

The Power of Transcultural Literature: Examining the Relationship between Culture, Identity, and Linguistic Transformation in V.S. Naipaul's *The Mimic Men* (1967) and Chinua Achebe's *No Longer at Ease* (1960)

قوة الادب ألتجاوزي: "الثقافة، الهوية، التشويه الثنائي الثقافي، فك الاستعمار اللغوي، التحول اللغوي دراسة العلاقة بين الثقافة والهوية والتحول اللغوي في رواية في. إس. نايبول 'رجال المحاكاة' (1967) وتشينوا أتشيبي 'لا يسهل الأمر' (1960)

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**Abstract:** (Not more than 10 lines)

This paper tends to examine the relationship between culture, identity and hybridity. It depends on V.S Naipaul's *The Mimic Men* and Chinua Achebe's *No Longer at Ease* as transcultural literary texts to delineate the power of the word in healing the traumatic memory and fragmented identities.

Therefore, this paper is based on critics and theorists such as Fanon's theory of *inferiority complex*, Bhabha's theories of *hybridity*, *ambivalence* and *mimicry* and Ngugi's theories which emphasizes national culture and identity. This paper emphasizes the linguistic and cultural decolonization, the celebration of the national history and cultural identity.

**Keywords:** culture; identity; hybridity; decolonization; linguistic transformation

المخلص

تهدف هذه الورقة إلى دراسة العلاقة بين الثقافة والهوية والتشويه الثنائي الثقافي. تعتمد هذه الدراسة على روايتين أدبيتين تجاوزه للثقافات، وهما رواية في. إس. نايبول "رجال المحاكاة" ورواية تشينوا

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أتشبي "لا يسهل الأمر"، بهدف تسليط الضوء على قوة الكلمة في تحسين الذاكرة المؤلمة وتجاوز الهويات ومن هذا المنطلق، تعتمد هذه الورقة على نظريات وانتقادات مثل نظرية الشعور بالدونية. المتشظية لفرانز فانون، ونظريات التشويه الثنائي الثقافي والغموض والمحاكاة لهومي بابها، ونظريات نجوجي التي تؤكد على الثقافة والهوية الوطنية. كما تسلط هذه الورقة الضوء على أهمية فك الاستعمار اللغوي. والثقافي، والاحتفاء بالتاريخ الوطني والهوية الثقافية.

الكلمات المفتاحية: الثقافة، الهوية، التشويه الثنائي الثقافي، فك الاستعمار اللغوي، التحول

الثقافي

## 1. INTRODUCTION

The power of transcultural literature lies in its ability to explore the complex relationship between culture, identity, and linguistic transformation. In V.S. Naipaul's *The Mimic Men* and Chinua Achebe's *No Longer at Ease*, the authors use language to depict the experiences of their characters as they navigate the challenges of living between cultures.

In *The Mimic Men*, Naipaul examines the experience of colonialism and cultural displacement through the lens of the protagonist, Ralph Singh, a Caribbean immigrant to England. Singh struggles to reconcile his Indian heritage, his British education, and his Caribbean upbringing, ultimately feeling adrift and disconnected from all three. Throughout the novel, Naipaul explores the tension between cultural assimilation and cultural preservation, highlighting the difficulties that arise when individuals attempt to navigate multiple cultural identities.

Besides, Achebe explores the experience of cultural conflict and transformation in the aftermath of colonialism in Nigeria. The protagonist, Obi Okonkwo, is a Nigerian who has been educated in England and returns to Nigeria to take up a position in the colonial civil service. However, he quickly finds himself caught between his traditional Nigerian identity and the demands of his new role in a rapidly modernizing society. Achebe uses Obi's

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experiences to highlight the difficulties of cultural assimilation and the challenges of maintaining a sense of cultural identity in a rapidly changing world.

On the one hand, Naipaul uses language to illustrate the challenges of living between cultures, as Ralph struggles to reconcile his Caribbean identity with the expectations of British society. Naipaul's use of language is particularly striking in his depictions of Ralph's attempts to mimic British speech patterns, which highlight the ways in which language can be used as a tool of assimilation and cultural erasure.

On the other hand, in *No Longer at Ease*, Achebe uses language to explore the experiences of his protagonist, Obi Okonkwo, a Nigerian man who has returned home after studying in England. Achebe's use of language is particularly notable in his depictions of the conflict between Obi's African identity and the expectations of colonial society. Throughout the novel, Achebe uses language to highlight the power dynamics at play in the colonial encounter, as Obi struggles to navigate the linguistic and cultural differences between himself and the colonial authorities.

### **2. Mental and Psychological Hegemony**

The European colonizer pretends to bear the burden of civilizing the formerly colonized people. However, the established boarding schools and missionaries aim at colonizing the Natives' minds and souls. Hence, the Indigenous people experience various types of genocide, violence, and exploitation (Memmi, 1994, p.20). The enormous aftermaths of colonization and domination on the colonized are deleterious upon their psyche and self-determination. The psychic alienation results from exercising a harsh domination on one's mind so that this mind will be colonized. Thus, the dominated feel a low self-esteem as she/ he feels him/herself inferior to the colonizer (Lee, 1990, pp.1-2). The colonial exercised violence is mainly social and psychological rather than in the form of

downright destruction (Kirmayer et al, 2014, p.305).

The colonizing power maintained several ways of cultural and historical domination. They stressed violent actions of dislocation, onslaught, and cultural overriding and elimination. That was aimed at controlling the minds of the colonized and forcing them to be integrated within the culture of the colonizing power. These deeds affect the colonized people and lead to fragmented identities as they feel homeless, displaced, psychologically exiled from the homeland and socially alienated, the colonized becomes traumatized and mentally insecure and thus identity becomes infected and deconstructed.

The paramount backwash of the European colonization on the indigenous people is basically associated with the aftermaths that accompany colonialism along with the violent policies of cultural domination and assimilation (Kirmayer et al, 2014, p.300). Thus, the assimilation policy is considered as a "psycho-social" domination. It is this domination and ambivalence that destroys the originality of the national norms upon which psychological ties are built. Once the colonized self-experiences some cultural, historical, linguistic, and psychological conditions, his identity gets affected. The colonized thus transcends certain issues and mechanisms to be recognized by the "Other." Meanwhile, nostalgia and memory provoke his awareness towards his origin. Quoting from Luis Bunuel, Mieke Ball states that: "Our Memory is our coherence, our reason, our feeling, even our action, without it, we are nothing" (1999, p.396). Furthermore, Ball argues that the traumatized survivors confirm that they are not the same people as they were before the cultural and historical shock (p.39). They realize that their belonging and determination are different from what they were before getting exposed to the colonial greensides.

Likewise, the elastic concept of identity raises debates among scholars and sociologists. Stuart Hall defines identity as "[a] 'moveable feast': formed and transformed continuously in relation to the ways we are represented or addressed in the cultural systems which surround us" (1995, p.598). Accordingly, there are different circumstances in which individuals are

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restrained by to represent their distinctive, sometimes shared, features within the same society (Maalouf, 2000, p.10).

### 3. Representing the Self through the Shades of the Master

The ongoing domination of the colonizer on the colonial subjects creates deep wounds in the colonized psyche. It exposes them to historical trauma making them feel inferior and their culture poor and permeable to the colonizer's supremacy. This situation traps them in the dilemma of longing for acceptance and recognition from the colonizing society. Therefore, the oppressed people start imitating the colonizers' life style; joining their school, clothing like them and speaking their language. They felt ashamed of their own culture, less than their master and inferior to the white skinned people, and thus; they imbibed the colonizer's traits in order to be equal or at least to be seen, accepted and acknowledged, as Fanon states, "since the Other hesitated to recognize me, there remained only one solution: to make myself know" (1963, p126). Accordingly, human beings psychology is not only influenced by culture. Rather; it is made of cultural factors and historical elements. These cultural and historical segments are intensely implemented and mingled in the minds contributing in the shaping of one's self (Ranter, 2011, p234).

In their way to superiority and recognition, the mimesis individuals lost their own self and national affiliation. Fanon gave a tough emphasis to the psychological studies of the colonized people and the relationship between the colonizer and the colonized focusing on inferiority complex. According to Sam Antony; "[Fanon] explored aspects of psychological denial, self-loathing, rejection of "home land culture" and the embracing of the colonial culture which they think to be superior to their own indigenous culture" (Antony, 2013, p02). This thirst for acceptance coats them loss of language, alienation from, their own culture and history as well as low self-esteem and fragmented identity.

Due to the enormous aftereffect of colonialism and psychological oppression, every colonized soul suffers from a traumatic disorder that buries the local national culture and indigenous history. Even language gets infected by the so called 'the burden of civilizing the black people', spreading the myth of western superiority and dominant English culture and language (Fanon, 1963, p9). In his article, "Of Mimicry and Man; The Ambivalence of Colonial Discourse," Bhabha states that mimicry emerges as a representative image of the colonial ambivalence. It reflects double consciousness, double voicing and colonial power domination (1948, p126). Meanwhile, it illustrates the reaction of dominated people towards their culture in the time of colonialism, imperialism and religious missionaries in the third world nations.

Once the colonized gets involved in the dilemma of mimicry, he starts to imitate the colonizer to get rid of the psychological complexities. Imitating the oppressor' language is one of the psychological defensive mechanisms that allow the colonized believe that he is equal to the western gentleman although he doesn't fit in that culture. "I'm sorry my friend and I don't understand your strange language. I'm but a human being wearing a mask" (Achebe, 1960, p75). The colonized subject pretends to look like his master but he fails being similar to him from the inside. They mimic the Europeans in their life style; using verbose expressions in speaking or writing a European language burying their indigenous culture under the notion of modernity and civilization. To Fanon, "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" (1963, p9).

The mimic people find themselves caught between the borders of the two worlds; unable to neither follow the colonizer's culture nor go back to their own home and culture. They pretend to be real westerners ; wearing the European clothes, speaking their language instead of the native mother language, socially behaving like the white man, and even

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joining their schools and changing their names to western names.

In *The Location of Culture*, Bhabha argues that mimicry represents the difference between the clashing cultures; it refers to the double articulation and the complexities of the appropriated and the visualized power (1994, p102). This latter has a massive impact on the authoritative colonial discourse. It affects also the state of the colonial subject alienating them from both nations and displacing their language from the national language to the colonizer's norms and language (Bhabha, p126). Mimicry is supposed to be a resistance strategy towards the colonizer's anxiety. They think that this process of imitation helps them get rid of the western eye that underestimates them.

Naipaul's *The Mimic Men* (1967) and Achebe's *No Longer at Ease* (1960) shed light on the crisis of the thorny notion of identity. The two novels narrate the tremendous multidimensional effect that comes from colonial aggressive oppression. These narratives emphasize marginalization and the colonized reaction psychological and social oppressions. They exhibit the colonial subject anxiety and their fragmentation focusing on their state as being invisible and their thirst for recognition. These issues of alienation, mimicry and hybridity have shaken the sense of identity.

In this sense, Naipaul's protagonist Ralph Singh finds himself lost between India his original homeland, childhood land Trinidad and London where he lives as an immigrant. Ralph grows questioning his belonging and doubting his sense of nationalism. To use Du Bois words, Ralph was raised in a world that "yields him no true self-consciousness, but only lets him see himself through the revelation of the other world" (Schalk, 2011). Ralph is a Trinidadian man who is searching for his authentic fixed identity after experiencing different identities by being Indian by origin, Trinidadian by birth, British by mimicking the European life style and behavior at schools. He tried to identify himself within the western life by

having friendship affiliation with the British people in London. Ralph believes that migrant mimic people are not conscious about issues of imitating the British people, he says; We pretend to be real, to be learning, to be preparing ourselves for life, we mimic men of the New world, one unknown corner of it, with all its reminders of the corruption that came so quickly to the news (Naipaul, 1961). Additionally, Ralph Singh believes that London is the land of purity, order and civilization and thus he underestimates his mother land referring to it as the land of disorder. He is strongly attracted to the white people culture and admires their lifestyle. Naipaul portrays this amazement through Ralph's admiration to Mr. Shylock as he describes the appearance of Mr. Shylock saying that it is conveyed as an air of sophistication, similar to that of a successful lawyer or businessman. The writer noticed that Mr. Shylock had a particular mannerism of caressing his earlobe while tilting his head to hear well. The writer found this gesture appealing and decided to imitate it (1967, p07).

The former colonizer takes the burden of educating and civilizing the colonized Trinidadians. Therefore, they built colonial boarding schools aim to assimilate the natives within their society. They taught them to be copies of the mythical superior culture in their first day at school. This educational system raises the sense of alienation inside the colonizer's minds. Brain washing strategies are used to convince people under authority that their nation is nothing but a subject that belongs to the mother Europe. Meanwhile, they perfectly teach them how to be mimic men. They educate them about the European culture and values in the English language; this puzzles them to the point that they cannot distinguish between their mother culture and the adoptive one. On the light of this idea Ralph's earliest recollection of attending school involves presenting a fruit to the teacher. However, they are perplexed by the fact that there were no apples on Isabella where they grew up. They suspect that it must have been an orange instead, but their memory strongly recalls it as an apple. The writer acknowledges that the edited version of their memory may be inaccurate, but it is the only version they have available to them (1967, p90).



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Following this line of thought, we recognize that Chinua Achebe reflects this dilemma of fragmentation and postcolonial disorder through Obi Okonkwo, the protagonist of the novel, social, educational a political situation. Meanwhile, he represents the amalgamation of the two cultures to highlight the western changes adhered in the original home. Achebe represents the echoes of mimicry in the above mentioned novel through the description of Obi as a mimic man; reflecting on his clothing style saying, "He wore a smart palm-beach suit and appeared unruffled and indifferent" (Achebe, 1960, p01). He continues talking about mimicry stating that :

Mr Ikedi had come to Umuofia from a township, and was able to tell the gathering how wedding feasts had been steadily declining in the towns since the invention of invitation cards. Many of his hearers whistled in unbelief when he told them that a man could not go to his neighbor's wedding unless he was given one of these papers. (p10)

The suggestion of using the invitation card is a sign of western imitation and a proof that it the Nigerian people are influenced by the western culture. Furthermore, it displays the postcolonial corrupted society at the end of Obi's journey when he ends up taking bribery from a man who deceived him. As Achebe portrays,

He sprang to his feet, grabbed the money and ran towards his bedroom. A second knock caught him almost at the door of the bedroom and transfixed him there. Then he saw on the floor for the first time the hat which his visitor had forgotten, and he breathed a sigh of relief. He thrust the money into his pocket and went to the door and opened it. Two people entered---one was his recent visitor, the other a complete stranger. (p128)

For Achebe, Obi is a victim of the western colonial hegemony and he is still regarded

as a pioneer because he felt guilty. Meanwhile, he justifies Obi's corruption by the confusion everyone in the court has it in mind:

Everybody wondered why. The learned judge, as we have seen, could not comprehend how an educated young man and so on and so forth. The British Council man, even the men of Umuofia, did not know. And we must presume that, in spite of his certitude, Mr Green did not know either. (p128)

While writing this novel, Achebe tends to portray his native culture after the colonial contact. This is exhibited in Obi's mimicry and hybrid affiliation. Obi studied in Britain and therefore he acquired western education and life style; he imitates the westerners in the way they speak and their clothes even in Nigeria although such acts are not welcomed and accepted by the Nigerian people who are strongly attached to their culture and language. This idea is highlighted in the novel when The Umuofia Progressive Union arranged a special honor reception for Obi Okonkwo who has bounced back from Britain; "Everybody was properly dressed in agbada or European suit except the guest of honour, who appeared in his shirt sleeves because of the heat. That was Obi's mistake Number One" (p26). All attendees look proper and formal but Obi, the guest of honor. People there expected something proper than what Obi has done.

When Obi starts talking in English, everybody was surprised because Nigerian Umuofia relied on Obi as an intellectual Nigerian who studied in Britain thinking that he will serve his motherland as he has this high position at work, but they were disappointed. Achebe narrates;

Obi's English, on the other hand, was most unimpressive. He spoke 'is' and 'was'. He told them about the value of education. 'Education for service, not for white collar jobs and comfortable salaries. With our great country on the threshold of independence, we need men who are prepared to serve her well and truly. (p27)

The colonized subjects melt almost entirely in the civilized western culture. However,

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there comes a moment when they realize that they are, to put it in Bhabha's words, "almost the same but not quite" (p89). The mimic men become aware and conscious of the fragmentation and in-betweenness they are caught in and therefore mimicry is seen as a mechanism to bring about the colonized attentiveness to the double bind of his identity and render him uncertain as to what side he should choose. Here, the colonized ends up his affiliation and ties with both, the adopted mother and the aboriginal one, he is "neither the one nor the other" (Farahbakhsh and Ranjbar, 2016, p107).

#### **4. Locating the Desperate Self between the Borders of the Clashing Cultures**

The notion of hybridity immerses a fundamental disputable issue in postcolonial and cultural studies. It is one way through which colonialism's aftermaths is reflected. It affirms the assimilation of the dominated culture and identity within the dominant colonizer's culture. Bhabha believes that; "hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other "denied" knowledges enter upon the dominant discourse and estrange the basis of its authority-its rules of recognition." (1985, p156)

Henceforth, hybridity is believed to be notably adhered as the in-betweenness standing point of the two nations negotiating both cultures [Meredith 02]. Besides, Bill Ashcroft et al state that hybridity refers to the newly transcultural intercourse between the colonized and the colonizer in the colonization contact zone (2013, p135).

Likewise, hybridity exhibits and displays the aftereffects of the process of colonialism as it demonstrates the repeated colonial and imperial upheavals towards the colonized culture and identity. It shows the changes and deformations that take place on the colonized people (Ghasemi et al, 2017, p27). Bhabha contends the belief of cultural purity and linguistic originality claiming the co-existence and fragmentations of the two cultures together

to form what he calls 'the third space' [Ashcroft et al 36]. Therefore, this space is referred to a procedure through which reflection between cultures is described; According to Bhabha, "this hybrid third space is an ambivalent site where cultural meaning and representation have no 'primordial unity or fixity'" (Meredith, 1998, p03).

This space creates new dimensions that shape the originated hybrid culture and identity. It blurs the borders of the colonizer's and colonized cultures assimilating the limitations that separate them. Hybridity tends to analyze the cultural and linguistic dualism of the third space components highlighting contradictions and ambiguities. This latter initiates the inclusive political and social space creating a new identity; Paul Meredith argues that third space "initiates new signs of identity and innovative sites of collaboration and contestation" (p03).

Over and above, cultural and linguistic assimilation and the two languages give birth to a third culture, a hybrid culture. As Mikhail Bakhtin claims: "hybridization is a mixture of two social languages within limits of a single utterance ... separated by social differentiation or by some other factors" (1981, p358). Bakhtin strongly believes that social boundaries remain constant, and thus; hybridity occurs at the linguistic level only. He defines hybridity as the author's use double accent; his native language and the colonizer's language. The use of these two languages together creates a hybrid literary style that is grammatically, syntactically and literally new. He states that:

What we are calling a hybrid construction is an utterance that belongs, by its grammatical [syntactic] and compositional markers ... We repeat; there is no formal compositional and syntactic boundary between these utterances, styles, languages, belief systems; the division of voices and languages takes place within the limits of a single syntactic whole, often within the limits of a single sentence. It frequently happens that even one and the same word will belong simultaneously to two languages, two belief systems that intersect in a hybrid construction and consequently,

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the word has two contradictory meanings, two accents. (pp.304-305)

However, Ashcroft et al believe that hybridity refers to the newly established contact zone between the colonizer and the colonized as it creates a new transcultural features that affect culture, language and identity at the same time (2003, p.135). Therefore, speaking about postcolonial literary texts and the colonial discourse, we can refer to resistance literature and intellectual protest that necessitate writing about aboriginal history in the colonizer's language amalgamated with some native words. Besides, Bhabha believes that both, the colonizer and the colonized fall under the ambivalence of the colonial discourse. He states that authority is also hybridized since ambivalence provokes the shift of authority from its position to be placed the colonial context in which it is inflected by other cultures (p.14).

### **5. Intellectual Resistance and Petals of Liberty**

The process of decolonizing the mind starts with Frantz Fanon's initiation of the self decolonization in his book, *Black Skin, White Mask*, as a resistance to the colonizer's psychological genocides and the colonized mimicry-ambivalence mechanism. Fanon believes that colonization creates soul's inferiority complex that leads to the burial and death of the aboriginal national and local originality (1963, p18). Meanwhile, Bhabha argues that the concept of resistance is not necessarily political in its oppositional appearance, however; it is an intellectual concept which has a cultural and political intention. He supports hybridization stating that decolonization does not necessitate the inclusion of one culture and the inclusion of the other but the amalgamation of the two to create the third space (p.153).

The oppressor identifies his predominance and dehumanization frequently by pertaining colonialism's impedimenta. They vindicated their terror, brutalization and

continued exploitation by their authority, property and ownership of the land (Memmi, 1974, p.22- 23). To quote from Achebe's *No Longer at Ease*; the colonizer say that "[they] are strangers in [their original] land. If good comes to it may [they] have [their] share. [...]. But if bad comes let it go to the owners of the land who know what gods should be appeased" (Achebe, 1960, p.5-6). The obtrusion of the 'Other' in the Aboriginal affairs is what disrupts the self, belonging and originality. It instigates within them the turbulent instability and thirst for admission, appreciation and assimilation.

The enormous effects of colonialism and imperialism implemented the seeds of cultural ideologies in the ex-colonized nations like the Caribbean Island as well as minority nations mentioning the Native American tribes in the USA. The newly emerged cultural ideologies have given birth to intellectual and psychological colonization. Hence, postcolonial literary texts are devoted to discuss the status quo inflected cultures and fragmented identities highlighting the aftermaths of colonialism and imperialism.

Postcolonial writers experienced social, political and educational colonial imperialism as being subjects of European ascendancy. We may refer for instance to the African Chinua Achebe and Caribbean V.S Naipaul, post-colonial politicians and authors. They were educated in the colonial Boarding Schools then students in the colonizer's universities. Despite enrooting a metropolitan universal affection and being chosen as members of the elite and as part of the colonial authoritative society, those writers question their true belonging. They could not identify themselves neither as colonial subjects who are amalgamated and assimilated in the western society nor as a part of the indigenous society that shaped their aboriginal belonging although they were able to have a comfortable location in the wider neo-colonial world (Boehmer, 2005, p.231). Henceforth, postcolonial writers who detain aboriginal belonging, retain national affiliation rather than being wholly assimilated immigrants. In this context, Ngugi and Aijaz are regarded as metropolitans who preserve cultural integrity holding forms of nationalism along the neocolonial era (1995,

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p.233).

The colonial context provoked writers to examine the social and cultural dilemma of the colonized nations and the complexities of governance. They tend to shed light on the educational aspects of the colonized community to prevail the hidden mission of the civilizing missionaries and the boarding schools as important instruments of psychological oppression and mental colonization (Smith p.03). Therefore, Bill Ashcroft et al state that postcolonial writings are based on political and social crisis that exhibits the relationship between the colonizer and the colonized; Frantz Fanon and Albert Memmi are the foremost theorists who discussed this affiliation analyzing the psychological and social aftermaths of imperialism and oppression (Ashcroft et al, 2014, p.28).

Besides, literature is the mirror of society, they, both, reflect each other. The social upheavals and calamities provoke the writers to portray the people's struggle and sufferance. Post-colonial intellectuals such as Achebe, Ngugi and Fanon believe that literature is a dynamic weapon. The power of the word is more powerful than the imperialistic dogmatic ascendancy mainly when they are written in the colonizer's language. They use the colonizer's language to go beyond the imperial burden of civilizing the third world barbarians. Meanwhile, they write to decolonize the minds of the colonial subjects and heal their identities when they are pushed to reach the ultimate edges of identity as the 'Other'. They explore their journey of selfhood search and regaining belonging.

Postcolonial literature centered on national and regional consciousness aiming at the assertion of imperial upheavals. During the imperial era, postcolonial elite writers focus on writing the indigenous dilemma on the colonizer's language. They identify their cultural heritage with the colonizer's power. Hence, the first literary texts written in the imperial period are written by representatives of the imperial power. Therefore, these texts are hybrid;

they can be identified neither as western metropolitan texts nor as forms of literature that perpetuate indigenous culture. Although they focus on portraying the native landscape, highlighting customs they emphasize the western home on the native seeking belonging to the civilized metropolitan rather than to the native community (Ashcroft et al, 2005, p.04).

The rise of identity crisis evoked and provoked the indigenous writers to decolonize the aboriginal people's minds. Postcolonial literature has grown rapidly challenging the evil of neo-colonialism. This latter has taken the responsibility of decolonizing the indigenous' minds, perpetuate and celebrate the ancestral culture along with locating individuals within the border of a nation identify his belonging. Postcolonial writers and critics stress the necessity to write in the colonizer's language, English, using the word as weapon to liberate the soul and the mind from the intellectual and psychological oppression of the colonizer (Denis, 1991, p.59-60).

Literature was the weapon by which minority writers expressed their voices. This powerful tool depends on the use of the oppressors' language because the natives found themselves exposed to the neocolonial oppression; hence, imposed to use English rather than their native languages and Creole dialects. The writers' amalgamation of the two languages in a single text creates a hybrid language and a hybrid literary text. As Bhabha states "... hybridity ... [is] the most common and effective form of subversive opposition since it displays the 'necessary deformation and displacement of all sites of discrimination and domination'" (Ashcroft et al, 2014, p.09). Yet, Homi Bhabha has developed the idea of cultural hybridity to emphasize the inaugurated culture and the newly generated linguistic norms and ideologies towards the colonial alter rivalry, contentions, hostility, and antagonism (Merdith, 1998, p.2).

Language and culture reflect each other; they are the confection of one another. Language is the expressive too that is used to portray the cultural thoughts. Alongside, the cultural heritage is created and reformed by the linguistic communication. Hence, the post



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colonial text gets its strength from these two pillars upon which it is based and composed. In this sense, these texts contribute in the individuals' journey finding a fixed identity and self-determination (Ashcroft et al, 2004, p.290). Language preserves culture as it is used to transmit it from one generation to the other, to use Ngũgĩ's words; "Language as culture is the collective memory bank of a people's experience in history. Culture is almost indistinguishable from the language that makes possible its genesis, growth, banking, articulation, and indeed its transmission from one generation to the next" (p.289).

perpetuate the indigenous culture along with raising awareness and consciousness about the individual's position in society (Stratton and Washburn, 2008, p.60). This Standard English is the result of assimilating the two languages, subverting English by nation language to give birth to a hybrid text which includes historical and cultural markers.

### 6. Conclusion

The history of the formerly colonized nations is marked by the imperial policies and plans to exploit both lands and people. Several attempts were taken to assimilate the colonized people within the dominant society and superior European culture but the sense of nationalism and nostalgia push the colonized to question his identity. Therefore, postcolonial literature addresses identity crisis and represents the problems of cultural identity that is caught between two clashing antagonistic cultures. These postcolonial literary texts written in the standard English language, show resistance of colonial ideologies through depicting colonial misdeeds and the colonized mimicry and hybridity.

In nutshell, both novels also explore the role of language in shaping cultural identity and in mediating cultural conflicts. Naipaul and Achebe both demonstrate how language can be used as a tool of power and control, with the language of colonialism often used to marginalize and oppress those who do not conform to dominant cultural norms. However,

both authors also demonstrate the transformative power of language, as characters are able to use language to assert their cultural identities and resist cultural erasure. novels demonstrate the power of transcultural literature, as they challenge the notion of a single, monolithic culture and emphasize the importance of linguistic transformation in shaping identity. Through their use of language and narrative structure, Naipaul and Achebe show how culture and identity are not fixed, but rather are constantly evolving and transforming in response to the changing world around us.

Overall, *The Mimic Men* and *No Longer at Ease* are powerful examples of transcultural literature, as they examine the complexities of identity and culture in a globalized world. Through their use of language and narrative structure, Naipaul and Achebe demonstrate how cultural and linguistic transformation can shape and reshape our sense of self, highlighting the importance of embracing diversity and difference in the modern world.

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