Chapter 1

The Return of the Native

Postcolonialism as a literary theory deals with literature produced in countries that once were colonies of other countries, especially of the European colonial powers – Britain, France, and Spain. It demonstrates the heterogeneity of colonised places by analysing the uneven impact of Western colonialism on different places, peoples and culture. The origin of postcolonial criticism can be traced back to *The Wretched of the Earth* by Frantz Fanon. Fanon asks the colonised to find a voice and create an identity by reclaiming their past. He criticises the coloniser’s attitude of devaluing the native as a pre-civilised one. Edward Said’s *Orientalism* is a seminal work in the field in which he criticises the attitude of considering West or Europe superior and all others inferior. East is the “Other” who has no power of right choice and decision making, whose actions are determined by instinctive emotions of lust and fury. The East is portrayed as exotic, mystical and sedative in the works of the coloniser. Even the colonised treated themselves as inferior and all that was foreign as superior. In an interview conducted by Donatus Nwoga, Achebe states:
What I think is the basic problem of a new African country like Nigeria is really what you might call a ‘crisis in the soul’. We have been subjected – we have subjected ourselves too – to this period during which we have accepted everything alien as good and practically everything local or native as inferior. I could give you illustrations of when I was growing up, the attitude of our parents, the Christian parents, to Nigerian dances, to Nigerian handicrafts; and the whole society during this period began to look down on itself, you see, and this was a very bad thing; and we haven’t actually, even now with the independence, we still haven’t got over this period. I can give again the example of the boy in my wife’s class who said he wouldn’t write about Harmattan because it was ‘bush’, you see: he would rather write about winter. Now things like this show one that the writer has the responsibility to teach his audience that there is nothing shameful about the Harmattan, that it is not only daffodils that can make a fit subject for poetry, but the palm tree and so on. (Duerden 8)
The natives not realising the value of their own land and people treat themselves as inferior and this inferiority complex is much exploited by the colonised. Postcolonialism is a term much debated on by other eminent critics like Edward Said, Homi. K. Bhabha, Gayatri Chakravorty Spivak, Robert J.C. Young, John Macleod and many others. The term postcolonialism cannot be perceived without a proper scrutiny of colonialism. According to Oxford English Dictionary (OED), the term colonialism is derived from the Roman word *romana* which meant ‘farm’ or settlement. It referred to those Romans who settled in other lands but still retained their citizenship. OED further elucidates it as “a body of people who settle in a new locality, forming a community, subject to or connected with their parent state.” This community consists of the original settlers and their original descendants and successors. Ania Loomba defines colonialism as “the conquest and control of other people’s land and goods” (8). All these descriptions highlight the settlement of a foreign group which ends with dominance of the new group over the other. Boehmer observes “Colonialism involves the consolidation of imperial power, and is maintained in the settlement of territory, the exploitation or development of resources, and the attempt to govern the indigenous inhabitants of occupied lands, often by force” (2). On the surface level during the days of colonisation
only the economic and political exploitation were taken into consideration. But the impact of cultural exploitation still lingers in the colonies.

In his book, *The Wretched of the Earth*, Fanon analyses the nature of colonialism. He describes colonialism as a source of violence rather than reacting violently against resistors which has been the common view. Based on the above stated definitions, Colonialism can be considered as the settlement of a foreign community among the natives for a longer period of time. It can also be inferred that during their stay colonisers tried to intermingle with the indigenous people in order to get a command over their rights. Although the colonisers withdrew their political power and have freed natives politically, socially, culturally and religiously, the colonial experience persists in these colonies in the minds of people. The colonisers have left their imprint on these states mainly due to the economic superiority they enjoy. Dennis Walder observes, “While losing political and economic leadership, Britain has maintained a certain cultural predominance through such institutions as the commonwealth, a lose collection of countries which before 1947 formed part of the British Empire: and by growth of English as world language” (3).
The collapse of European empires and their replacement by American dominance and the mass migrations and emergence of multicultural societies played a vital role in the postcolonial discourses. The OED records the first use of postcolonial in a British newspaper article of 1959. Postcolonialism deals with certain issues: the dilemmas of developing a national identity after colonial rule; the ways in which writers articulate and celebrate that identity, how people have been generated and used to serve the coloniser's interests; and the ways in which the coloniser's literature has justified colonialism through the images of the colonised as a people, belonging to inferior society and culture. As Simon Featherstone states in Postcolonial Cultures, “The term postcolonial prefixes courses in literature, cinema, critical theory and cultural studies and its concerns form part of a wider range of interests in the humanities and social sciences – postmodernism, globalisation, diaspora studies”(1). The colonial literature represents the natives as coward, effeminate, untrustworthy, barbarous, lazy and the coloniser as brave, trustworthy, civilised and hardworking. All non-Western cultures are seen as the “Other” by the West. What Achebe declares in an interview is much relevant, “What I think a novelist can teach is something very fundamental, namely to indicate to his readers,
to put it crudely, that we in Africa did not hear of culture for the first
time from Europeans” (Duerden 7).

The word ‘tradition’ comes from the Latin word *tradicio* which
means "to hand down" or "to hand over." The *Oxford English Dictionary*
defines tradition as “the transmission of customs or beliefs from
generation to generation, or the fact of being so passed on.” A
tradition is a practice, custom, or story that is memorised and passed
down from generation to generation, originally without the need for a
writing system. Culture is derived from the Latin word *culta* meaning
"to cultivate." It generally refers to patterns of human activity and the
symbolic structures that give such activities significance. The *Oxford
English Dictionary* defines culture as “the customs, institutions, and
achievement of a particular nation, people or group.” T.S.Eliot claims
that there are three ways of regarding culture; as that of the individual,
of a group or class, and of a whole society. The culture of a whole society
comprises urbanity or civility, learning in all branches, philosophy, and
the arts. Culture is something alive and its effects are seen in the whole
society. The protagonists chosen for study deviate from their own
culture due to some circumstantial pressures but in the long run they
understand the vitality of their culture and tradition, and return to it.
This deviation is due to the extra powerful foreign dominance which
causes the fusion of the native and the foreign. This results in a cultural cringe. This return is prompted by the long cherished tales of their culture and tradition, orally transmitted to them by their forefathers. Since Indian, Caribbean and African novels are selected for this study, this project also portrays the similitude and dissimilitude amongst them.

The term culture is a perplexing term and it is sometimes related to material objects like stone, axe, pottery, dance and music, fashion and style. Nonetheless, there are sections of people who do not associate material objects with culture. British anthropologist E.B Tylor defines, “Culture is that complex whole which includes knowledge, belief, art, morals, law, customs and other capabilities and habits acquired by man as a member of society” (Sardar Introducing Cultural Studies 4). It will be more appropriate to agree with the definition of American anthropologist Margaret Mead who defines culture as the learned behaviour of a society or a subgroup. Raymond Williams advocates, “Culture includes the organisation of production, the structure of the family, the structure of institutions which express or govern social relationships, the characteristic forms through which members of the society communicate” (Sardar Introducing Cultural Studies 5).
This “organisation of production” and “structure of the family” differ from nation to nation. It is difficult to say which culture is better or which is worse. The universal standard in assessing literature has limitations as great literature has variants in regard to culture, social and natural differences. Peter Barry points out three phases in postcolonial literature: adopt, adapt, adept. In the adopt stage, “they begin with an unquestioning acceptance of the authority of European models and with the ambition of writing works that will be masterpieces entirely in this tradition” (196). The writer adopts the form as it stands, the assumption being that it has universal validity. The second stage tries to adapt the European form to African or colonial subject matter, assuming “partial rights of intervention in the genre” (196). In the final phase, there is cultural independence without reference to European norms. The writer becomes an “independent adept.” In the first phase he is “a humble apprentice” and in the second “a mere licensee.”

The minds of the postcolonial writers are reflected in poetry, short story, novels, essays and plays. Through novels, they could express the inner as well as the outer conflicts of people belonging to different walks of life. The postcolonial novels project the clash between indigenous and colonial cultures, condemnation of European
subjugation and pride in native. Writers extol the beauty and grace of
the colonies. The values lost through the clash between native culture
and colonial rule are projected only in the writings of a very few writers.
The emotional conflicts of the colonised, who became the unfortunate
scapegoats in the hands of brutal colonisers, are the main subject of
these writings. Thereby the writers aim at the revival and rediscovery of
their self respect and dignity as human beings through fiction. European
literature dealing with colonial themes has limitations as it portrays
only one side of the coin and that is the view of the coloniser. Most of the
postcolonial writers have had education abroad. So the characters they
constitute have identities which are doubled, hybrid and mistakable.
Customs of eating yam and female circumcision are savage practices in
the eyes of the colonised, but for the indigenous it is mandatory to
survive.

Ngugi maintains that if through his essays he criticises the Afro-
European (or Euro-African) choice of their linguistic praxis; it is not to
take away from the talent and the genius of those who have written in
English, French or Portuguese. He further asserts:

On the contrary I am lamenting a neo-colonial situation
which has meant the European bourgeoisie once again
stealing our talents and geniuses as they have stolen our
economies. In the eighteenth and nineteenth centuries Europe stole art treasuries from Africa to decorate their house and museums; in the twentieth century Europe is stealing the treasures of the mind to enrich their languages and cultures. Africa needs back its economy, its policies, its culture, its languages and all its patriotic writers.

(DM Preface xii)

Like Africa all postcolonial societies require “its economy, its policies, its culture, its languages and all its patriotic writers” (DM Preface xii). A close scrutiny of the postcolonial literature that emerged in India, West Indies and Africa reveals the oppression of the natives. It also reflects the scenario of tension between the rulers and the ruled. Most of the postcolonial writers wanted to praise the victory of their own culture and they expressed it in their fiction. In all these novels various factors compel the protagonists who belong to different cultural backgrounds to return. All these novels reflect the richness and diversity of postcolonial cultures.

A society becomes unique through the customs, traditions, culture, language and a sense of belongingness. Literature preserves each country’s civilisation and culture by presenting it in the form of letters as the purpose of literature is to delight and instruct. Indian
writings are rooted in religion and spirituality. Ronald A. Williams observes:

For some writers as Achebe, it is possible to present a unified and integrated cultural corpus that could be recreated with assurance. George Lamming’s work however, notifies us at once that he works with less historical materials since he has no unified body of cultural experiences to draw upon. Lamming works with a collage of mytho – historical materials designed to create a tangible and usable past. Because of the fragmentary nature of the past, he must use a plethora of characters to create and sustain the cultural entity of which he writes. Characters in Lamming’s works, consequently, tend to value themselves in relation to others whose values they perceive as objectively ascertained. Their willingness to define themselves in terms of another’s reality reflects the absence of faith in their own experience. Lamming’s work attempts to combat such lack of faith by the evocation of a real world; whose values are worthy of defence. (35)

The attempt to redefine oneself in terms of other is a difficult task. Culture influences people in many ways. Swami Harshanada opines,
“Man’s struggle results in progress. This progress can be in two directions external and internal. External progress leads to a better standard of living i.e. civilisation. Internal progress, on the other hand, results in greater refinement of the whole personality i.e. culture” (1).

The consequence of cultural clash is that some people may blindly ape or completely merge into the alien culture. Some people may completely reject or neglect the foreign culture and stick on to the indigenous culture. Third category of people may stand in between the two cultures and become the victims of the fusion of cultures. They may accept the pros of both cultures. Finally circumstantial pressures also help them realise the worth of their culture. In this respect the concept of return plays a prominent role.

A person thinks of return, when he is not quite gratified with the place he resides in. The idea of return is strengthened, when he feels he is doing something against his inner consciousness or when he feels somebody else requires his presence somewhere else. By return, not a mere physical return is intended here; return has a much broader appeal. Return of the protagonist can be grouped into – psychological return, historical return, cultural return, social return, spatial return, linguistic return and geographical return.
In The Serpent and the Rope, Ramaswamy, the protagonist, studies History and his special subject is the Albigensian heresy. He is trying to link up the Bogomilites and Druzes. He says his intention is “to search back for Indian background – Jain or may be Buddhist – or the Cathars” (SR 15). The initial plans to return echoes when Ramaswamy says:

Once my doctorate was over I would take Madeleine home she would settle with me – somehow I always thought of a house white, single storied, on a hill and by a lake – and I would go day after day to the university and preach to them the magnificence of European civilisation. (SR 15)

Cultural cringe, in cultural studies and social anthropology, is an internalised inferiority complex which causes people in a country to dismiss their own culture as inferior to the cultures of other countries. This cringe takes place in the case of Rama and Waiyaki. Cultural alienation is the process of devaluing or abandoning one's own culture or cultural background. A person who is culturally alienated places little value on his culture.

The person who plans of preaching European civilisation later realises its futility and understands how fruitful his own culture is. The same feeling of Ramaswamy is shared by Billy or Bimal Biswas, the
protagonist of *The Strange Case of Billy Biswas*. When Romi, the narrator and friend of Billy returns to India on the death of his father, Billy says that he will be back in India soon. He says, “I am itching to be back, to tell you the truth. But I must finish this wretched Ph.D” *(SCBB 23)*. Owing to the boredom of the mechanical life in America, Billy returns to New Delhi. He does not feel much difference between New Delhi and America. Billy's family has originally come from Bengal. His grandfather has once been the Prime Minister of a princely state in Orissa. The plan of Billy to return from America to India is also reflected in the dialogue between Tuula and Romi, the narrator:

“Do you think Billy would go back to India?”

“I am sure he will.”

“What do you think he will do?”

“Teach, I suppose. Something else if he does not want to teach. He comes from a ... well connected family.” *(SCBB 18)*

But contrary to the expectation of Tuula and Romi, Billy does not find satisfaction in his family, career or country. The world which Billy envisages to return is utterly different from what other protagonists like Ramaswamy and Neeloy Mukherji yearn for. The strangeness of Billy, which is the central theme of this novel, is responsible to a great extent
for his return. He reports to Romi, the strangeness he experienced when he went on an expedition to Saal forest with his students. Billy says, “I fell almost immediately asleep. An hour later I got up sweating. I had had a dream, a dream so erotic, the like of which I did not know could still be conjured up by my unconscious.” Later he even felt a furry animal talking to him, “Come to our primitive world that would sooner or later overcome the works of man. Come we have waited for you” (SCBB 118). He feels he too is waiting to enjoy “this earth, this moonlight, these imperishable rocks, the touch and smell of the primeval night” (SCBB 119). Later he hears the entire forest telling him:

Come, come, come, come. Why do you want to go back? Why do you want to go back? This is all there is on earth. This and the woman waiting for you in the little hut on the bottom of a hill. You thought New York was real. You thought New Delhi was your destination. How mistaken you have been! Mistaken and misled. Come now, come. Take us. Take us until you have had your fill. It is we who are the inheritors of the cosmic night (SCBB 119).

Billy shows the relevance of the primitive world by stating:

I certainly underwent a deep metamorphosis that was, no doubt, responsible for all that I did subsequently. Layer
upon layer was peeled off me until nothing but my primitive self was left trembling in the moonlight. Something similar had happened to me once earlier. I imagine you don't know about that. (SCBB 119)

The strangeness to which Billy is a frequent victim occasions his return. It is inevitable to analyse his first strange experience which has left a far reaching remark on his personality and plays a vital role in his retirement to the primitive. Billy explains that the first strangeness occurred during his visit to his uncle, who was a doctor in Bhubaneswar. Billy was around fourteen and he explains his strangeness as “a slumbering part of me had suddenly come awake” (SCBB 120). Billy says this strangeness occurs to almost everyone in adolescence. Some will be fascinated by books, painting, literature, science or music. The quest for identity also plays a vital role in the creation of this strangeness. His uncle’s children being very elder to him, he has nothing to do other than reading the district gazetteers in his uncle’s home. Once the chauffer invites him to an ‘entertainment’. After seating Billy in the shadows at the edge, the chauffer disappears for several hours. Billy sits there watching the dance and listening to the songs. Something strange takes place in him for the first time. In the words of Billy:
First a great shock of erotic energy passed through me although, mind you, there was nothing particularly erotic about the whole business except once when a boy and a girl, their arm around each other, loitered past me giggling and tumbled into the bush beyond. The shock of erotic energy was followed by the same feeling of unreality or, as I said, a reality sharper than any I had ever known. It was a bit like having taken a dose of a hallucinatory drug, something I realised many years later when I was in Mexico. I remember saying to myself, even though I was only fourteen, I remember saying: something has gone wrong with my life. This is where I belong. This is what I have always dreamt of.

(SCBB 122-23)

The whole night Billy listens to the drumming, and returns home at midnight. The chauffer is sacked out when Billy’s uncle realises where they had been. The picture of the area can be captured from the question Billy’s mother asks him, “Did you...did you do anything with a woman?” she had stopped crying, but was furiously blushing” (SCBB 123). When Billy asks, “What if I did?” mother replies, “You will live like a leper for the rest of your life. I absolutely forbid you stepping
out of the house without my permission”(SCBB 123). From this it can be inferred that at a very young age Billy has seen or in fact experienced something erotic, which has left a deep rooted impact on his unconscious mind. These cursing words of Billy’s mother, has a far reaching consequence in his future course of action.

In The Serpent and the Rope, Ramaswamy accompanies his Little Mother and brother, Sridhara, to the holy city of Benares to perform the funeral rites of his father. The first rejection of Ramaswamy takes place there. The sacred Brahmin tells Little Mother, “Your son has been to Europe, and has wed a European and he has no sacred thread. Pray mother, how could the manes be pleased?” (SR 10). Raja Rao mocks the Brahmin's way of accepting bribes when he says, “So little mother yielded and just fifty silver rupees made everything holy” (SR 10). The reluctance of Brahmins to accept Ramaswamy as a Brahmin reflects the postcolonial situation where man loses his own identity and recognition due to the cultural clash. This rejection later paves the way for his return.

In A Dream in Hawaii, Yogananda is not completely gratified with the setting up of ‘Yogananda Over Soul Institute’ in Hawaii which is a master plan of Dr. Vincent Swift. It is quite natural that one may plan to return, if one is not quite happy with what one is doing. Later the
proposed Institute is renamed as ‘Yogananda’ according to the instruction of Stella. Dr. Swift envisages that meditation should predominate in the activities and the chief aim would be the attainment of inner peace. Dr. Swift is very much business minded in his dealings and Stella thinks that some people would mockingly call the centre ‘supermarket of religion’ or a department store of religion. There are frequent arguments between the ideas of Swift and Yogananda. Even Stella feels that Dr. Swift is trying to make it a big business proposition. When Swamiji sees the ten acres of land in Hanuma Bay where the proposed Institute is to be constructed, he feels really sad for cutting down the trees and says, “Any attempt to Easternise all our Western concepts will be futile” (DH 129). Yogananda’s conscience pricks him as he is not totally happy with the setting up of such an Institute. It is only the presence of Devjani which makes him stay there. He is doubtful whether he would be the neo-Buddha according to the plans of Dr. Swift. He even does not have the freedom to act according to his conscience. Lack of freedom and inability to take decisions reflect the dependency complex to which the colonised becomes a victim of. The helplessness gradually paves the way to return.

In Arrow of God, Ezeulu does not show any hatred to the white man who grows stronger than himself and his clan, but keeps good
relation with them. When he is asked the reason for sending his son to
the white man’s school, Ezeulu says that when a disease strikes a clan
sometimes it can be cured by applying herbs, sometimes by making a
sacrifice of a fowl or a goat or a ram depending on the seriousness of the
ailment. He adds if all sacrifices fail to cure the disease then one has to
offer human sacrifice. The white man is like a disease; he is so powerful
that no sacrifice is sufficient to stop him. So Ezeulu decides to sacrifice
his own son to know the factors which make the white man so powerful.
Ezeulu is a man who looks for change and that is why he sends his son
Oduche to learn the ways of the white man. Ezeulu is a man modern in
outlook, ready to accept changes, but traditional to the core. He
considers Christianity only as a means to reach the wisdom of white
man.

His rejection of his appointment as Paramount Chief proves that
he is least interested in the material glory or fame. His desire is really to
support his clan and religion. But he turns out to be a failure because he
could not stop the white man’s ways and a mass conversion of his
people into Christianity. It appears Ezeulu wants a change in
moderation. The natives, especially the Christian natives regard the
white man as a great force to contend with. Moses Unachukwu tries to
canvas Christianity by saying, “As day light chases away darkness so will
the white man drive away all our traditions. The white man has power which comes from true God and it burns like fire” (AG 85).

At first, Ngugi gave the name *The Black Messiah* to *The River Between*. In an interview conducted by Aminu Abdullahi, Ngugi speaks about *The River Between*. “That one is set against the background of the clash between the Kikuyus of Kenya and the missionaries in the thirties. You know at that time or about 1930 or so Kikuyus quarrelled with the missionaries because of the circumcision of women” (Duerden 125). In *The River Between*, Waiyaki is caught between two worlds i.e the world of tribes and the world of new converts to Christianity. Ceremonies of second birth and circumcision are given importance by the people of Kameno who follow the tribal practice. The people of Makuyu follow Christianity and are against the tribal practice. Waiyaki finds himself both in and out of tribes. Waiyaki believes that a people’s traditions cannot be swept away overnight. He does not appreciate the dances that precede the ceremony nor Muthoni’s action of disobedience to her own father. But the experience he has and the strong advice of his father result in the affirmation of his faith in the tribal beliefs. But he falls in love with the uncircumcised Nyambura. The novel ends leaving Waiyaki and Nyambura to the judgement of the village for their acts of betrayal of the tribe.
In *Water with Berries* Teeton depicts a strong will to return to San Cristobal – Lamming’s symbolic West Indian island. With great spirit, Teeton points to the map and tells the Old Dowager, “That’s where I was born. Cattlewash we call it” (*WB* 28). Teeton attends regularly the meetings where the plans for return are executed. “Potaro is the veteran of the gathering” (*WB* 42).

The novel portrays the trauma of exile, emigrations and expatriation. San Cristobal is similar to Naipaul’s Isabella. It is stated about Teeton’s return, “He had to return to San Cristobal: had to free himself from any obstacles of nature or the law in order to accomplish his return. The highest point of danger, in this moment – and, perhaps, for all time – would be his failure to do so” (*WB* 196). He is subjected to acculturative stress which refers to the psychological, somatic, and social difficulties that may accompany acculturation processes. This finally results in the violence in which he seeks refuge. Teeton is caught between the two – trapped by the essentially privatised artistic life in contemporary England – yet unable to return what he clearly sees as his proper public role in San Cristobal. Though the psychological return takes place, Teeton is found waiting for trial along with his two friends, Roger and Derrick in the last chapter of the novel:
The publican of the Mona died two days after the remains of the Old Dowager’s body were found. Derek alone escaped the charge of murder. But the gathering defied the nation with their furious arguing that Teeton was innocent. They were all waiting for the trials to begin. (*WB* 249)

The three artists find reconciliation impossible. After seven years they make a bid for their freedom. Teeton wants to break the bond of affection which the Old Dowager provides as an overprotective mother. He has a revolutionary past. His desire to return to San Cristobal forces him to sell his painting which he considers the ‘fruits of exile’. Teeton meditates over his stay in London and plans of return:

> He had been growing without much notice from anyone; a plant which had defied some foreign soil, coming to fruition without a name. He liked it here. London had been a city of welcome, the safest harbor for his kind of waiting. But he was about to bring this pilgrimage to an end. After seven years it was now over. (*WB* 11)

Acculturation is quite natural in the case of anyone who moves to another country. Psychotherapist, Cathy Tsang-Feign, an international expert in the field of expatriate psychology and adjustment comments on the four stages of acculturation: elation, resistance, transformation...
and integration. In the first stage, elation, one is placed in a foreign soil; one finds it quite stimulating that most things are so unlike back home. The differences can turn into annoyances. In the second stage, resistance, frequent comparisons between home and the host country take place. Everything back home seems so much better. Such people remain separate from the local community and establish their own secluded privileged society. Many expatriates remain in this stage until the day they move back home. In the third stage of transformation, individuals feel more familiar with the environment and begin to see the good side of the host country. They embrace life overseas, no longer wishes to return to the average boring lifestyle back home. They may put down people back home whom they see as naive or narrow-minded. Many get stuck in this stage. In the fourth stage integration, cultural barriers are bridged. Individuals finally learn to appreciate both their own heritage and the new way of life.

Lamming wants to make Teeton’s plans to return really outstanding. Dramatic passages are employed only where the conversation is amongst the exiles who plan to return to their native lands. The story of Water with Berries has a different structure. When the story begins it is Teeton and his land lady, the Old Dowager whom the readers encounter. Teeton does not have the courage or freedom to
disclose his departure to the Old Dowager. “There was regret in every
glance which he now turned on the Old Dowager. He didn’t know how
he would begin to prepare her for his departure” (WB 32). Even the
relation between them is vague. The other two artists Roger and Derek
are also presented. Only towards the end of the novel Teeton
understands that Myra, the lady whom he meets on the heath is the
daughter of Fernando and the Old Dowager. Teeton is the link between
the Old Dowager and Myra though he is unable to link them. When
Teeton informs her that her daughter is alive, “He was looking for some
hint of optimism in her response. But the Old Dowager didn’t shift an
eyelid. He was mildly surprised by her lack of interest. But he couldn’t
resist his need to strike a bargain. He could no longer trust his safety to
the Old Dowager’s care.” When Teeton says again, “I am sure we can find
her,” he is alarmed “by the look of hatred which burnt her eyes”
(WB 234). Sarcastically, she states, “You can arrange that too.” The
response of the Old Dowager is noteworthy:

She was shattered by the conviction that he knew; that he
must always have known; and she discovered some animal
treachery in his secretive ways. She saw the ancestral beast
which possessed his kind, a miracle of cunning and deceit,
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forever in hiding, dark and dangerous as the night.

“The answer is no,” the Old Dowager said. (WB 234)

The narration of Myra’s brutal rape makes Teeton realise how people would demean to the level of beasts. Very unexpectedly he resorts to violent measures and return to his native land becomes the only objective in his life. When the Old Dowager becomes indifferent to his suggestion of finding her only daughter, Myra, he realises that she will never free him from her clutches of dependency. So he makes arson out of the Old Dowager and clears the obstacle which was there throughout his stay in her house. The incidents reported by Fernando gives Teeton a special kind of energy which results in violence. The violence which he hears and sees: the affair between Mrs. Gore Brittan and Fernando, the murder of his own brother by Fernando, the murder of Fernando by the Old Dowager, the incredible way of Myra’s bringing up and her brutal rape results in Teeton’s adopting violent measures to fulfil his desire to return. Like other protagonists, return is viewed with a sense of nostalgia by Teeton. He attempts to make his return really possible.

The man's admission that he had murdered the Old Dowager’s husband, his own brother, had mobilised Teeton's guard against all danger. He was now on guard
against the Old Dowager; on guard against this curious
history of romance which she had built around him for six
years, nurtured in secret and with such careful reticence.
For a moment Teeton had come near to being deceived by
his guard (WB 225).

In postcolonial literature where hybridities and binaries are dealt
with, inner voice has greatest significance which can be best brought out
by the narrative technique of Stream of Consciousness. William James
has invented this term in 1884 and popularised it in *The Principles of
Psychology*. According to him consciousness is all that we have
experienced and continue to experience. Human thought is of great
significance, no matter whether it is trivial or strong. Thought changes
and gives way to new ones. So thought helps in the creation of a fresh
context. Human mind may be considered as a heap of experience and
these experiences accumulated in the mind restructures every moment
through thoughts. *The Serpent and the Rope* does not have a
chronological order as the narrator Rama’s mind moves to and fro both
in time and space. It employs the technique of stream of consciousness
moving from past to the present and from Europe to India and back
again to Europe. Raja Rao does not number the chapters but each
chapter is a journey and a return. The natives of this study have
variegated experiences, which they try to let off through their minds.

Ronald A. Williams observes:

Lamming faces a special narrative difficulty: He cannot simply depict the contemporary scene but must weave it into the bedrock of the past as well as into possibilities for the future. Since narrative invokes the temporal poles, Lamming dispenses in the linear narrative mode. The narrative exploits the past with passages of historical analysis which show a profound soundness of judgment and a fidelity to sociological and historical reality. According to Lamming, the Barbadian is curiously deficient, insofar as he has no sense of personal history, perceiving, with some pride, existence as auxiliary to Europe, specifically to England. He thinks that the association between England and Barbados (Big England and little England) reflects divine providence.(37)

In an interview Lamming admits his ideas on dramatic passages. The interviewer, Goddard asks Lamming, “In Water with Berries and Natives of my Person, there are several dramatic passages. What is the significance of the dramatic passages to the novels, since it is a less than unique form within novelistic writing?” Lamming replies:
Ah hah! Well, I think that is old. I mean in a way that happens in *In the Castle of My Skin* and in *The Emigrants*, though probably not in an extreme way. But in *The Emigrants*, the men take over the narrative on the deck. And *In the Castle of My Skin*, there is very little narrative intervention when the boys are speaking. It has to do with the way in which I look at what I call the dramatic poem. That is how I perceive the form which the experience dictates.

Lamming is a writer with varied experience who employs the dramatic passages only in those parts where the conversation is amongst the men of gathering who plan to return. The novel becomes the allegory on several levels. Sandra Pouchet states:

The novel becomes a ceremony in which the present racial tensions between the West Indians and British, in London, are explored in relation to colonial history. But the ceremony is not complete, for harmony and reconciliation between the living and the dead, the present and the past, is not achieved. There is a total breakdown in communication between the descendants of Prospero and
Caliban as the obscured and little-understood details of their shared history are revealed. (97)

The American edition of *Water with Berries* is different from British edition, published by Longman in 1971. There is an extra chapter of one page, consisting of four short sentences, each of which forms a separate paragraph.

Bhabhani Bhattacharya adopts the technique of Stream of Consciousness or Interior Monologue in *A Dream in Hawaii* following the French experimental novels. The authorial voice becomes effective by projecting the voice of naturalistic man. The novel comprises twenty chapters and falls into thematic and structural pattern. The novel deals with sex on one side and spirituality and salvation on the other side. In the interval between life and death, Bhattacharya presents *Kama* or physical desire and *moksha* or spiritual bliss or salvation. It also deals with *tamas* or darkness and *jnana* or enlightenment. He presents East and West, India and America. In the *The Strange Case of Billy Biswas*, the story advances through the eyes of the narrator Romesh Sahaai, the collector posted at Jhansi. He employs the flashback technique. Only a true and understanding friend like Romi will be able to present the strangeness of Billy. Many of the instances ignorant to Romi are revealed through the letters of Tuula and words of Dhunia. The narrator
“becomes a Psychoanalyst and Psychiatrist” (Bachchan 75). It is the point of view of Romesh that is evident in the novel. But the readers feel that the narrator becomes the cause of Billy’s death. Achebe’s *Arrow of God* appears like a tree with many branches. To present the main theme of religion, Achebe employs the native customs, practices and beliefs and structures it into 19 chapters.

One may create a home away from one’s own country. But these protagonists are not ready to accept their second home as their permanent home and their urge to return is the common bond which links them, no matter they belong to different countries and continents. One may have to return under constraint when there is a clash. Cathy Tsang-Feign admits that many people remain stuck in the second or third stages, resistance or transformation. These adjustments are unbalanced, and lead to eventual frustration and unhappiness. Many of the difficulties and psychological complaints of foreigners in a new land, including stress and family problems, can be directly linked to incomplete acculturation. Ezeulu loses his mental balance as he is unwilling to make a compromise. He hails his tradition when his village suffers famine. Just a declaration of New Year would have prevented the massive conversion of people to Christianity. But even a complete acculturation causes problems as in the case of Rama. After the
completion of the four stages, the continuous contact with a foreign culture results in mechanical life and boredom. The denial or rejection from the native locality results in frustration and the thought of returning to one’s original culture takes place.

A physical return takes place in the case of Ramaswamy and Yogananda. Billy Biswas’s return has three phases – first return is from America to India, second return is from Delhi to the other side – Saal forests, and the final return is to the other world. A psychological return takes place in the case of Ezeulu, Waiyaki and Teeton. Waiyaki and Teeton are waiting the trial which is curtailing their geographical return. The harmony is not achieved between the coloniser and the colonised and it indicates the “legitimate child” is never ready to accept the “illegitimate parent.”