Reclaiming Agency through Fashion: Postcolonial Identities and Colonial Legacies in V.S. Naipaul's *A Bend in the River** *

DR. ÖĞRETİM ÜYESİ **ELİF GÜVENDİ YALÇIN****

Abstract

Fashion plays a critical role in human cultures, acting as a canvas for expressing cultural identity, social status, and individual creativity. Its multifaceted nature allows for varied interpretations, much like a complex language. Theorists are increasingly acknowledging this, recognizing how clothing communicates non-verbally, subtly conveying social messages and influencing interactions. This aspect is particularly evident in literature, where characters' clothing choices are deeply connected with their development and contribute significantly to the narrative's emotional richness. Fashion, therefore, extends beyond its aesthetic function, emerging as a dynamic tool for expressing post-colonial identities and challenging the lingering influence of colonialism. In cultures marked by colonial and imperial histories, fashion becomes an emblem of identity, offering a means to reclaim and redefine cultural narratives. It is through fashion choices that individuals express their cultural identity, challenge norms imposed by others, and resist the erasure of their heritage. It becomes a tool for empowerment and self-representation, allowing marginal communities to reclaim agency over their own narratives. While colonialism may have ended, the legacy of colonialism has left lasting impacts on economies, social structures, and cultural perceptions. The Western nations continue actively participating in imperial activities to protect their wealth and power by exploiting other countries economically. The internalization of colonial values has deeply influenced the perception of fashion among people from once colonized countries. The cultural values of these countries are often deemed "uncivilized" in contrast to the "superior," "civilized," and "rational" standards of the colonizers. As a result, Western fashion trends, representative of the colonizers' ideals, permeate the local markets and overshadow indigenous styles. Fashion is used as a means of signifying power, class, and status, and European modes of dress are seen as a symbol of sophistication and modernity. Drawing upon the broader theoretical framework of postcolonialism, this paper critically analyses V.S. Naipaul's work *A Bend in the River* (1979) to demonstrate how fashion choices create identities to continue colonial legacies.

Key Words: fashion, postcolonialism, identity formation, imperialism, *A Bend in the River*

MODA ARACILIĞIYLA TEMSİLİYETİN GERİ KAZANILMASI: V.S. NAİPAUL'UN *A BEND İN THE RİVER* ROMANINDA POSTKOLONYAL KİMLİKLER VE KOLONYAL MİRASLAR

Öz

Moda, kültürel kimliği, sosyal statüyü ve bireysel yaratıcılığı ifade etmek için bir tuval görevi görerek insan kültürlerinde kritik bir rol üstlenmektedir. Çok yönlü doğası, tıpkı karmaşık bir dil gibi çeşitli yorumlara olanak tanır. Teorisyenler, giysilerin sözsüz olarak nasıl iletişim kurduğunu, sosyal mesajları nasıl ustaca ilettiğini ve etkileşimleri nasıl etkilediğini giderek daha fazla kabul etmektedir. Bu husus, karakterlerin kıyafet seçimlerinin gelişimleriyle derinden bağlantılı olduğu ve anlatının duygusal zenginliğine önemli ölçüde katkıda bulunduğu edebiyatta özellikle belirgindir. Dolayısıyla moda, estetik işlevinin ötesine geçerek sömürge sonrası kimlikleri ifade etmek ve sömürgeciliğin süregelen etkisine meydan okumak için dinamik bir araç olarak ortaya çıkmaktadır. Sömürgeci ve emperyal tarihlerin damgasını vurduğu kültürlerde moda, kültürel anlatıları geri almak ve yeniden tanımlamak için bir araç sunarak bir kimlik sembolü haline gelmektedir. Bireyler moda tercihleri aracılığıyla kültürel kimliklerini ifade eder, başkaları tarafından dayatılan normlara meydan okur ve miraslarının silinmesine direnirler. Moda, baskı altına alınan toplulukların kendi anlatıları üzerinde yeniden söz sahibi olmalarını sağlayan bir güçlendirme ve kendini temsil etme aracı haline gelir. Sömürgecilik sona ermiş olsa da, sömürgeciliğin mirası ekonomi, sosyal yapılar ve kültürel algılar üzerinde kalıcı etkiler bırakmıştır. Batılı uluslar, diğer ülkeleri ekonomik olarak sömürerek zenginliklerini ve güçlerini korumak için emperyalist faaliyetlere aktif olarak katılmaya devam etmektedir. Sömürgeci değerlerin içselleştirilmesi, bir zamanlar sömürge olan ülkelerden gelen insanların moda algısını derinden etkilemiştir. Bu coğrafyanın kültürel değerleri, sömürgecilerin "üstün", "medeni" ve "rasyonel" standartlarının aksine genellikle "medeniyetsiz" olarak nitelendirilmiştir. Sonuç olarak, sömürgecilerin ideallerini temsil eden Batılı moda trendleri yerel pazarlara nüfuz etmekte ve yerli stilleri gölgede bırakmaktadır. Moda; güç, sınıf ve statü belirtmek için bir araç olarak kullanılmakta, Avrupa tarzı kıyafetler sofistike ve modernliğin sembolü olarak görülmektedir. Bu makalede, anlatının stil öğelerine dalarak, modanın post kolonyal bir bağlamda hem direnişin hem de boyunduruğun bir aracı olarak nasıl kullanılabileceği konusu V.S. Naipaul'un eseri *A Bend in the River* (1979)'da eleştirel bir şekilde analiz edilmektedir.

Anahtar Kelimeler: moda, postkolonyalizm, kimlik oluşumu, emperyalizm, A Bend in the River

INTRODUCTION

As a fundamental component of human cultures, fashion has a critical role in expressing cultural identity and providing an ever-shifting channel of self-expression. Fashion decisions of people have paramount "semiotic value" in the manifestation of both the frailty and the power of social statuses and socio-political ties (Hendrickson, 1996, p. 8). To elaborate, it is possible to convey social rank and authority through clothing with high-status individuals frequently dressed expensively and with quality fabrics. People with low status, on the other hand, might dress simply and with cheap materials.

Furthermore, the representation and reproduction of society through clothing is essential (Hendrickson, 1996, p. 8). People's clothing choices can reveal information about their social identities, including their gender, age, occupation, and social status. Clothing also conveys cultural values and beliefs; for instance, in some cultures, individuals dress traditionally to observe religious holidays. Lastly, clothing fosters a sense of continuity and identity within social groups by connecting individuals across generations. This preservation and passing down of fashion traditions is a powerful way for people to maintain a connection with their cultural history. Likewise, in her book *Fashion and its Social Agendas*, Diana Crane argues that clothing is a type of "nonverbal, visual communication," which implies that the garments people wear can communicate ideas and concepts without the use of words (2000, p. 237). According to Crane, clothing may make "subversive social statements," and it does so effectively since these statements frequently exist outside of conscious awareness and rational thought (2000, p. 237). Subversive remarks go against or undercut societal norms, values, or power systems. Crane makes the important point that these assertions are not always made or accepted in a conscious or logical manner. In other words, people may express their identity and resistance through their outfit without consciously reflecting on or expressing it. According to Susan Kaiser, there are two crucial functions of clothes in nonverbal communication: "First, they help us to negotiate identities, as we present our situated identities or roles, moods, values, and attitudes to one another. Second, they help us to define situations, that is, to socially construct the basis for our interactions" (1997, p. 217). Kaiser proposes that clothing operates on a communicative level, serving a dual-purpose framework. Initially, garments act as a medium for the articulation of an individual's assorted personal facets and societal standings, along with emotional states, ethical principles, and personal perspectives. Subsequently, garments assist in delineating the contours of social encounters, establishing the foundation upon which interactions are constructed. Evidently, what individuals choose to adorn themselves with goes beyond mere aesthetics or function; attire is a form of silent dialogue with societal implications. Each garment selection is a piece of a non-verbal lexicon that expresses aspects of identity, whether a position in a community or a reflection of inner emotions. Simultaneously, clothing sets the stage for social dynamics, signaling and shaping the expectations and behaviors appropriate for different environments and occasions.

Acknowledging the subtle interplay between dress and self-expression, the realm of literature offers numerous instances where garments transcend their role as mere adornments to become pivotal elements of storytelling, each piece of attire deliberately crafted to advance the narrative. In many esteemed works of literature, the garments that characters wear often serve as a reflection of their societal position, aspirations, triumphs, and setbacks: "The men and women of Edith Wharton or Thomas Hardy, George Gissing, Leo Tolstoy, George Moore, Henry James, or Marcel Proust carry their stories on their backs" (McNeil, Karaminas, & Cole, 2009, p. 5). Take, for instance, the character of Emma Bovary in Flaubert's esteemed novel; her path to ruin is mirrored in her lavish expenditure on attire, with every piece she acquires marking a step closer to her ultimate misfortune (McNeil, Karaminas, & Cole, 2009, p. 5). Aileen Ribeiro, a scholar of dress history, has examined Stuart England's sartorial culture in her book *Fashion and Fiction: Dress in Art*

and Literature in Stuart England. Ribeiro states that "literature conveys emotions and feelings about clothes that can highlight character and further the plot of a play or a novel . . . Fashion itself can be said to produce fiction" (2005, p. 1). In other words, the sartorial choices depicted in literature do more than fill the visual space; they actively shape character development and propel the narrative forward, infusing the literary work with emotional resonance and complexity. In such narratives, fashion transcends its role as mere scenery and becomes integral to the storytelling, weaving in additional layers of significance that enrich the tapestry of the narrative. Writers utilize the garments their figures wear in narratives to provide deeper insights into their personalities, fostering a tacit understanding with the reader that this is a component of how the story is told. The clothing of the characters can significantly reveal a figure's circumstances or life transitions, such as a change in fortune illustrated by shifting from luxurious silk to plain cotton or an ascent in social rank suggested by more finely tailored attire. Clair Hughes, in her work *Dressed in Fiction*, refers to this concept as the "reality effect," wherein the fashion choices of characters enhance the authenticity of them and their environment in the narrative (2005, pp. 2–3). Hughes notes that the evolving fashion in a story can signal surprising shifts or hidden truths in a character's journey (2005, p. 11). Additionally, Hughes posits that a character's clothing choices can lead readers to ponder the authenticity of outward appearances versus their engineered facades (2005, p. 183).

Just as the clothing of fictional characters signifies key moments or unspoken struggles, it becomes a profound statement in places marked by the influence of colonial rule. This silent discourse challenges and unveils the intricate narratives of dominion and selfhood crafted by colonial powers. In societies that have experienced colonialism and imperialism, fashion can be much more than a mere clothing choice. Instead, it becomes a powerful means of expressing oneself and challenging the identity assigned by colonizers. The manner in which people dress in colonized regions is indicative of the intricate power dynamics in place. Individuals from once colonized regions may express their identities, yearnings, and connections with the colonial authorities through clothing. This reciprocal relationship between fashion and identity in post-colonial contexts is reflected in academic discourses. For example, Andrew Brooks conceptualizes colonialism as a "diffusion process" because it involves the passing of cultural features from one group to another (2015, p. 49). It is imperative to note, though, that in the context of colonialism, what is conveyed are the cultural attributes of the colonizing power, including language, faith, and technology. What's more, the underlying principle of colonialism lies in the belief in the superiority of European culture over other cultures. This attitude frequently originates from racism and the unfounded supposition that Europeans are inherently more educated and civilized than people of other races. This point of view has been used to legitimize the colonial era's oppression and subjection, being portrayed as "normal, natural, inevitable, and moral" because it is considered to bring "civilization" to areas perceived as "savage" (Brooks, 2015, p. 49).

One of the most lasting after-effects of colonialism is its profound effect on people's views of fashion. In many countries that was formerly colonized, Western fashion is favored over traditional clothing. Subsequently, a great many inhabitants of past colonial nations have adopted this perception and come to regard Western clothing as an embodiment of modernity and

sophistication. The way people dress in the colonized world is heavily impacted by European colonial forces such as Britain, France, Germany, Italy, and Portugal. These countries have continually mandated that colonial inhabitants embrace European clothing, exporting their own fashions to the colonies. Moreover, the perception that European dress is more modest and honorable than traditional garments has also been extensively disseminated by Christian missionaries, who incessantly insist that converts wear it. Determining whether to accept or decline European dress regulations has been a challenge for colonized populations. Some people employ it as a symbol of devotion to the colonial powers, while others wear it as a sign of their longing for equality with Europeans. On the other hand, some individuals choose to renounce European fashion as a representation of liberation from Western colonial rule (Brooks, 2015, p. 62). The intricate ties between fashion, identity, and colonial history motivate scholars to examine more closely the profound impacts of colonialism on the mentalities and customs of previously colonized societies.

Building on this understanding, Postcolonialism emerges as a theoretical paradigm that evaluates how colonialism has shaped the cultures and identities of formerly colonized countries. Even now that a nation has obtained formal freedom, postcolonial theorists propose that colonialism's legacy still has an effect on how people live their lives in once-colonial countries. According to cultural anthropologist James Clifford, decolonization is an "unfinished, excessive historical process" as its ramifications can remain even after a colony has attained freedom (2013, p. 6). European colonizers regularly impose their languages, educational systems, and cultural values on the lands they have conquered. As time has progressed, these external forces have become integral components of the lives and beliefs of the colonized, becoming intrinsic parts of their identity. The postcolonial scholar Edward Said, through his concept of "Orientalism," investigated how the West has produced a false image of the East, thus augmenting the self-awareness of those from recently subjugated territories. For Said, "the Orient was created - or, as I prefer to express, orientalized" (1979, p. 12). The presence of colonial establishments, languages, and cultures in post-war states exemplifies this. Moreover, this is a multifaceted psychological and sociocultural process that may take multiple generations to dismantle. This results from colonialism's far-reaching impact on how persons conceive of themselves and their station in life. The objective of this research is to investigate V.S. Naipaul's book *A Bend in the River* (1979), which provides a testimony to the multifarious postcolonial identities and is thus an illustrative instance for this paper. This literary analysis focuses on showcasing the intertwined roles of fashion and literature in the development and persistence of postcolonial identities, highlighting their collective impact in maintaining the legacy of colonialism in today's world. By exploring how these elements are intricately linked, the analysis aims to shed light on the complex dynamics of cultural expression and identity formation in a postcolonial context, thereby underscoring the enduring influence of both literary narratives and fashion trends in understanding and shaping contemporary postcolonial realities.

THEORETICAL BACKGROUND

In *Fashion and the English Novel*, Royce Mahawatte explores the often-overlooked interplay between fashion and literature, particularly within the context of the novel (2022, p. 292). He draws attention to how clothing, styled bodies, and material culture are portrayed in fiction, highlighting their significant roles, especially in the evolution of the novel. Central to his argument is the concept of 'novelty' in the British and Western European industrial landscape, a theme he connects directly to the novel's origins in Great Britain (2022, p. 292). Mahawatte's discussion builds upon Ian Watt's insights from *The Rise of the Novel* (1957). Watt emphasizes the novel as a natural literary expression of a culture that values originality and innovation. Mahawatte cites Watt to underscore this point: "The novel is thus the logical literary vehicle of culture, which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it was therefore well named." (2022, p. 292). This perspective illuminates the complex and evolving relationship between fiction and fashion.

Further, Mahawatte explores how fashion in literature goes beyond mere aesthetic description. For instance, he points out that in medieval poetry, fashion elements like the girdle in *Sir Gawain and the Green Knight* bear deep symbolic significance (2022, p. 293). Similarly, in *The Canterbury Tales*, Chaucer's detailed portrayal of the pilgrims' attire is not just about their physical appearance; it's a gateway to understanding the juxtaposition between their earthly presence and the spiritual realm they navigate (2022, p. 293). Such examples underscore how fashion in literature enriches narrative storytelling, offering more profound insights into character identities and thematic elements. As Mahawatte notes:

> Fashion and the English novel did not connect within a vacuum: instead, this process transpired in a cultural context hosting a fluctuating interaction between writing and the way people started thinking about their identities and their bodies. After the Napoleonic Wars, and the run up to reform movements rising in the 1830s, social mobility began to change. Concepts of lineage and modes of social movement became unstable. The overall picture reflects a culture where fashion functioned as a material language of distinction. People wanted to communicate their status, at least in part, through their dress, and fashion culture produced a linguistic medium of its own (2022, p. 294).

That is to say, in the post-Napoleonic Wars, Europe, particularly England, underwent significant transformation. The industrial revolution was altering the economic landscape, leading to new forms of social mobility. Traditional class structures, once rigidly defined by lineage and inherited status, were becoming more fluid. As people from various social backgrounds began to ascend the social ladder, the markers of social status also evolved. Fashion has emerged as a critical medium, especially for communicating social status. Unlike in the past, when lineage was the primary determinant of one's place in society, clothing, and personal style now play a significant role. How people dressed became a language—a means to express and communicate their new social identities and aspirations. This shift was not merely superficial but reflected deeper changes in how people thought about themselves and their place in society. The English novel of this era mirrors these societal changes. Authors began to incorporate fashion and descriptions of clothing into their narratives, not just as mere details but as elements that revealed character and social standing. Characters in novels were often judged or understood based on how

they dressed, reflecting the reality of the time. This inclusion of fashion in literature helped to solidify its role as a language of social distinction. Furthermore, the rise of fashion culture as a linguistic medium in itself indicates a burgeoning awareness and importance of personal identity and self-expression. People were no longer content with being defined solely by their birthright or occupation; they sought to express their individuality, aspirations, and newly acquired statuses through their attire.

Transitioning from this broader view of fashion's role in societal and literary landscapes, Anne Hollander's insights bring a more focused lens to the discussion. Anne Hollander's observation about 19th-century novels reveals a historical perspective on fashion in literature. Her comment that clothing "accurately reflects characters' personalities" suggests a deliberate choice by authors of that era to use fashion as a window into a character's inner world (1999, p. 12). This implies a depth of thought behind each sartorial detail, making it a clue for the reader to decode the character's identity, status, and even emotional state. Building on this understanding of fashion in literature, Hughes introduces the concept of the "reality effect." (2005, p. 115). Her theory proposes that when authors describe clothing in vivid detail, it adds a layer of tangibility to the narrative. This isn't just about painting a clear picture; it's about creating a sensory experience that pulls the reader deeper into the fictional world. Such descriptions can make characters and settings feel more alive, bridging the gap between the imaginary and the real.

Identity and Dress in Postcolonial Contexts

The significance of fashion as a medium for expression and identity formation extends beyond the realm of fiction and into real-world socio-cultural contexts, particularly in postcolonial societies. Numerous academics have studied the mutually beneficial relationship between identity and fashion, highlighting the increased significance of this interaction in postcolonial contexts. Elizabeth Wilson's book *Adorned in Dreams*, which claims that clothing choices are not only aesthetically pleasing but also intricately entwined with cultural myths and act as a reflection of identity, is a key example of this. Wilson states that "…the self in all its aspects appears threatened in modern society, then fashion becomes an important -indeed a vital- medium in the recreation of the lost self or 'decentred subject'" (2003, p. 122). In other words, through fashion, people can express their individuality, declare their ideas or ideals, and even restore a sense of agency and control in a world that could otherwise feel bewildering or decentered.

In a similar vein, researchers like Emma Tarlo, author of *Clothing Matters*, have investigated how clothing choices influence identities, particularly in underprivileged areas. The complexity of identity building in postcolonial contexts is explored in Tarlo's work, which emphasizes how fashion can be a weapon for oppressed people to assert their agency and challenge the prevailing narratives brought about by colonial legacies (1996, pp. 1-2). Likewise, Nirad C. Chaudhuri claims in his book *Culture in the Vanity Bag* that clothing is a potent symbol of a nation's identity, and it is a defining feature that sets one human community apart from the other. Therefore, transforming one's clothing can lead to a sense of disconnection from one's cultural loyalty (Chaudhuri, 1976, p. 73).

That's to say, similar to how language may be used to separate groups of people, clothes can do the same. Changing one's attire also involves doing more than merely donning a new outfit. It also incorporates switching one's cultural allegiance. A person who changes their clothing is also changing how they view themselves and how they wish to be perceived by others. In addition, following a specific fashion look reveals something about their cultural identity for the people who dress in a certain manner. According to Bill Ashcroft, Gareth Griffiths, and Helen Tiffin, the term "post-colonial" refers to "all the culture affected by the imperial process from the moment of colonization to the present day" (1989, p. 2). In alignment with this idea they reveal that "As in India and African countries, the dominant imperial language and culture were privileged over the peoples' traditions" (Ashcroft, Griffiths, and Tiffin, 1989, p. 25). This means that European clothing styles, which colonial officials perceived as being more refined and civilized, have been encouraged and favored over the traditional attire worn by the indigenous peoples of India and several African nations.

The idea of "mimicry," introduced by Homi Bhabha in his *The Location of Culture*, is an essential component of postcolonial theory. As a subject of difference who is nearly identical but not quite, Bhabha defines mimicry as "the desire for a reformed, recognizable Other" (2004, p. 122). He contends that mimicry is a complex and ambiguous technique that may be employed to both support and undermine colonial power. Mimicry may be interpreted as a procedure utilized by colonized persons to integrate into the prevailing culture. Subjugated individuals can attempt to appear more cultivated and tolerable by adopting the clothing, vocabulary, and customs of the colonizer. Acquiring resources and influence through this could be plausible. Nevertheless, mimicking may also be viewed as an act of defiance. colonized people can exhibit their departures from the colonizer by imitating them. The colonial system may be contested by using this as a means of expressing one's own cultural identity. By doing so, they may be able to express their cultural identity and rebel against the colonial system. Mimicry, according to Bhabha, is a "hybrid" discourse that is neither fully colonizer nor fully colonized (2004, p. 122). It is a sort of resistance that is inherently unstable and contradictory. This has implications for fashion since it means that people who have been colonized may accept Western clothing designs and fashion trends but reinterpret them to reflect their own cultural identities or to subvert the domination of Western fashion norms. By doing this, individuals can claim their agency and challenge the colonizer's established power structures.

In Europe, the development of the clothing and textile industries was significantly influenced by colonialism. New raw commodities like cotton and wool were introduced to Europe by colonial Europeans from colonized countries. Also, they developed new markets for garments produced in Europe. In his influential book titled *Clothing Poverty: The Hidden World of Fast Fashion and Secondhand Clothes*, Andrew Brooks explains that the introduction of "cotton trade to Europe" is "one of the most significant outcomes of the early colonial period" and "the international circulation of cotton and cotton products,[…], became key to catalyzing the industrial revolution in the north of England" (2015, p. 55). The contact between the British and areas like Zanzibar and the Swahili coast influenced the British perceptions of how Africans ought to dress. As part of their

colonial endeavor, the British wished to promote African culture, and the kanzu, vest, and fez were viewed as symbols of such culture. The long robe known as a *kanzu*, worn by Swahili males, came to be regarded by the British as the ideal type of African attire. They promoted it among African males in Uganda, saying that it was both modest and fashionable. By the early 20th century, the kanzu had gained popularity among affluent and educated Africans in Uganda, thanks to the actions of numerous Ganda nobles who had converted to Christianity. Colonial authorities and missionaries in western Kenya desired the local inhabitants to clothe themselves but in a manner that maintained an exotic look. Particularly, missionaries recommended that African men wear a kanzu, while women and young ladies were advised to wrap a two-meter length of undyed fabric, known as "nanga" or occasionally "nanza," around their bodies (Brooks, 2015, p. 69). The British favored kanzu, frequently paired with an embroidered vest and fez, on their male domestic helpers. They did this because it gave their servants a more exotic appearance. In their daily lives, the leaders of the Luo and Luyia communities frequently preferred to dress more like the British colonists while wearing special robes for significant occasions. The wearing of Western-influenced attire, including khaki tunics, pants, boots, and helmets, became popular among males living close to Kisumu (the province's capital) starting around 1908. Secondhand Western clothing, including coats, jackets, and shorts, was becoming more and more popular by the year 1910. Wearing a Western dress, in the eyes of many in Western Kenya, was a means to accept the modernity and power symbols of the invaders who had taken over their nation. Missionaries and authorities both eventually came to the conclusion that Western clothes were more popular and stopped requiring traditional Swahili attire.

Western-style clothes had become standard for males in western Kenya by the 1920s. The influence of missionaries and colonial administrators, who assumed Western attire was more contemporary and civilized, was mainly accountable for this. People began to embrace more Western-inspired khaki shirts, shorts, or trousers. It was also partially a result of the fact that many men in western Kenya had associated rank and power with Western attire. Western Kenya no longer considered the Swahili fashion, which was common along the coast, to be important. This was due to the Swahili people's perception as a distinct ethnic group and the association of their dress with coastal culture. Missionaries had a wide-reaching effect, in addition to publicizing Western garments; they were transformative figures, introducing Christianity with its corresponding cultural habits. Not only were Africans introduced to a new religion, but they were also given a new type of clothing. As noted by Brooks "Missionaries gave lengths of cloth to their female converts and taught them how to tie the cloths to cover their bodies" (2015, p. 71). The intermingling of faith and fashion had become so evident that the earliest African Christians were frequently called "jo-nanga," signifying "people of cloth" or "jo-somo," implying "people who read" (Brooks, 2015, pp. 70-1). For the missionaries, introducing new clothing styles was much more than a trend; it was a symbol of "civilization" and a way to differentiate between those who had converted to Christianity and those who had yet to do so.

Labour Migration

During the early years of colonialism, labor migration had been a significant factor in the evolution of African dress. It exposed Africans to new fashion trends and consumer goods, and it encouraged many Africans to start dressing in European fashion. Employers valued employees who dressed appropriately, and those who commuted to multiple workplaces learned about new fashion trends and items to buy. Male household employees in British houses were encouraged to wear the kanzu inside the home. However, they want workers to wear the classic khaki shorts and shirts for outside jobs like working in fields, constructing roads, or building railroads.

As an attempt to participate in the new order during the early years of colonization, many Africans began to dress in European fashion. Christians and labor migrants, whom the colonial authorities perceived as being more "civilized" than other groups, were particularly affected by this. However, other Africans had moved away from European-style clothing and returned to traditional attire. These cultural purists considered European-influenced clothes to be a representation of colonialism and oppression. They also believed that indigenous dress was more attractive and comfortable. A standout figure among the cultural purists is Opiyo K'Ogwaw from Alego. Opiyo disapproved of all aspects of the colonial rule, including the way people were raised and dressed. He insisted on donning customary raffia skirts and beaded goatskin cloaks. He also covered his body with ghee and refused to wear new clothes or use imported soap. Parallels can be drawn between African figures such as Opiyo and the Indian resistance to British colonialism, as represented by Mahatma Gandhi's dressing style. "Having previously adopted Western-style clothing when he studied law in London," Mahatma Gandhi protested against British control in India by dressing differently (Brooks, 2015, p. 63). Swadeshi, or the practice of utilizing goods and services produced in one's own country, is strongly supported by Gandhi. Swadeshi, in his opinion, is necessary for India to become independent from Britain and develop self-reliance (Brooks, 2015, p. 64). In line with this belief, Gandhi wore a loincloth, which is made from khadi, as one of the ways he supported Swadeshi. Khadi is a kind of handwoven, traditional homespun, undyed cloth and spun fabric (Brooks, 2015, p. 64). This specific type of clothing represents a fight against colonial influences and independence struggle (Brooks, 2015, p. 64). Gandhi urged everyone to wear khadi as a way to promote the Indian textile industry and to resist British rule, despite the fact that it was often worn by the country's poorest citizens. Gandhi's choice to dress in khadi was partly an attempt to contest the British perception of Indians as lethargic and vulgar. Gandhi thought that wearing khadi was a way for Indians to show their pride in their heritage and culture.

A Bend in the River (1979*)* through the Postcolonial Lens

It is necessary to briefly discuss Nobel prize winner V.S. Naipaul's work in a larger context, as well as his critical viewpoints on the post-colonial world. In the 1970s and 1980s, Naipaul shared critical opinions about the post-colonial world with a few other Western intellectuals, notably concerning religion, politics, and cultural advancement. It is stated that Naipaul's viewpoint is part of a more considerable disillusionment with the conditions in various post-colonial countries at the time. In this regard, in *Culture and Imperialism*, Edward Said writes that:

Naipaul, a remarkably gifted travel writer and novelist, successfully dramatizes an ideological position in the West from which it is possible to indict the post-colonial states for having succeeded unconditionally in gaining independence. His attack on the post-colonial world for its religious fanaticism (in Among the Believers), degenerate politics (in Guerrillas), and fundamental inferiority (in his first two books on India) is a part of a disenchantment with the Third World that overtook many people during the 1970s and 1980s, among them several prominent Western proponents of Third World nationalism, like Conor Cruise O'Brien, Pascal Bruckner (The Tears of the White Man), and Gérard Chaliand. (1994, p. 265)

Among the Believers (1981), Guerrillas (1975), and *A House for Mr. Biswas (1961)* are the three novels mentioned in the statement. In his book *Among the Believers (1981)*, Naipaul discusses his visits to Iran, Pakistan, and Malaysia and critiques the religious fanaticism he observed there. Naipaul condemns the brutality and corruption he witnesses in these nations while narrating the tale of a group of revolutionaries in *Guerrillas*, a fictional African country. In *A House for Mr. Biswas (1961)*, Naipaul explores the story of a Hindu man in Trinidad trying to figure out where he fits into the world while criticizing the colonial history that has made him feel dislocated and rootless. Although Naipaul's writing has received appreciation for its honesty and unique insights into the post-colonial world, some have claimed that it is overly pessimistic and undervalues the accomplishments of post-colonial states.

Many academics have undertaken an analysis of Nobel laureate V.S. Naipaul's literary piece *A Bend in the River* (1979) from a post-colonial angle. Similar to Joseph Conrad's *Heart of Darkness*, *A Bend in the River* examines the themes of personal exile and governmental and personal corruption while chronicling both an emotional trip and a physical expedition into the heart of Africa. It conveys Naipaul's doubt over the capacity of recently decolonized countries to create independent and politically viable states. The central character and narrator of the book is Salim, an Indian Muslim merchant based in a small yet growing municipality in the hinterland of an anonymous African country. The tale is set in the post-independence era of this unnamed state. Salim experiences the effects of colonialism and postcolonialism distinctly in the city. He observes how Western conquerors forced their culture and ideals on the native population and the resulting corruption and bloodshed. The president of the new nation, who is also called The Big Man, is a populist and suppresses all political opposition while babbling endless clichés about democracy and liberation. The radicalized community accepts his high rhetoric. Salim loses ownership of his store to the untrained Citizen Theotime, who employs Salim to run it. Chaos and corruption take hold as the town's facade of civilization gradually breaks down.

In post-colonial nations, wearing certain clothes can serve as a social status indicator and a group identification marker. In these contexts, fashion is a potent weapon for exposing societal, cultural, and individual distinctions. This narrative employs fashion to represent the conflict between old and new, rural and urban, and inward change versus external impressions. An illustrative example of these dynamics can be found in the relationship between Salim and his childhood friend, Indar, despite their differing social backgrounds. Compared to Indar, who comes from a wealthy family and decides to pursue further studies in England, Salim comes from a less

privileged back ground and, therefore, has limited educational opportunities. Education abroad, especially at a renowned university, is frequently linked to greater chances and a path to social status. A reunion takes place between two pals when Indar gets back from England. Salim's response to this reunion, however, is marked more by a feeling of inadequacy than joy. He always feels "so backward" because Indar's family has made risky bets and lives a wealthy lifestyle. They stand out because of their zeal for leisure time activities and physical activity. Salim has always seen them as "modern people with a distinctly different way of life" (Naipaul, 2002, p. 127). Indar's family has embraced Western values and life practices, which the narrator believes to be superior to his traditional Indian values and ways of life. Colonialism's historical impacts can still be seen in post-colonial nations today through social and economic differences, with certain families enjoying more chances and privileges than others. In this part, the narrator's family is compared to Indar's family in order to illustrate how their lifestyles, spending patterns, and even physical activity differ. These distinctions could also show up in clothing preferences. In post-colonial settings, there may be a propensity to imitate and elevate the way of life and clothing of the colonists, thinking it to be more "modern" or "supreme." Such viewpoints could encourage cultural mimicry or assimilation, where the colonized adopt aspects of the colonizers' culture. The narrator's perceptions of himself as "backward" compared to Indar's family show that he has internalized prejudices and social judgments based on class and income. The legacy of colonialism causes beliefs of superiority or inferiority to persist among various social groupings in post-colonial environments, affecting interpersonal dynamics and self-perceptions.

To emphasize these differences further, one can look to clothing preferences as a visible expression of the cultural shift. Similarly, in the novel, Indar's clothing serves to indicate both his ties to England and his separation from the narrator, who is still deeply ingrained in his traditional culture:

> There was London in his clothes, the trouser, the striped cotton shirt, the way his hair was cut, his shoes (oxblood in colour, thin-soled but sturdy, a little too narrow at the toes). And I—well, I was in my shop, with the red dirt road and market square outside. I had waited so long, endured so much; yet to him I hadn't changed at all (Naipaul, 2002, p. 128).

The passage above vividly illustrates the narrator's reaction to his friend Indar upon his eight-year stay in England. Notably, while the narrator remains attired in traditional Indian clothing, Indar's wardrobe and grooming have undergone a transformation to align with London fashion trends. This divergence in their sartorial choices serves as a tangible manifestation of the differential impact of colonialism on the two friends. In particular, Indar's adoption of Western clothing reflects his immersion in Western culture during his residence in England. His attire is emblematic of the influence that exposure to Western society can have on an individual's style and preferences. On the contrary, the narrator steadfastly adheres to traditional Indian attire, underscoring his limited exposure to Western culture and suggesting a resistance to change. The allusion to "London in his clothes" implies that colonialism had an impact on people's taste in clothing. Western aesthetics and fashion were frequently promoted throughout the colonial era as markers of modernity and superiority. The residue of these effects can linger beyond colonialism,

and some people may adopt Western patterns in an effort to conform to Western conceptions of development and sophistication.

Bearing in mind the circumstances, Indar's opinion is that Salim is seen as a shopkeeper who is stuck in the status quo; however, Salim himself maintains that he has progressed and developed. It is plausible to regard this divergence in opinion as a result of the disparate influences of colonialism on both Indar and Salim. While the narrator has remained faithful to his Indian-African heritage, Indar has embraced Western culture and ideologies. Their distinct ideas of what constitutes a successful man are a manifestation of their discrepant ideals. Indar perceives success as being determined by financial and societal status, which he has obtained by embracing Western beliefs and cultures. The protagonist, conversely, evaluates success in terms of self-improvement and expansion. He has attained this by being devoted to his native Indian-African heritage. Salim contemplates whether to inform Indar of his six-year-long tenure of living and dealing with struggles in the same place. Nevertheless, he opts not to, instead choosing to gratify Indar's vanity. Both men have divergent conceptions of each other and their accomplishments, formed by their individual stories and standards. Indar and Salim both evaluate their lives based on their divergent perspectives; Indar believes Salim is entrenched in tradition, whereas Salim believes he has progressed (Naipaul, 2002, p. 132).

Nevertheless, as the story progresses and Indar unveils further information about his individual accounts and inner state, the narrator's outlook on him begins to alter. Initially, the narrator views Indar's clothing and manner as reminiscent of London and wealth. Indar's attire is interpreted as a demonstration of his affiliation with the "great world," implying that he has adopted a glamorous and Westernized lifestyle. The narrator, who has a different cultural framework, finds Indar's attire to be aspirational and desirable and may even consider it to be a symbol of success and prestige. The idea that Indar's personality has a "dissolving quality" suggests that he is more complex than his outward look would lead one to believe. This implies that Indar may not fully embody his style but rather a created identity shaped by his environment, possibly including the cultural and social pressures of living in London:

> And Indar too began to change for me. His personality too had a dissolving quality. As he filled in his story he became in my eyes quite unlike the man who had presented himself in my shop many weeks before. In his clothes then I had seen London and privilege. I had seen that he was fighting to keep up his style, but I hadn't thought of his style as something he had created for himself. I had seen him more as a man touched by the glamour of the great world; and I had thought that given the chance to be in his world, I, too, would have been touched by the same glamour. In those early days I had often wanted to say to him: "Help me to get away from this place. Show me how to make myself like you." But that wasn't so now. I could no longer envy his style or his stylishness. I saw it as his only asset. I felt protective towards him." (Naipaul, 2002, p. 181)

Initially, the narrator is charmed by Indar's stylish appearance, including his British accent, yet upon hearing his story, it becomes apparent that his sense of fashion is a result of his colonial setting, rather than a choice of his own. The clothing and speech of Indar are a continuous

reminder of his time spent in London, which he regards as a symbol of grandeur and wealth. Salim also starts to understand that Indar's fashion choices are a way for him to adapt to his post-colonial identity.

Consequent to Indar's inability to integrate into either the African or British societies, his styling is an attempt to carve out a place for himself in between. Additionally, an essential development is the narrator's alteration of perspective about Indar. At first, the narrator covets Indar's fashion sense and views it as a means of liberation from his current situation. Upon getting more acquainted with Indar, the narrator is able to comprehend that Indar's behavior could potentially cause hardship and detachment. Consequently, the narrator begins to take a protective stance towards Indar, understanding that his attitude is not something to be admired, but rather something to be understood.

The novel also uses fashion as a way for people to take back control of their cultural heritage, infuse aspects of their own identity and aesthetics into their fashion sense, and fend off the homogenizing impacts of international fashion trends. This becomes clear when Indar says:

> To work for an outfit like this is to live in a construct--you don't have to tell me that. But all men live in constructs. Civilization is a construct. And this construct is my own. Within it, I am of value, just as I am. I have to put nothing on. I exploit myself. I allow no one to exploit me. And if it folds, if tomorrow the people at the top decide we're getting nowhere, I've now learned that there are other ways in which I might exploit myself."
> (Naipaul, 2002, p. 179)

The statement "To work for an outfit like this is to live in a construct" is an allusion to the fact that fashion is a construct—a set of standards and guidelines that determines what is regarded to be fashionable. This structure is developed by a small group of individuals at the top and is frequently based on Western standards of attractiveness and desirability. According to the speaker Indar, the fashion concept has helped them discover their own sense of self and value. This may be an illustration of the process of "self-fashioning," in which people with postcolonial backgrounds negotiate the world of fashion to show their value and individuality, even in a heavily Western-dominated field. It is possible that the term "I exploit myself" alludes to a form of agency or empowerment within the construct.

Fashion in the Domain Style

The "Domain" is a large-scale initiative by the President designed to show off development and modernity in a post-colonial African nation. Despite having spectacular buildings, statues, and a sizable pool, this grandiose project's initial aim is still unclear, raising concerns about its viability and cost-effectiveness. As time unfolds, the goal of the Domain changes. Formerly devoted to colossal exhibitions, it has transformed into a hub for learning and research as well as a developing university city. But the Domain also represents the narrator's inner struggle about the fate of his country. It represents both potential and decay, leaving him tormented by a sense of abandonment and doubt about his role in the universe. The narrator and others see the Domain as a symbol of their nation's "waste and foolishness" (Naipaul, 2002, pp. 134-5). As a result, a gulf forms between the locals and those who live in the Domain. The President, who designed the Domain, has

extended invitations to a select group of foreign nationals to live there for unknown reasons. This situation encourages the local community to keep their distance and avoid getting too involved in issues that, in their opinion, are outside their scope (Naipaul, 2002, pp. 134-5).

Notably, within the confines of the Domain resides Indar, a prominent figure among what Said (1994, p. 266) aptly terms the "new men." The phrase "new men" probably refers to a generation of thinkers, activists, and leaders rising from the Third World, which includes developing or formerly colonized nations. These people stand out for their education, intellectualism, and desire for societal and political change. In this affluent and elite neighborhood, the fashion choices are dictated by the President, and Indar follows this fashion by wearing "Domain servant costume": "…white shorts, white shirt and a white _jacket de boy__ (instead of the apron of colonial days)" (Naipaul, 2002, p. 135). It is crucial to note that this dress differs from the servant-related clothing of the colonial era, which often included an apron. Instead, the new outfit highlights how the President has changed both fashion and style. The use of dress in the Domain serves as an example of how, in post-colonial Africa, one's attire can influence their social status and sense of identity. It emphasizes how people may adopt particular dress trends and adhere to norms established by important individuals or groups in order to be accepted or recognized in this rapidly evolving culture.

The replacement or adaptation of colonial symbols to create a new identity for the post-colonial elite class constitutes a sort of cultural appropriation represented by this transformation. The comment can also be interpreted as a critique of how colonial power structures can be maintained through the use of fashion. In this context, the President and his supporters are using the white shorts, white shirt, and white jacket de boy, all of which are emblems of European colonialism, to symbolize that they are attempting to establish their domination over the nation.

Additionally, the President's wardrobe choices manifest his acceptance of Western style, augmented by an adaptation that includes elements of his ancestry. In one of the photographs of the President, he is seen wearing "a chief's leopard-skin cap, a short-sleeved jacket and a polka-dotted cravat" (Naipaul, 2002, p. 139). It is possible to view the President's sartorial choices as a channel of conveying his cultural identity and traditions, the polka-dot cravat being a more current Western adornment, and the leopard-skin cap a time-honored African representation of strength and control. The President appears to be making an effort to close the space between the old and the new and to create a new national identity that is both African and Western based on the incorporation of traditional and modern characteristics. It is conceivable to understand the President's attire as a proclamation of his self-determination from colonial power. The President's donning of the leopard-skin cap, a customary African token of authority and power, is indicative of his disagreement with the Western principles that were forced upon his nation during the colonial time. Conversely, his appropriation of the polka-dot cravat, a more Western object, demonstrates his receptiveness to Western notions and inspirations. The President may be endeavoring to shape a new national identity that is a combination of African and Western influences, designed to serve the interests of his own citizens through the inclusion of both traditional and contemporary features.

From "khaki to agbada"

In the novel, one hotel boy is described as having "the servant costume of the colonial time: short khaki trousers, short-sleeved shirt, and a large, coarse white apron over that." (Naipaul, 2002, p. 84). The fact that the hotel boy's clothes are described as "the servant costume of colonial time" highlights how colonialism has had a long-lasting effect on fashion and wardrobe preferences. During the colonial era, European settlers imposed on the native people particular clothing rules and conventions, frequently reflecting their imagined hierarchical positions. The hotel boy's costume, especially the use of khaki, has a special place in the history of colonialism:

> The term "khaki" derives from British colonial experience in India, the first place where a brownish uniform material called khaki, meaning "dusty" in Urdu, was used" and therefore the khaki is linked to colonialism, a time of tyranny and foreign dominance. On the other hand, the agbada is a Yoruba term which "refers to the large gowns made of locally handwoven cloth worn by traditional chiefs in southwestern Nigeria" and reminder of pre-colonial, independent times (Renne, 2004, p. 125).

The historical representation of khaki with colonial times has been transformed through time after the decolonialism of African nations. Recently, the khaki uniform has been linked with military rule, while the agbada is viewed as a symbol of civilian rule. "Khaki to agbada" symbolizes the shift from military to civilian control. Military leaders have utilized the khaki uniform to intimidate and suppress their opponents even after colonization as a representation of the military's might and authority. In other words, the phrase "khaki to agbada" describes how political power and governance have changed in the majority of post-colonial African nations:

> The shift from military to civilian rule in Nigeria is often portrayed in the press in terms of a change in dress—from military uniform, sometimes simply referred to as "khaki," to civilian dress, often referred to as agbada (robe). Indeed, the phrase "khaki to agbada" refers specifically to this political transition, and was frequently used to describe the shift in 1999 from military to civilian rule in Nigeria…..The historical association of khaki uniforms with colonial and later Nigerian military rule suggests that the transition to civilian dress not only represents a different form of political organization but is also related to historical events associated with colonialism, military rule, and national independence, as well as precolonial forms of political rule (Renne, 2004, p. 125).

The passage being quoted notes that in addition to political change, historical circumstances also played a role in the transition from khaki to agbada. Therefore, the switch from khaki to agbada is considered a way for Nigeria to show its independence and sense of national identity.

In many post-colonial nations, the people's political identities and roles are closely related to their clothing choices, which go beyond simple fashion considerations. They are also closely associated with each person's political position and identity. The dress choices convey messages about the wearer's legitimacy, power, and validity. They also represent the cultural identity and values of the wearer. A clear example of this can be seen in Naipaul's portrayal of a war rumor that spreads across the town due to Africans moving there from other communities. Salim, the narrator, considers this recent outbreak of hostilities as a continuation of a cycle of bloodshed that starts after the nation has gained independence. The President has sent a force of white

mercenaries to the area in response to the violence. Salim finds himself caught between the armed forces of the government and the rebels from Africa. He decides to abstain from participating in the conflict out of fear for both sides and the rising tensions. However, local students, like Ferdinand, prefers to wear khaki when it is decided to cancel classes at the lycée out of concern for both the professor's and students' safety. Ferdinand's choice is motivated by his conviction that the lycée would not be a safe location in the event of a possible rebellion in the town. He gives up his prior personalities and disguises himself in reaction. In particular, he stops wearing "the blazer, which he has once worn with pride as a young man of new Africa"; instead, he chooses "wearing long khaki trousers" to blend in with the crowd and avoid standing out (Naipaul, 2002, p. 80). The threat of violence brought on by a riot in the town also has an impact on Ferdinand's dress choices. He thinks the lycée might become a focus of such discontent because it is a building with colonial connections. He may fit in better or appear less associated with colonial emblems by wearing long khaki trousers, which would increase his safety. After decolonialism, khaki was linked with the military and the colonial authority in many African countries. At the beginning of colonialism, it served as a control and intimidation tool for the colonized people because it was a sign of authority and power. Wearing khaki has new connotations in the post-colonial age. It might be interpreted as a sign of independence from colonial control or a means of claiming African identity. Ferdinand's decision to wear khaki pants can be understood as an act of rejection of the colonial history and assertion of his African identity.

CONCLUSION

V.S. Naipaul's *A Bend in the River* (1979) paints an accurate picture of the intricate nuances, combining themes, and inherent paradoxes that remain in the aftermath of colonial rule. Although the story shows the ironic and complex experiences of newly independent African countries, it also implies the deep psychological and social destruction created by colonial histories, as seen in aspects like fashion. In post-colonial literature, the concept of fashion transcends its literal connotations and takes on an entirely different identity, gaining a symbolic meaning as a representation of self-expression, autonomy, resistance, and imitation. Clothing has traditionally been used to signify one's allegiance to foreign rulers, native culture, or a combination of the two. In Naipaul's narrative, the characters' clothing is symbolic of the complex post-colonial identities they embody. Salim, the central figure, sees the world in terms of dualities – contrasting traditional habits and contemporary progress. On the other hand, Indar's fashion, shaped by his London experiences, stands in contrast to Salim's more native look, highlighting their various outlooks and paths through life. Salim's traditional identity mirrors a more established post-colonial experience, while Indar's globalized look and education reflect the fluidity and difficulties of embracing a variety of cultural backgrounds. The novel suggests that this move towards Western styles isn't just imitation; it is also a way to assert one's self in a world changed forever by colonialism. It is an adaptation strategy that can help one to keep up with the changing environment and feel empowered – a method to demonstrate one's worth and value.

In conclusion, clothing is much more than just fashion. It is also a phenomenon in culture. People from various cultures use it as one of their means of expressing their individuality. The study tries to show the ways in which clothing is used to represent, create, express, and undermine power. This literary analysis reveals the complex processes by which fashion produces and maintains post-colonial identities, acting as a potent channel through which colonial legacies survive in the present. Furthermore, it offers insight into the substantial and persistent impact of the colonial past on contemporary fashion and, by extension, on the identities and agency of post-colonial communities in a time when colonialism may have officially faded, but its echoes persist.

BIBLIOGRAPHY

Ashcroft, William D., Gareth Griffiths, and Helen Tiffin. (1989). *The Empire Writes Back*. London: Routledge.

Bhabha, Homi K. (2004). *The Location of Culture*. London and New York: Routledge.

Brooks, Andrew. (2015). *Clothing Poverty: The Hidden World of Fast Fashion and Second-hand Clothes*. London: Zed Books.

Chaudhuri, Nirad C. (1976). *Culture in the Vanity Bag: Being an Essay on Clothing and Adornment in Passing and Abiding India*. Bombay: Jaico Pub. House.

Clifford, James. (2013). *Returns: Becoming Indigenous in the Twenty-First Century*. Cambridge: Harvard University Press.

Crane, Diana. (2000). *Fashion and its Social Agendas: Class, Gender, and Identity in Clothing*. Chicago: University of Chicago Press.

Hendrickson, Hildi. (1996). Introduction. In Hildi Hendrickson (Ed.), *Clothing and Difference: Embodied Identities in Colonial and Post-Colonial Africa*. Durham and London: Duke University Press.

Hollander, Anne. (1999). Accounting for Fashion. In Anne Hollander(Ed), *Feeding the Eye: Essays* (pp. 12-22). Berkeley: University of California Press.

Hughes, Claire. (2005) *Dressed in fiction*. London: Berg.

Kaiser, S. (1997). *The Social Psychology of Clothing: Symbolic Appearances in Context*. New York, : Fairchild Publications.

Mahawatte, Royce. (2022). Fashion and the English Novel. In E. Paulicelli, V. Manlow, & E. Wissinger (Eds.), *The Routledge Companion to Fashion Studies* (pp. 292-300). London and New York: Routledge.

McNeil, P., Karaminas, V., & Cole, C. (2009). Introduction. In P. McNeil, V. Karaminas, & C. Cole (Eds.), *Fashion in Fiction: Text and Clothing in Literature, Film, and Television* (pp. 1–10) Berg Publishers.

Naipaul, Vidiadhar S. (2002). *A Bend in the River*. London: Picador.

Renne, Elisha P. (2004). From Khaki to Agbada: Dress and Political Transition in Nigeria. In Jean Allman (Ed.), *Fashioning Africa: Power and the Politics of Dress*. Bloomington and Indianapolis, IN: Indiana University Press.

Ribeiro, A. (2005). *Fashion and fiction: Dress in art and literature in Stuart England*. New Haven: Yale University Press.

Said, Edward W. (1979). *Orientalism*. New York: Vintage Book Books.

Said, Edward W. (1994). *Culture and Imperialism*. New York: Vintage Books.

Tarlo, Emma. (1996). *Clothing Matters: Dress and Identity in India*. Chicago, IL: University of Chicago Press.

Wilson, Elizabeth. (2003). *Adorned in Dreams: Fashion and Modernity*. London: I.B. Tauris & Co Ltd.

OKTAY YİVLİ

Kırk Yama

AŞK, EDEBİYAT ve ÖTEKİ ŞEYLER

Günce Yayınları

(İnanışlar ve Gelenekler Bağlamında)
TÜRK ve SLAV KÜLTÜRLERİNDE RENK SEMBOLİZMİ

DR. HAKAN SARAÇ

Günce Yayınları

Dr. Zuhal Emirosmanoğlu

Fenomenolojik Bir 'Çeviri İşi': Bachelard-Düşçizileri

Günce Yayınları

Mahmut Babacan

Üniversiteler İçin
Türk Dili Kompozisyon Bilgileri

Günce Yayınları