore being a sort of resistance and cultural and linguistic decolonization.

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در مردان مقلد اثر ناپیل

دکتر سلیمه بن عبیده^۱

دکترای زبان و ادبیات انگلیسی و عضو آزمایشگاه ISILC،

دانشگاه محمد حیدر، بیسکرا، الجزایر.

دکتر سلیم کربوع^۲

دانشیار مطالعات فرهنگی و آمریکایی در گروه زبان و ادبیات انگلیسی، عضو آزمایشگاه ISILC،

دانشگاه محمد حیدر، بیسکرا، الجزایر.

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این مقاله به بررسی مقاومت از طریق روایات در حوزه پسااستعماری می‌پردازد. که بر گفتمان ضد پسااستعماری در رمان ناپیل، مردان مقلد (۱۹۶۷) از طریق تحلیل رالف سینگ با استفاده از زبان انگلیسی به عنوان ابزاری خرابکارانه که با آن تلاش می‌شود هویت خود را بازسازی کند، متمرکز است. این پژوهش با چارچوبی تحلیلی به تحلیل گفتمان رمان، که بر تاکتیک‌های روایی نویسنده و استفاده از زبان، نسخ و تصاحب جهت مقابله با فرهنگ حاکم ارائه شده می‌پردازد. با این حال، در دوران پسااستعماری، گفتمانی متمایز از طریق میزگردهای علمی مانند مفاهیم نگوگی، هال، فانون و بابا در مورد زبان، فرهنگ و روان مردم تحت ستم، همراه با برخی مکانیسم‌های دفاعی مانند تقلید و دو رگه شدن، که در مقابل، نظریه‌پردازی مقاومت و بازسازی هویت از طریق زبان است ظاهر شد. بنابراین، این پژوهش به بررسی انتقادی لفاظی‌های مقاومت سوژه‌های تبعیدی می‌پردازد تا با بررسی استفاده از تقلید و دورگه در رمان، وجود و بازسازی هویت مهاجران در حوزه غرب را مشخص کند. اگرچه زبان این رمان بیشتر انگلیسی است، اما استفاده از برخی ارجاعات بیرونی به آن حس بومی‌گرایی می‌دهد و آن را به روایتی طعنه‌آمیز پسااستعماری تبدیل می‌کند که هژمونی استعماری را نقد می‌کند و معضل مالیخولیا روانی فرد استعمارشده را روشن می‌کند.

واژه‌های کلیدی: دورگه، زبان، تقلید، مقاومت.

¹ E-mail: salima.benabida@univ-biskra.dz

©(نویسنده مسؤول)

² E-mail: s.kerboua@univ-biskra.dz