

# V.S. NAIPAUL'S GUERILLAS AND CONSPIRACY THEORY

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**Citation/©:** Edman, T., B. and Sedeeq, S. (2019). V.S. Naipaul's Guerillas and conspiracy theory. *Hitit University Journal of Social Sciences Institute*, 12(1), 49-59. doi: 10.17218/hititsosbil.459997

**Abstract:** V.S. Naipaul's Guerillas used an exceptional form of writing, in which a quintessential form of intertextuality dragged the novel into a possible conspiracy theory. What was seen on the surface was not exactly what the novel extrinsically brought forward. On the surface, there was a spooky relationship where an ostracized so-called leader, Jimmy Ahmed, pushed himself into the core of a struggle. Representing the notorious power relation between the Occident and the Orient, the scuffle between these two different poles, or characters, created a mysterious outcome, which in turn became part of a meticulous plan that redeemed the vengeance of the decolonized, or Ahmed himself. Ahmed's evil strategy started as a personal dilemma, but arrived at a very distant point where his initial intention became blurred. Therefore, this article intends to decrypt the aforementioned conspiracy theory by applying an analysis through intertextuality to see what is beyond the struggles of multiculturalism. Sometimes, such multiculturalism won't end positively since each person will remain, at the core, what he is made of: black or white; Muslim, Jewish or Christian; oppressor or oppressed.

**Keywords:** *Intertextuality, Conspiracy Theory, Multiculturalism, V.S. Naipaul, Comparative Literature*

## V.S. Naipaul'un Gerillalar'ı ve Komplo Teorisi

**Atıf/©:** Edman, T., B. ve Sedeeq, S. (2019). V.S. Naipaul'un Gerillalar'ı ve komplo teorisi. *Hitit Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 12(1), 49-59, doi: 10.17218/hititsosbil.459997.

**Özet:** V.S. Naipaul'un Gerillalar'ı, metinlerarası yazımın romanı muhtemel bir komplo teorisine sürüklediği sıra dışı bir yazı biçimidir. Yüzeyde görülen şey, romanın tam anlamıyla arzı olarak öne sürdüğü şey değildir. Yüzeyde, sözde bir lider olan Jimmy Ahmed'in kendini mücadelenin çekirdeğine ittiği ürkütücü bir ilişki vardır. Batı ve Şark arasındaki kötü şöhretli güç ilişkisini temsil eden bu iki zıt kutup ya da karakterler arasındaki kargaşa, sömürülen, yani Ahmed'in ta kendisinin bedelini ödeyerek aldığı titiz bir intikamın parçası olmasını sağlayan gizemli bir sonucu yaratır. Ahmed'in kötü stratejisi kişisel bir ikilem olarak başlar, ancak başlangıçtaki niyetin bulanıklaştığı çok uzak bir noktaya gelir. Bu nedenle, bu makale çok kültürlülük mücadelelerinin ötesinde ne olduğunu görmek için metinlerarasılık yoluyla bir analiz uygulayarak yukarıda belirtilen komplo teorisinin şifresini çözmeyi amaçlamaktadır. Bazen, bu tür birçok kültürlülük, her insanın özünde olduğu gibi kalmaya devam edeceği için, yani ne baskıcı ne baskıya maruz kalan ne siyah ne beyaz, ne Müslüman, ne Yahudi ne de Hristiyan olsun, kişi olduğu gibi kalacağı için bu çok kültürlülük olumlu bir şekilde sona ermeyecektir.

**Anahtar Kelimeler:** *Metinlerarasılık, Komplo Teorisi, Çok kültürlülük, V.S. Naipaul, Karşılaştırmalı Edebiyat*

Makale Geliş Tarihi: 14 Eylül 2018

Makale Kabul Tarihi: 15.05.2019

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## 1. INTRODUCTION

Multiculturalism is a theme that surrounds us whether we are aware of it or not. Especially with the latest problems in the Middle East, more recently including Syria, the world has become a smaller place for all of us with such awareness as well as with ethnic diversity growing within countries. It has become impossible to talk about a pure culture or tradition. Every day, we witness many different changes, even in areas close to us. Although there are loud voices and racist discourses against the rise of multiculturalism, ...European policy makers have been quick to condemn the excesses of multiculturalism while placing renewed emphasis on the importance of 'national values' and the duty of newcomers to integrate and accommodate themselves to their host society's way of life (Murphy, 2007, p. 2). Nevertheless, the extent of multiculturalism isn't embraced by everyone. Cultural resonances might have different implications in different places. The problem here is that some people might welcome change, while others keep resisting "the other." This change might be recognized as a challenge, whereby local people can robustly adapt themselves to a counterattacking position. The melting pot may not work for everyone in that sense. If we imagine a newly recruited soldier who is bullied by his superiors, it is not inconceivable to consider that he would do the same to newcomer rookies when he rises in rank. For this reason, whatever Jimmy Ahmed experienced abroad transformed him drastically. In the 1950's he was a pimp, in the 1960's he was a black leader, and eventually, he became a guerilla in the 1970's. This radical change was partly because of the obstacles Jimmy experienced when he was abroad, and partly because of his resistance against the oppressors. The oscillation between Jimmy Ahmed and Roche, the British man who came to a remote Caribbean island to help oppressed people with his so-called girlfriend Jane, will be explored in detail to see the relationship between the oppressors and the oppressed. Finally, the highlight of the conspiracy within conspiracy in this novel is when Jane paid with her life for betraying Roche.

## 2. MULTICULTURALISM, INTERTEXTUALITY AND THE CONSPIRACY

In V.S Naipaul's *Guerillas*, intertextuality is one of the important themes that is represented because it shows the differences between cultures. The theory of intertextuality essentially insists that a text...cannot exist as a hermetic or self-sufficient whole, and so, does not function as a closed system (Worton and Still, 1990, p. 1). Intertextuality operates as a critical theory as an approach to inter- and intracultural dynamics. In other words, intertextuality's *inter-* prefix makes it a highly successful term as [a] mediator and colonizer of spaces (Orr, 2008, p. 60). Though the found written comparative criticism has been accused of endorsing chauvinistic cultural imperialism due to the receivers' supposed weaknesses, both postmodernism and intertextuality fixed this problem by rejecting this so-called intention, especially since intertextuality is not about the influence of a cultural imperialism over the oppressed cultures, but it is a hierarchical order of influenc[ing] order (Orr, 2008, p. 83). In that sense, both the Western and Eastern cultures have affected each other in a way that one cannot be explained without the existence of the other. For example, American modernity cannot be perceived without the Harlem Renaissance, in which the black spiritual culture infused the modern motto of American life. A similar intracultural form is observed in Naipaul's novel, where the reflection of the English and African cultures was cast in a vivid way, and the struggle of the African society was reflected clearly. Culture is like a fingerprint. The preferences of individuals and societies in terms of popular culture can easily change, but their cultural structures are transferred from one generation to generation in continuity therefore neither African nor Western attitudes blend in together completely (Özen, 2017, p. 162). This led the reader to question what other aspects of intertextuality were presented in the novel. In a broad sense, intertextuality refers to the interdependent ways in

which texts stand in relation to one another (as well as to the culture at large) to produce meaning. A central idea of contemporary literary and cultural theory, intertextuality has its origins in 20<sup>th</sup> century linguistics, particularly in the work of Swiss linguist Ferdinand de Saussure (1857-1913). The term itself was coined by the Bulgarian-French philosopher and psychoanalyst Julia Kristeva in the 1960s. In her essays "The Bounded Text" and "Word, Dialogue and Novel", Kristeva utilized the term to make M. M. Bakhtin known to the French-speaking world (Kristeva, 1980, pp. 36-63). Professor Graham Allen credited French theorist Laurent Jenny in *The Strategy of Forms* for drawing a distinction between works which are explicitly intertextual—such as imitations, parodies, citations, montages and plagiarisms—and those works in which the intertextual relation is not foregrounded (Nordquist, *Intertextuality*). Broadly, intertextuality is the reference to, or application of, a literary, media, or social "text" within another literary, media, or social "text". Allen also stated that it is especially prevalent in the first decade of the 21<sup>st</sup> century, when there are many terrorist attacks, but also very strong tendencies towards adaptations. The people of the 21<sup>st</sup> century have been listening to the covered songs of the 1980-90's, watching re-adapted versions of movies or TV series, as well as reading and viewing adaptations of literary works (Allen, 2011, pp. 203-209). In literature, intertextuality is when a book refers to a second book by its title, storyline, a scene or character, or when a book refers to a social "text", such as a media, social, or cultural story. This borrowing invites a comparison between the understanding of the text outside of the book and its use inside of the book. Intertextuality asks people to think about why the author chose this particular literary or social text, how they include the text in the book, and to what effect the text is re-imagined by the book, or the book is shaped by the text (Lemaster, *What is Intertextuality*). Naipaul clearly used some of these aspects in the novel. First of all, although the novel was written in 1975, it is still a perfect mirror of the conflicts among Muslim and Christian societies, especially after the 9/11 terrorist attacks. These conflicts weren't initiated by the 9/11 attacks since the West tended to obtain the reflection of the East obscurely through biased impressions. Therefore, still connected with what Said theorized, ...one can say that so far, as the West was concerned during the nineteenth and twentieth centuries, an assumption had been made that the Orient and everything in it was, if not patently inferior to, then in need of corrective study by the West (Said, 1994, p. 41). Secondly, there are many hints that the way Jimmy Ahmed "evolved" was connected with the shift from the colonial to neo-colonial period under the influence of drastic change, as Ahmed developed from a pimp into a guerilla. Last but not least, such an "evolutionary change" brought forth a conspiracy theory with it. "Conspiracy theory" has a different meaning in highly populated and multicultural areas. As Fenster stated:

In its apocalyptic vision and semiotic apparatus, conspiracy theory assumes the coming end of a movement cursed by secret power and a (never-to-arrive) new beginning where secrecy vanishes and power is transparent and utilized by good people for the good of all. It may appear as a righteous apocalyptic that would claim to be acting on behalf of divine or human justice, positing a necessary end to history through dreadful but deserved events that would lead to the victory of the fellow righteous; it may appear as an ironic apocalypse, facing an unavoidable end with distance and cynicism; or it may appear as a sublime vision of an infinite power-inspiring awe, terror and pleasure, enabling the assertion of regressive authorities that promise protective repression from the great hovering threat. (Fenster, 2008, p. 225)

There is almost an automatic response in some situations. If something bad happens in certain places, the prejudicial system encourages thoughts like, "It was probably the black people from the ghetto", "It was probably Muslims," and so on. Such detrimental behavior not only affects the

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objectivity of people, but pushes diasporas in one country to be offended and take counter action, as in the example of Jimmy Ahmed, whose ...identity had to be constructed out of those same stereotypes and Western ideas (Veese, 2010, p. 65).

### **2.1. An Insight Into Multiculturalism, Conspiracy and Post Colonialism: Intertextuality in V.S Naipaul's *Guerillas***

As is known, the British Crown colonized large parts of the world in the early 20<sup>th</sup> century, such as the West African settlements, the Caribbean colonies, the Eastern possessions of Mauritius and Ceylon, the commercial stations around Straits of Malacca, Labuan, Hong Kong, the Falkland Islands, St Helena and Heligoland, and the war and naval stations of Gibraltar, Malta and Bermuda (Benians, Butler, and Carrington, 1959, p. 1). The aftermath of this colonialization was depicted throughout *Guerillas*, and the novel displayed the appearance of intertextuality in the text because of the results and traumas the colonial period caused. The novel itself was like a documentary, since postcolonial literature(s), such as this one, are forms of expression that operate within the historical reality of peoples who have been colonized [and with a] use of language and story [that] express[es] awareness of the social, political, economic and psychological implications thereof (Schubert and Volkmann, 2016, p. 173). When a country is first colonized, the people of that place are forced to take on the culture of the colonizer. Among the first things that the colonizers change are the educational system and language, to maintain the implemented culture and order. As Frantz Fanon described in *Black Skins White Masks* (Fanon, 2008), the colonizers use their language as a weapon, which threatens the colonized by simply reminding them that they have to communicate through the colonizers' language; once the colonized people start to use it, they also know that the new language will open the doors of the new world, just like Roche made use of the English language and wrote a book about his experience as a prisoner in South Africa. Roche went to London to get his book published; he knew that if his book gets published in England, he will have big opportunities. The following lines which were stated by Jane show the way Roche's book made her see him, he was a doer; his book and his life proved that, and she assumed that his old life was claiming him, that it was to some new and as yet unsuspected center of world disturbance... (Naipaul p.44). The colonized started to imitate the language of the colonizers and make good use of it in order to mock the colonizers by showing them that they can use the language in great ways even though it is not their native tongue. Jimmy Ahmed was writing a book, and this can be seen as an example for this situation. He used his enemy's language to write a book; he used their language to show them that he is not less than them. The following excerpt of Jimmy's book can be a good example to show how well he was able to use the language of his enemies, ...He is the leader they're waiting for and the day will come, of that I'm convinced, when they will parade in the streets and offer him the crown, everybody will say then, 'This man was born in the back room of a Chinese grocery but as Catherine said to Heathcliff, "Your mother was an Indian princess and your father was the Emperor of China", we knew it all along,' and that was in the middle of England mark you, in the days when they had no racial feeling before all those people from Jamaica and Pakistan came and spoiled the country for a man like him (Naipaul P.57). In this excerpt, Jimmy doesn't only use the language of his colonizers, but also alludes from their literature, and this can be seen as an example of how the colonized mocked the colonizers language. The way Uganda changed the English language and named it "Uglish" can probably be seen as a historical example to this topic. The local people changed the flare of the once foreign language to a different way where they can

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make use of the language in their own way, such as the usage of words twice in order to stress a particular point.<sup>3</sup>

Moreover, having experienced tremendous atrocities for many decades, Afro-Americans have developed new ways to express themselves through a language which is half a way of expressing their agonies, half a way of sarcasm. Clearly, this situation is not only about racial factors, as oppression can be seen in every field of life. History expert Dale Cockrell once stated that vulnerable and working-class whites who suffered being squeezed politically, economically, and socially from the top, but also from the bottom, [and] invented minstrelsy; therefore, being oppressed is not something peculiar to one part of a society. In this oppression, economic factors played a great role in social classes, and imperialism was the stimulus behind all of these factors. Imperialism works hand in hand with colonialism, because colonialism is an important step for a bigger reason: to colonize, dominate, assimilate and rule. However, as Ashcroft asserted, there is no master plan of imperialism: the greatest advancement of cultural hegemony occurs when it operates through an invisible network of filiative connections, psychological internalizations and unconsciously complicit associations (Ashcroft, 2013, p.50). Nevertheless, imperialism and colonialism together brought imitation under the nuance of Occidentalism: Whoever visits the Occident, in order not to be ostracized by the people who engage the instruments of Western tradition, should act or seem like them. In this process mimicry starts. According to Jacques Lacan,

The effect of mimicry is camouflage... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practiced in human warfare (Lacan & Sheridan, 1977, p. 99). That also explains why Jimmy Ahmed is a half-Chinese, half-African guerilla equipped with Western attitudes. He conveyed a way which blended his origin through Occidental manners such as gathering information, organizing people and manifesting his cause. According to Bhabha, the dream of post-Enlightenment civility alienates its own language of liberty and produces another knowledge of its norms (Bhabha, 1994, p.123). Moreover, Bhabha declared that the colonial imitation constitutes an ambivalence, which means the complex relationship between the colonizers and the colonized was entangled. This tie between the oppressors and the oppressed is called ambivalence, since the colonized never competed or rebelled against the colonizers. Rather than seeing some colonized subjects as “complicit” and some “resistant”, the theory of ambivalence suggests that connivance and resistance exist in a mutable relation within the colonial subject, which sheds light on the relationship between Ahmed and Jane. Such a relationship tends to occur in an environment like a seesaw; power shifts from one side to the other in a destabilized way. Bhabha also defined “otherness” as an object of longing and derision; an articulation of difference contained within the fantasy of origin and identity. He showed that “otherness” was the creative ambivalence of the colonial treatise’s object (Bhabha, 1994, p.67).

Being one of the most interesting characters, Jimmy Ahmed, is of mixed heritage. As mentioned earlier, he is half-Chinese and half-African, which means he’s neither pure African nor pure Asian, but a mix in between the two different races:

Jane had been expecting someone more physically awkward and more Negroid, someone at least as black as the boys. She saw someone who, close up, looked distinctly Chinese. The heavy

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<sup>3</sup> *Colonizing the colonizer's language: Why English isn't 'English' anymore.* (2014, December 24). Retrieved from <https://economictimes.indiatimes.com/magazines/panache/colonizing-the-colonizers-language-why-english-isnt-english-anymore/articleshow/45624719.cms>

moustache masked the shape of his top lip and stressed the jut rather than the fullness of his lower lip. His eyes were small, black, and blank; that, and the mustache, which suggested a mouth clamped shut, made him seem buttoned up, tense, unreadable (Naipaul, 1975, p.10).

Above, a description of Jimmy is given which proves that he doesn't look completely African, nor completely Chinese. Jimmy was deported from England because of assault, so he carried a hatred towards the English, not only in the sense that they had colonized Africa, but also for his expulsion. Jimmy took the role of Stephen Bantu Biko who formed the Black Consciousness Movement in South Africa, but unlike Biko, Jimmy did not do it for the good and for the rights of the others, including the little kids whom he was taking care of, but rather he was an activist for his own gain, for his own name, in order to show that he has power, and to make people fear him. This is an example of intertextuality in the novel.

Another reference to intertextuality is the name of Jimmy's place, where he was keeping the boys. Jimmy called it "Thrushcross Grange", which is from *Wuthering Heights*:

Since they had left the highway there had been no signs for Thrushcross Grange. But then, abruptly in the wasteland, there is a new sign in yellow and red and black, with the emblematic clenched fist at the top. Thrushcross Grange/People's Commune/ For The Land And The Revolution/Entry without prior permission strictly forbidden at all times / By order of the High Command, James Ahmed (Haji) (Naipaul, p.6).

Even the posters that hung behind the beds of the children are an example of intertextuality; there Jimmy called himself the "torch bearer" (Naipaul, p.11), which relates to Prometheus in Greek Mythology. Prometheus was considered to be the savior of human beings, as he was claimed as the one who stole the fire from Zeus and gave it back to humanity (Bulfinch, 2014, p. 19). This shows that Jimmy saw himself as a patron, as a savior, he saw himself as the one who would save mankind. On the wall, above the bed of one of the boys, Jane saw a poster, a pen drawing of Jimmy Ahmed that made him all hair, eyes and moustache, and more Negroid than he was, with roughly lettered words below: I'm Nobody's Slave or Stallion, I'm a Warrior and Torch Bearer – Haji James Ahmed (Naipaul, p.11). Jimmy's house looked exactly like an English house, after Jane saw his house she said, "But it's like being in England" (Naipaul, p.17). Such a scene makes it clear that Jimmy had encapsulated himself in a situation whereby he was deprived of his Englishness but could not endure to be one of the ordinary black people. If he had to be a black person, he wanted a position as a leader, not a simple follower.

As mentioned, Jimmy is of mixed race, which made him different from the others around him. This shows that he may have been suffering from an identity crisis, because he didn't know where he belonged to. He had two cultures, and this in betweenness affected his manners. He didn't completely belong to the Africans, nor to the Chinese. This might be the reason why Jimmy tried to feel superior and wanted to be the one who would lead the revolution, to belong somewhere, to show that he does something none of the "pure" races are able to do.

Moreover, Jimmy is a dominant person and likes to show this throughout his actions. His behavior towards Jane showed the irony in his actions. After thinking deeper, it became clear that Jimmy raped Jane for the sake of revenge.

Regarding the sexual superiority, Fanon stated that,

For the majority of white men, the Negro represents the sexual instinct (in its raw state). The Negro is the incarnation of a genital potency beyond all moralities and prohibitions. The women among the whites, by a genuine process of induction, invariably view the Negro as the keeper of

the impalpable gate that opens into the realm of orgies, of bacchanals, of delirious sexual sensations... Passivity justifying itself by the recognition of the superiority of the black man in terms of sexual capacity? (Fanon, 2008, p. 177).

To prove his "superiority", Jimmy took revenge on the English in his own way, not in a social or political way, but by raping Jane from behind and belittling her. He metaphorically raped the country England - he treated the English as they have treated him and his people. Jimmy got his revolution, but it was a failure. Jane became a threat to him and to the people around him during that time, so Jimmy murdered her in cold blood, or rather, he let one of the boys murder her. In this part, Jimmy called Jane a "rat", which was metaphorical and can be interpreted as Jimmy viewing all of the English as rats, in other words, that they are filthy and they infest places like rats. "Bryant, the rat! Kill the rat!" (Naipaul, p.238).

After talking to Jimmy, Roche threw the passport into the half-packed suitcase on the floor of the wardrobe, and when Jimmy called him back, knowing that the phone was tapped, Roche said that Jane and he were leaving the next day, though he knew that she was dead as a stone already (Naipaul, p.248). These lines imply that Jane's deployment and Roche's passivized actions might have been part of a half-planned conspiracy, which might also explain Roche's expulsion from one place to another as him possibly being an agent. The lines also may suggest that Jane was part of a plan, part of a conspiracy that was going on from behind the curtains.

A hint towards the conspiracy that was going on throughout the novel is the way Jane entered the country. Jane met two American men on the plane, who were supposedly doing her a favor by letting her enter the country without going through customs, or having her passport stamped. Jane was very pleased with this, but little did she know that all of this was a part of a bigger plan:

They had taken her to the head of the queue that had already formed, and they must have been important men, because they were let through without formality, and Jane had been let through with them, without handing over her disembarkation card or showing her return ticket or having her passport stamped (Naipaul, p. 40).

The lines show how the Americans had a certain power over the Caribbean Island, and that they were able to control certain things. These lines also would prove to help the reader understand the part where the revolution happens, where the American helicopters appeared out of nowhere. This can also be taken as a proof that everything that happened was part of this conspiracy and was planned beforehand. Another point that supports the conspiracy theory was when the American helicopters turned up at the beginning of Jimmy's revolution. Jimmy used the announcement of Stephan's death to his own benefit and started a revolution. He walked around the streets carrying Stephan's corpse around, and people started joining him in revolt. At the very beginning, American helicopters surrounded the area and stopped the revolution. This shows the possibility that everything was planned, and everything has been planned long before. Jimmy and the others were being controlled by someone without them realizing it: Precisely at eight o'clock the helicopters arrived...The American markings on the helicopter were large; the men inside weren't in uniform (Naipaul, p.188). This quotation shows how the Americans came on an exact time to stop everything and to appear to be the heroes who kept the peace. They stopped the revolution before it even really started. This event might be a good evidence to support the conspiracy theory that was used throughout the novel and shows how America had its hands on the events that occurred, and how the USA was controlling everything from behind the curtain.

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Shifting the view towards the English woman, Jane, there are more examples of the usage of intertextuality and its function. Jane is a woman who comes from England, and who has a troubled past, which has made her who she is now. Moreover, she has a deep *paranoia*, which in the end exacerbates the problem. Her *paranoia* projected that something unusual was going to happen after seeing Jimmy and Roche. Her suspicions came true in the end of the novel. Such an ending empowered all the suspicions she carried. It is very likely that Naipaul foreshadowed the things that were going to happen. Jane was an expressive girl, who had a lot of sexual relationships in her life; she didn't look for love, but pleasure. She was drawn to unusual men, like Roche and Jimmy. These two men seemed exotic to her. Her reason for being with Roche was that she saw him as a "doer"; after realizing that he wasn't, she went to Jimmy. Jane thought that Jimmy was a revolutionary, and that he was about to change the world.

Even Jane's appearance didn't fit in at Thruscross Grange; Roche started to pay attention to her dress and color, and had doubts about bringing Jane with him: over casual enough to be dressy: London, foreign, wrong (Naipaul, p.8). In this quotation, Roche talked about Jane and the way she was dressed when they arrived at Thruscross Grange. She stood out among the other people, with the way she looked and her skin color.

Jane was not only an ordinary character in this novel, she was the trimetric projection of England. In other words, she was both a metaphor for and a comparison to England. She might have thought that she could use Jimmy and get along with that, as England colonized and used African states. Therefore, Jane's metaphorical nature is the reason why she is a good example for intertextuality. Her existence had other layered meanings. Besides representing England, the colonizers and torturers of Africans, she also represented the threat, for which she got killed. As soon as Jane arrived at the airport in London, she started to differentiate between London and the other world that she was going to. The journey started for her as she entered the airport and started to refer to London as the other world. She observed how even the stewardesses were not noticeable outside of the airport, but inside the airport, they were more exotic and more perceptible: London was outside; but they inside were already in another world, of passengers and stewardesses, stewardesses who, on the ground part of London and not noticeable, in the airplane became English and exotic, wearing a particular uniform (Naipaul, p.38).

Jane's further comparisons were given in details in the novel, and she described how differently she was seeing things in London and how different they were in her new reality. Her perspective changed immediately after her arrival on the island; even the way she looked at Roche changed. She kept referring to things, how they used to be in London and how they were in the present, how her opinion about Roche changed from the way she saw him in London and how cold she became towards the meeting after she saw him in the airport: In London, Roche had seemed to her an extraordinary person, and she had prided herself on her perception in picking him out. He had appeared to her as a doer, and none of the people she knew could be considered doers (Naipaul, p.42).

Jane showed her affection and her attraction to Jimmy using lines from *Wuthering Heights*, comparing herself and Jimmy to Catherine and Heathcliff. She tried to show that Jimmy is misjudged and that he is more than he thinks of himself. The usage of intertextuality here gives a hint about how to read a person, and shows how Jane read Jimmy by putting him into a stereotypical character of the Orient where she superseded this naïve and ignorant African man. She had no doubts about his inferiority and her superiority as ...the sense of Western power over the Orient is taken for granted as having the status of scientific truth (Said, 1994, p. 46) '...but as Catherine said to Heathcliff, "Your mother was an Indian princess and your father the Emperor



of China", we knew it all along, and that was in the middle of England mark you, in the days when they had no racial feeling before all those people from Jamaica and Pakistan came and spoiled the country for a man like him. They will see him then like a prince, with his gold color (Naipaul, p.57).

Finally, Jane tried to find excuses for Jimmy for the way he was treated and socially castrated in England, and blamed it on British people just to show that he was a prince, that he was a man who does change, unlike the reality that Jimmy was deported from England for rape and sexual assault. Nevertheless, she didn't know that the given history about Jimmy might have been a part of a bigger conspiracy to show him as a man who has been expelled to make him seize the opportunity to organize people for a revolt.

## **5. CONCLUSION**

As a final analysis, it is important to realize that the usage of intertextuality in Naipaul's *Guerillas* serves the purpose of giving the text a multilayered meaning and makes it more colorful. This shows the importance of using intertextuality in literary texts. Naipaul's aim in using this technique was to give deeper meaning to what he wrote, and to make the reader think more deeply and search for more in the words, which might even drag the readers into the conclusion that everything was a part of a big conspiracy, and nothing more. Naipaul also showed the importance and the difference between a reader and a writer via intertextuality. Throughout the novel, Jimmy was writing a book; Roche had written a book; Stephen didn't appear throughout the novel, but was known to the others as a reader and tried to find out how to change things within his circumstances through reading newspapers. Jane was also a reader who mainly tried to literally read the people around her. Besides Jane, all the characters tried to read each other, and the one who managed to read the other character was privileged. In the novel, it was Jimmy who tried to build an identity for himself not the author, being aware of the interplay between text and context, writers and readers. The way Jimmy and Roche wrote in the context of English textuality was ironic because Jimmy was against the English and wanted to take revenge on them. This only showed how trapped they were, and how they couldn't really have a successful revolution. In contrast, if Stephen was still alive, he would have the chance of a successful revolution and an escape from English textuality (Tiffin, 1993).

Naipaul's aim in using intertextuality was to show how variant cultures affect each other and how people are affected subconsciously by another culture, as in Jimmy's case, he hates the English but writes like them. Besides showing how fruitful and multilayered a text can be via intertextuality, supplemental messages can be transmitted with it, too, as clearly illustrated in Naipaul's *Guerillas*. Thus, intertextuality is a device that serves many purposes. Fanon stated that the consciousness of self is not the closing of a door to communication. Philosophic thought teaches us, on the contrary, that it is its guarantee. National consciousness, which is not nationalism, is the only thing that will give us an international dimension (Alessandrini, 2012, p. 108).

From that perspective, Jimmy might have realized his real identity and might have been used by Americans to start a revolt. All rape accusations might have been a part of a bigger plot to make him hate the British and work for Americans either consciously or unconsciously. It is not inconceivable to assert that Jane became the hunting prey and Jimmy, dragged by his vindicative feelings, wanted to destroy Jane, the vulnerable lady who was against the "exotic Black men" from the very beginning, either simply because of her British nationality, or because she had some

possible connections with the English secret service MI5 or something of that nature. Yet it was apparent that once the arbiter of colonizers, Britain, started to fade away, Americans would take their role and control the island as if they were the gendarmes ready to stop any revolt or possible coupe. All in all, it is obvious that Naipaul kept the tension at the peak using the intertextuality factor and left an unrestricted number of expansions, since it would be too optimistic to count all the above events as coincidental.

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## GENİŞLETİLMİŞ ÖZET

Bu makale dar anlamda metinlerarası bir incelemeyi ihtiva eden bir çalışmadan ötedir. Şark ve Batı medeniyetlerinin bitmek tükenmek bilmez zıtlaşmasında yüzeyde kaybolan ama derinlerde bir yerlerde esas kimliğini koruyan ve tıpkı zeytinyağı ve su gibi ne olursa olsun tam anlamıyla birbirine karışamayacak milletlerin bir yüzleşmesi olarak da görülebilir. V.S. Naipaul gibi hiçbir yere tam olarak ait olmayan, kültürel anlamda 'melez' ya da 'hibrit kimlikli' bir yazarın aslında kendinden çok da farklı koşullarda yetişmeyen insanların bir hikâyesi ile yüzleşiyoruz. Bu öyle bir hikâye ki, son ana kadar yaşananların ne derece olağan halinde seyreden ne derece bir komplo teorisinin eseri olduğuna dair herhangi bir kesinliği olmayan bir öykü. Karşılaştırmalı Edebiyat alanı açısından da oldukça güzel verileri olan bu eserde hikâye adeta bir ağaç ve o ağacın nasıl köklendiğini ama o köklerin toprak altında kalan kısmının nerelere uzandığını bilmediğimiz bir yere doğru sürüklendiğimiz ve tam da burada karşımıza komplo teorisi çıkan bir anlatım. Bir nevi Kafka'nın *Dönüşüm*'ü gibi Samsa'nın yerine, tersine bir 'değişim' geçiren Jimmy Ahmed ile tanışıyoruz. İngiltere'de kelimenin tam anlamıyla sürüdüğü bir hayattan kadın satıcılığına ve oradan özgürlük savaşçısı bir gerillaya ve hatta kendi insanları için bir 'meşale taşıyıcı' olan kimliğe uzanan yolda sömürgeci yeni sömürgeciliğin alt yaratımına uğramış sahte bir kahraman var karşımızda. Jimmy bu hikâyenin hem başında hem de bitişinde etkin karakter olmakla beraber, Roche ve Jane açısından onların kaderlerini belirleyen kişi oluyor. İngiltere'de yaşadığı tüm baskı ve maruz kaldığı aşağılanmaları, Jane'e tecavüz ederek ve onu zararlı bir mahluk gibi ölüme adım adım sürükleyerek ama bir yandan da bu ölümün arkasındaki sır perdesini kapalı tutarak bir komploya dönüştürüyor. İşte tüm bunlar olurken yaşamının büyük bir bölümünü İngiltere'de geçirmiş olan Jimmy Ahmed'in, isminden de anlaşılacağı gibi yarı İngiliz yarı oryantal kimliği korunmuş ve en sonunda ait olduğunu düşündüğü kimliğe belki de bir geri dönüşü başlatmış, ama en azından tam anlamıyla asimile olmadığını göstermiştir. Irksal olarak da yarı Çinli yarı Afrikalı olan Ahmed, tıpkı yazar Naipaul gibi arada kalmışlığın bir simgesi oluveriyor. Dönüşüme karşı direniş gösterip bir yandan değişimin parçası olan insanların da resmedildiği bu romanda V.S. Naipaul kimlik karmaşasının yeni sömürgecilik döneminde daha farklı bir boyuta taşındığını da anlatıyor bizlere. Bir bakıma uzay çağı dediğimiz bu zamanda, kimliklerin bile bir önemi kalmayabiliyor. Yarı Çinli, yarı Afrikalı ama İngiltere'de yetişmiş bir insan, İngiltere'de bir hiçken Afrika'da bir lider olabiliyor. Ya da Güney Afrika'da yaşadıklarını kitaplaştırmaya çabalarken Roche bir ajan gibi görülebiliyor, ya da kimilerine göre başarısız bir aktivist ya da belki bir vatan haini. İşte tüm bu sarmalın içerisinde belki de kimliğin git gide hem önemsizleştiği hem de insanın özünde ne varsa kimliğinin de ötesinde o içindeki özün kendisini koruyacağı ve değişmeyeceği gerçeği ile karşı karşıyayız. Üstelik Jimmy Ahmed'in Amerikalılar adına çalışan bir casus ya da provokatör olma ihtimalinin de komplo teorisi içerisine katıldığında tam bir çıkmaza dönüşen bu senaryo yapısökümcülük açısından da bakıldığında her şeyin ihtimalli, hiçbir şeyin de olanaksız olamayacağı ama aynı şekilde de belirsizliğin tek elle tutulur sözde gerçek olduğunu da ortaya koymamıza sebep oluyor. Öyle bir durum ki kimin ne olduğu ya da kime veya neye hizmet ettiği belli olmayan ve içerisinde yazarın *Uğultulu Tepeler*'e yaptığı atıflarla Victoria döneminin esintilerinin tersine döndüğünün işaretlerini görebiliyoruz. İşte tam da bu nedenle içinden çıkılması güç ama bir o kadar da metinlerarası bir yöntemle analiz edilebilecek bir komplo teorisi ile karşı karşıyayız.