

Tribhuvan University

Construction of Differences in Theroux's *The Great Railway Bazar*

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by

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DECLARATION

I hereby declare that the thesis entitled,
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Date: 6th April, 2017

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Letter of Approval

This is to certify that the thesis entitled “Awareness of Differences in Theroux's *The Great Railway Bazar*” submitted to the Department of English, RatnaRajyalaxmi Campus, by RamilaSubedi, has been approved by the undersigned members of the Research Committee:

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Abstract

This research looks into the text, *The Great Railway Bazaar* from the point of view of post-colonialism. In *The Great Railway Bazaar*, the author plans a four month trip from London, through Europe and into Turkey, to Iran, Pakistan and India. He travels extensively in India and then flies to Rangoon, Burma. There he sees the Gokteik Viaduct and flies to Rangoon, Thailand, and takes rails all the way to Singapore. He makes a stopover in Vietnam and travels on some parts of the Trans-Vietnam railway. He travels extensively in Japan and after a sea voyage, takes the long Trans-Siberian Railroad back to Europe and London. He begins his journey in early September in London and travels to Paris, interrupted only by the English Channel ferry. After lecturing in Istanbul, the author heads to Lake Van on the more comfortable Turkish Railways. The author spends a couple days in Teheran before taking the train to the Iranian holy city of Meshed. There is no alcohol on this train, and most women are in veils; then the author spends a week in Afghanistan.

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Introduction: *The Great Railway Bazaar* and Difference

This research examines how the colonial superiority of the narrator in Paul Theroux's *The Great Railway Bazaar* is projected. The narrator is a white American fond of travelling to different regions, territories, and continents. He is keen to observe different peoples whom he meets in many East Asian and South Asian countries. He makes a visit to Afghanistan. He takes rapturous delight in being judgmental of Afghan culture, its cultural constraints and the burden of Islamic tradition. The socio-cultural practices and peculiar landscape of India inhabited by natives startle him. He makes a journey to European cities too. While recounting what he saw in these countries, he projects his superiority, his arrogance, his racist sense of hegemony. He points out the regional and continental backwardness of people who embrace nonwhite culture and live in nonwestern regions.

The Great Railway Bazaar: By Train through Asia is a travelogue by the American novelist Paul Theroux, first published in 1975. It recounts Theroux's four-month journey by train in 1973 from London through Europe, the Middle East, the Indian subcontinent and Southeast Asia, and his return via the Trans-Siberian Railway. Many people consider it a classic in the genre of travel writing. The first part of the route to India followed what was then known as the hippie trail. The book sold one and half million copies upon release. In 2006, Theroux retraced the journey, finding that people and places had changed, and that while he was famous for his earlier work he was not recognized in person. His account of this second journey was published as *Ghost Train to the Eastern Star*.

The characters booze away their days in sordid bars. They sleep with whores or native girls in unmade beds in dirty rooms. Theroux seems almost defiantly to be claiming his authorial right to an especially British genre: the macabre tale of a

haunted house, of witchcraft in a remote village in Dorset. Japanese professors give two-year courses on *The Golden Bowl*. He hates querulous Indians and boorish Russians. Theroux loathes Afghanistan for various reasons—among them the fact that it is a country without a single inch of railway track. After witnessing several instances of savagery as he travels across it by bus and by plane, he is greatly relieved to be able to take the once-a-week Khyber Mail to Peshawar in Pakistan. In Calcutta, Theroux crosses Howrah Bridge with a Bengali, a Mr. Chatterjee, whom he had met on the train. Mr. Chatterjee insists that the problem of the homeless pavement dwellers had been somewhat overdramatized. After all, their rag-picking had the result of recycling Calcutta's garbage.

In Madras, Theroux is taken by a taxi-driver to a dingy brothel. Some girls were sitting on a long wooden bench. They were very small, and they looked awkward and a bit comic, too young to be wearing lipstick, nose jewels, earrings, and slipping bracelets. None could have been older than fifteen. Traveling on the Hue-Danang passenger train, he is overwhelmed by the beauty of the landscape. But then he walked through the train and saw a blind man feeling his way to the door.

Theroux's *The Great Railway Bazar* is problematical in terms of its representation of Asian geography and cultures that flourished in it. Islamic culture and Afghan geography are portrayed as if they have lagged far behind in achieving the required level of modernity. The unique regional structure and singular cultural practice of Asian countries evoke in the narrator's mind the idea of western superiority. Setting aside the spectacle of hegemonic perspective, he takes a judgmental stand in his observation and survey of nonwhite geography and regions.

The objective of this research is to show how an American traveler can distort, twist, and manipulate nonwestern cultures like Muslim culture, Hindu culture and

Sinic culture in his or her attempt to consume the fantastic and free-floating aspects of these cultures. There are other things which are falsely portrayed to cater to the interest of those readers who look askance at the nonwestern geography.

This research is confined in the analysis of only that aspect which consists of the narrator's rash, hasty, biased and insular perception of culture, language, custom and geography strange to him. Other components of the text are simply sidelined. Only the biased and flagrant remarks of the narrator on strange cultures and geography are explored.

This thesis is divided into five headings. In the first heading, the researcher introduces the topic, elaborates the hypothesis. In the second, it quotes different critics' views regarding the text. In the same heading, the researcher shows the departure also. In the third heading the researcher uses the tool of post-colonialism. The fourth heading thoroughly analyses the text applying theory of post colonialism. The last one contains the conclusive ending of the research.

Reviews on *The Great Railway Bazaar*

Paul Theroux's *The Great Railway Bazaar* belongs to the established tradition of travel writing. It is a piece of travel writing that seeks to create a canon of its own. The comprehensive coverage of not only one continent but also the transcontinental events and occurrence is the sole and whole concern of this work. It is kaleidoscopic in its coverage.

The narrator's excursion in the various journeys of Asian and European countries enables him to form his opinion about divergent cultures, life-styles and outlooks. The responses of those people to the voracious interests of a westerner are recorded in this text. There is lifelike touch to the narrative account of the narrator in this novel. He flies to Japan to add additional design to this excursion. He is

somewhat dismayed by the swift, clean Japanese trains. He is inclined to like modern means of transportation. The narrator could not help juxtaposing the tradition with modernity. He contrasts the organized, polite behavior of most Japanese to their outbursts of drunkenness and popular shows.

The narrator gives close attention to the railroad stations at which he stops. Train stations in Bulgaria and Yugoslavia are made interesting by the people there. At such indescribably awesome things, the narrator is too childish to enjoy. He is bent on maximizing his level of understanding and experience.

Different critics and reviewers have given their views on Theroux and his book *The Great Railway Bazaar: By Train Through Asia*. Some of them have been brought into discussion as below:

Tim Youngs comments that Theroux' *The Great Railway Bazaar: By Train Through Asia* is about travel by using train in different places. So, the main purpose of this travel writing is that related with travel rather than tourism. Youngs considers that Theroux devoted many pages of his book into the examination of other travelers and local peoples he visited on the way. By examining them, he presented a sense of difference with them. In his own words, "He [Theroux] devotes more space to an examination of the people he encounters—other travelers and local inhabitants—than to foreign landscapes or cultures. The terrain he explores is other people, from whom he is constantly marking his difference" (80).

Similarly Peter Hulme and Tim Youngs argue that Theroux two major travel writing texts *The Great Railway Bazaar: By Train Through Asia* and *The Old Patagonian Express* reinvigorated the travel writing as a genre by using the older model of travel i.e. journey via trains to remote places. In the fashion of tourism, he

prepared a timetable and travelled to different parts and provided a lot of enthusiasm to his readers. Hulme and Youngs write that in the following words:

The Great Railway Bazaar: By Train Through Asia (1975) and *The Old Patagonian Express* (1979) cleverly used the older but ordinary mode of travel by train to places (Siberia, Patagonia) remote from his readership. Planning his routes with timetable in hand, Theroux established the respectability of a mode of travel accessible to his readers but long since associated with the regimentation of tourism. His example proved infectious, and his boundless enthusiasm for travel and for writing about it has kept his work at the forefront of the genre. However, although a forceful writer, Theroux reinvigorated rather than reformulated the genre. (90)

Theroux is an exceptionally good and prolific writer. He ought to be better known than he is. *The Great Railway Bazaar* will provide the occasion. Though it is a travel book and not a novel, it incorporates many of the qualities of Theroux's fiction. It is funny and thought-provoking. It is sensuous and evocative in its descriptions. It concerns itself with the preoccupations of his previous work. The relative lack of attention accorded in this country to such a generously gifted writer. Addressing some of the bizarre aspects of this travel writing, Robert Towers observes:

The Great Railway Bazaar also belongs to an English tradition, that of the eccentric travel book whose origins go back two centuries. For no better reason than to counter a sneering question as to whether he has been to France, Sterne's Mr. Yorick hastily packs a half-dozen shirts and a pair of black silk breeches and sets off for the Dover-Calais packet-boat; just as whimsically Paul Theroux kisses his wife good-by

and sets off on a three-month parabolic trip around Asia because he likes trains.

Peter Whitfield offers his view on Theroux's texts. Taking *The Great Railway Bazaar: By Train Through Asia* (1975) together with *The Old Patagonian Express*, Whitfield comments that the two books were highly successful as travel writings. They contain novelistic features though written by a non-novelist. For them, Theroux presents his texts in a realistic way and the readers feel that they are travelling with Theroux. He makes readers experience what he himself experienced on his travels. Whitfield offers his view in the following way:

The Great Railway Bazaar: By Train Through Asia (1975) and *The Old Patagonian Express* (1979) enormous popular success, . . . it is impossible to imagine these hilarious and mercilessly readable books being written by a non-novelist, for they are really a sequence of whimsical tableaux, linked in a narrative chain. History and cultural analysis are out: this is in your face reportage; what we get is what Theroux sees and feels—a crazy world flung down on page in language to match. (272)

John Mullan presents *The Great Railway Bazaaras* an artifact documented by a competent traveller. He claims that Paul Theroux, in *The Great Railway Bazaar*, is driven by the relentless hunger for the gratification of wanderlust. He has an untiring sense of exploring what has remained in history as hitherto existing mystery. Mullan briefly expresses his remarks on this side of this narrative account in the following citation:

Paul Theroux's *The Great Railway Bazaar* is a carefully wrought literary artefact. It is a travelogue – the account of a journey by train

from Britain across Asia – but, while it offers itself as a true record, it has a narrative structure as carefully contrived as any novel. As he crosses India, Theroux is reading James Joyce's *Exiles*, and his own account, like Joyce's narrative, concentrates on incidental episodes while omitting many of the central "facts" of the story. Theroux is interested in what he sees from the window of his compartment and, above all, in the exchanges he has with those he meets on his journey. The great cities he visits are left mostly undescribed, except for their railway stations.

Although all these critics have raised different issues in their analysis and interpretations, none of them have seen how the western preeminence of the narrator is projected in this travel writing, *The Great Railway Bazar*. The narrator hates Afghan and Afghanistan for its pre-modern infrastructure. Indian natives are laughed at by their blind obedience to lingering legacy of miracle and mysticism. Chinese and Japanese are mocked for their roundabout way of expression. The Asian cultures both Muslim and Hindu including Chinese are portrayed lagging behind in effecting modernist transformation in their landscape. None of the critics deal with this aspect of the text. This is the topic the researcher attempts to explore and examine.

The researcher makes use of the travel writing theory. Travel writing is associated with postcolonial studies. It privileges discourse because it came out into light after the publication of Edward Said's *Orientalism*. The book *Orientalism* theorized how the Western travelers created a sense of difference or other to represent the places and peoples they visited. By projecting the non-West as the other or different, the Western writers represent West in better terms such as superior, rational, masculine and so on whereas the non-West just the other way round.

Defining Postcolonialism

Postcolonialism is the outlook and studies as responses to colonial subjugation of European or Western to Third and Fourth-world that emerged in 70's. However, it's not only talking about Western colonial subjugation but also various reality of injustice, culture and gender domination, sexual orientation issues, social class, subaltern people experiences, etc. Thus in literature, it is an interaction and reaction in colonial societies and the effects of colonial practices on literary productions. M.H. Abrams defines postcolonialism as: "The critical analysis of the history, culture, literature, and modes of discourse that are specific to the former colonies of England, Spain, France, and other European imperial powers" (306).

The relationship between the colonizer and the colonized is the relationship of domination. The colonizers dominate, exploits and excludes the colonized on the plea of white man's burden. The Bible, bullet and Business are there mottos whereby the colonizer seeks to establish dominion over the colonized. To criticize on what ground the colonizers have exploited and dominated the colonized, the present researcher makes use of the theory of post colonialism. Postcolonialism aims at countering some of the claims and assumptions mentioned about the colonial culture and people in the dominant colonial discourses. In this regard, Bill Ashcroft argues:

Post-colonial studies developed as a way of addressing the cultural production of those societies affected by the historical phenomenon of colonialism. In this respect it was never conceived of as a grand theory but as a methodology: first, for analyzing the many strategies by which colonized societies have engaged imperial discourse; and second, for studying the ways in which many of those strategies are shared by

colonized societies, re-emerging in very different political and cultural circumstances. (7)

Postcolonial is synonym with “post-independence” or the era after the independence when the colonialists had left the country. However, their concepts still remain and their practices are still used up to now. The concept of Western or previously colonial ruling class superiority is still in practice in a new form known as neocolonialism. In this regard, Bill Ashcroft, Gareth Griffiths and Helen Tiffin argue:

The tern 'post-colonial' . . . addresses all aspects of the colonial process from the binging of colonial contact. Post-colonial critics and theorists should consider the full implications of restricting the meaning of the term to 'after-colonialism' or after-independence. All post-colonial societies are still subject in one way or another to overt or subtle of forms of neo-colonial domination and independence has not solved this problem. (2)

The term post-colonial is developed as a cultural production and mainly affected by historical phenomenon of colonialism. Postcolonial in this perspective represents an attempt to regroup intellectuals of uncertain location under the banner of postcolonial discourse. Ashcroft, Griffiths and Tiffin further say that post-colonial theory analyses such kinds of effects. They write:

Post-colonial theory involves discussion about experience of various kinds: migration, slavery, suppression, resistance, representation, difference, race, gender, place, and responses to the influential master discourses of imperial Europe . . . that post-colonial studies are based in the ‘historical fact’ of European colonialism, and the diverse material effects to which this phenomenon gave rise. (2)

Post-colonialism is greatly associated with Edward Said's *Orientalism*. Said argues, it is important to delineate the discourse so as to identify postcolonial intellectuals themselves. An investigation of the emergence of the term 'post-colonial' "reveals how and why such a range of meanings has come to surround its use. Employed by historians and political scientists after the Second World War in terms such as the post-colonial state, post-colonial had a clearly chronological meaning, designating the post-independence period"(45). The study of the discursive power of colonial representation was initiated by Edward Said's landmark work *Orientalism* in 1978.

Postcolonialism gives plenty of insights about how to examine various tricks and treacheries used by European colonizers to exploit the native inhabitants of the colonized land. Postcolonial criticism has refocused attention on neglected aspects or areas within it. Postcolonial criticism has contributed to the interrogation of received distinctions between high and popular culture.

In *Orientalism*, Said argued that much of the Western study of Islamic civilization is political intellectualism. It is meant for European self-affirmation, rather than for objective intellectual enquiry and academic study of Eastern cultures. Hence, Orientalism functioned as a "method of practical, cultural discrimination applied as a means of imperialist domination, producing the claim that the Western Orientalist knows more about the Orient than do the Orientals" (*Orientalism* 86). Said argues that the history of European colonial rule distorts the writing of even the most knowledgeable, well-meaning, and culturally sympathetic Western Orientalists.

Postcolonial critique allows for a wide-ranging investigation into power relations in various contexts. The postcolonial field includes "various topics like the formation of empire, the impact of colonization on postcolonial history, economy,

science, and culture, the cultural productions of colonized societies, agency for marginalized people”(Said 41). Literally, postcolonialism refers to the period following the decline of colonialism. Although the term postcolonialism generally refers to the period after colonialism, the distinction is not always made. The postcolonial writers face numerous challenges like the attempt both to resurrect their culture and to combat preconceptions about their culture. Said uses the word ‘Orientalism’ to describe the discourse about the East constructed by the West.

Said examines the historical, cultural, and political views of the East that are held by the West. He examines how they developed and where they came from. He basically traces the various views and perceptions back to the colonial period of British and European domination in the Middle East. Said argues:

During this period, the United States was not yet a world power and didn't enter into anything in the East yet. The views and perceptions that came into being were basically the result of the British and French. The colonial rulers could not rule properly. It was believed without some knowledge of the people they ruled. Westerners believe themselves to be superior to the others. They were basically the opposite of the East and considered to be active while the Orient was considered to be passive. The Orient existed to be ruled and dominated. (76)

Postcolonialism or postcolonial studies is an academic discipline featuring methods of intellectual discourse. It analyzes, explains, and responds to the cultural legacies of colonialism and imperialism. It responds to the human consequences of controlling a country and establishing settlers for the economic exploitation of the native people and their land.

Postcolonial studies analyses the politics of knowledge by analyzing the functional relations of social and political power. It records human relations among the colonial nations. Colonialism was presented as the extension of civilization, which ideologically justified the self-ascribed racial and cultural superiority of the Western world over the non-Western world. That such a divinely established, natural harmony among the human races of the world would be possible, because everyone has an assigned cultural identity, a social place, and an economic role within an imperial colony.

The project of postcolonialism is not only applicable to the students of literature alone; indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world.

Postcolonialism questions and reinvents the manner in which a culture is being viewed, challenging the narratives expounded during the colonial era.

Anthropologically, it records human nations between the colonists and the peoples under colonial rule, seeking to build an understanding of the nature and practice of colonial rule. As a critical theory, it presents, explains, and illustrates the ideology and practice of neocolonialism with examples drawn from history, political science, philosophy, sociology, anthropology, and human geography. It also examines the effects of colonial rule on the cultural aspects of the colony and its treatment of women, language, literature, and humanity.

Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. And it was laid on the basis of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occidentals were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universally. On the strength of the universality of their culture, the westerner intends to take economic and political benefit. As claimed by Said, orientalism generates those truths regarding the cultures and history of orientals. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favour the colonial interest.

The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism.

Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Stuart Hall points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Hall works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Hall's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the sheep in the field with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of looks like it in some way. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary. (19)

As claimed by Hall, the meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is

imprinted in their genes, but because they learn its conventions and so gradually become culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, meaning can never be finally fixed.

Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. Bart Moore Gilbert makes the following view in this regard:

In order to assess the justice of some of the charges brought against postcolonial theory, it is necessary to begin with a comparison between its critical focuses, practices and assumptions and those which were traditionally involved in the study of the relations between culture and imperialism in the Western academy. As will be demonstrated later, a number of earlier non-Western critics anticipated the argument of Said's *Orientalism*, in asserting a direct and material relation between the political processes and structures of (neo-) colonialism on the one hand and on the other, Western regimes of knowledge and modes of cultural representation. (27)

Within Europe and America, however, these interconnections were almost completely ignored throughout from 1945 to the early 1980s. This provides the first context, then, in which postcolonial theory must be placed in order to determine whether it is indeed complicit with dominant ideologies in the more recent history of the post-war era.

Postcolonial theory moves beyond the bounds of traditional literary studies. It investigates social, political, and economic concerns of the colonized and the

colonizer. No matter which methodology a postcolonial critic may choose, it matters greatly whether or not the theorist/critic has been a colonial subject.

Colonial Attitude of Theroux's in *The Great Railway Bazar*

This chapter deals with the textual evidences where the researcher found as postcolonialism in the text Theroux's *The Great Railway Bazar*. The first passenger he remembers is named Duffill, an old man traveling from England to Istanbul, Turkey. He, which means Paul became surprised which the following exemplifies:

Paul, wonders why Duffill is going to Istanbul. He watches schoolboys waiting for trains and a gypsy camp as the train goes non-stop through England. As the train nears the edge of England, the Italian and Nigerian passengers seem to become excited. Duffill is standing with his parcels. His clothes are over-sized; he is small and he believes he is from a rural area, not London. (4)

After the ferry, the passengers are at the station in Calais, France. He, Paul is heading to Paris to board the Orient Express. He leaves and tries some pastries that he read about in a guidebook.

The character Duffill is an old man traveling from England to Istanbul, Turkey. He, Paul, wonders why Duffill is going to Istanbul. He watches:

Schoolboys waiting for trains and a gypsy camp as the train goes non-stop through England. As the train nears the edge of England, the Italian and Nigerian passengers seem to become excited. Duffill is standing with his parcels. His clothes are over-sized; he is small and he believes he is from a rural area, not London. (37)

After the ferry, the passengers are at the station in Calais, France. He is heading to Paris to board the Orient Express. The passengers discuss him, Graham Greene, who wrote the honorary consul.

He takes the ferry to Haydarpasa Station and buys food for the train but later discovers there is a dining car. Turkish Railways are run much better than the Direct Orient Express: "He talks in German to some Turks in his car. After some questions, he loses patience and retreats to his compartment. The first-class section is full of Turks. The rest of the train is a mix of Turks and hippies from the West that are heading to India and Nepal" (49).

The hippie girls are believed to be runaways. One American hippie man says that he escaped from his wife and kids. Most women are dressed in body length veils. There is no beer or alcohol for sale. He is joined in the dining car by someone intent on looking at a woman in modern dress. This Englishman is an engineer who works in an isolated town and rarely sees women.

Theroux's *The Great Railway Bazaar* dramatizes an authorial superiority on the part of the narrator. The following line exemplifies that how narrator the expresses his hates towards the Eurocentric people:

The narrator is highhanded, arrogant and insular. He is intolerant of anything that differs markedly from Eurocentric assumptions he has internalized. He condemns the territory of Afghanistan for its lack of modern infrastructure. The entire Indian region is described as if it is populated by subhuman beings that have no idea of how to make much of life. Sinic people and South East Asian regions appear to be trapped in the wild sense of marvel. (12)

The man studies Farsi in his spare time and is thinking of becoming a Muslim. He hears the story of this man's desperate attempts to meet a woman but thinks that his attempts will be unsuccessful. Meshed appears with its mosques and is at the end of the line. His next stop is Afghanistan. There are no trains in Afghanistan and he is with the two hippie boys in a kind of no-man's land hotel on the frontier.

The train to Lahore is very spacious and comfortable. He meets a young Indian man who is fleeing London, due to its persistent racism. The young man does not have a first class ticket and is kicked out by the conductor. The city of Lahore brings to he's mind the descriptions of the Anglo-Indian author, Rudyard Kipling. In Lahore, women are isolated and veiled, while men find erotic images on movie posters. It is Ramadan, the month of daytime fasting, and it is difficult to get food during the daytime. (65)

He seeks out the nearby Punjab Club but gets lost and is rescued by a passing cab. The Club is deserted, and he leaves with another cab rescuing him and bringing him back to the hotel. There various pimps:

The ticket line takes a long time, and finally American embassy officials end up getting him a ticket as a visiting V.I.P. Elsewhere on the train, many Bengalis are traveling to a festival for the goddess of destruction, Kali. In the morning, the elderly Indian in he's compartment shows he that American Vice President Agnew has resigned on petty financial charges, on the same page that a Mr. Dikshit is featured. (84)

At the town of Kalka, the flat landscape suddenly changes into the beginning of mountains. He changes to a narrow gauge train that goes up the hills to Simla. He is

served breakfast at Kalka Station and travels with a Simla civil servant, Mr. Bhardwaj.

An antique dealer tries to force him to buy an old silk scroll but he leaves and tries some pastries that he read about in a guidebook. He takes the ferry to Haydarpasa Station and buys food for the train but later discovers there is a dining car. Turkish Railways are run much better than the Direct Orient Express. He talks in German to some Turks in his car. After some questions, he loses patience and retreats to his compartment:

The first-class section is full of Turks. The rest of the train is a mix of Turks and hippies from the West that are heading to India and Nepal. The hippie girls are believed to be runaways. One American hippie man says that he escaped from his wife and kids. (58)

He goes sightseeing in the princely city of Jaipur. Foolishly, he does not take his guidebook and gets little information from his tour guide. A temple has graffiti by a black pool of water with instructions on things not to do. He gives a lecture in Jaipur and visits a museum, including an old astronomical observatory. He arranges to get a ticket to Delhi. He can board a sleeper car that after midnight is hitched to the train going there. He discusses his experiences in Jaipur with an Indian professor, who is not surprised by the ignorance of the guide. He says that most Indians know nothing of their history and religion. He arrives in Delhi and prepares to take a train to Madras and the island: "Further south, wild black children jump on the train to get water and jump off. He is fed but is hot. Outside the window, he sees almost-naked people among irrigated fields. Next day a Buddhist monk stops by for water and is an American. The monsoon has not arrived here yet, and there is a water shortage" (92).

The train follows a track almost along the beach which is exciting. The end of the line is the town of Rameswaram, home of a large Indian temple and the so-called Tomb of Cain and Abel. He next takes a three-hour ferry trip to Talaimannan on the Northern point of the island of Ceylon.

He is back in India and going to Calcutta. He meets a man of about 30 and they look at an Indian girl passing by. The young man admits he is running away from his Indian girlfriend. "The girl is about 22, named Primila and the daughter of a business customer. Primila and her friend arrange for the young man to drive them to the movies and the young man ends up taking Primila to a bar in his hotel." (155) Soon, she is up in his room to see a painting of his, and then has sex with her. Six months ago he had been told by a psalm reader that he would meet an Indian girl who would dance for him. He falls in love with Primila and then decides to revisit.

He is on the train to Maymo and there are many stops. At a stop, a Burmese man buys some burnt small birds and rice for him to eat, but he ends up eating only the rice. This Burmese man is named Mr. Bernard, and is an 80-year-old Catholic. The man did manual labor on the railroad and then was a cook for the British Army for a long time. He liked this job until it was disrupted by the Japanese occupation. The man is still in charge of large governmental dinners that take place from time to time in Mandalay. Mr. Bernard urges him to stay the night at his hotel, named the Candacraig, which is an old British mansion. He talks to a radio operator named.

Most women are dressed in body length veils. There is no beer or alcohol for sale. He is joined in the dining car by someone intent on looking at a woman in modern dress. This Englishman is an engineer who works in an isolated town and rarely sees women:

The man studies Farsi in his spare time and is thinking of becoming a Muslim. He hears the story of this man's desperate attempts to meet a woman but thinks that his attempts will be unsuccessful. Meshed appears with its mosques and is at the end of the line. His next stop is Afghanistan. There are no trains in Afghanistan and he is with the two hippie boys in a kind of no-man's land hotel on the frontier. (74)

He flies to Bangkok, Thailand and then takes a train north to NongKhai, then crosses the river to Vientiane, Laos. The bars and brothels in Vientiane are known for their sexual offerings. The women who serve beer in bars are often naked and will have sex with foreign men on the spot. He returns to NongKhai Station and takes the train going south all the way to Singapore. He loves the wooden sleeper cars, with their wide berths and Thai style shower jars in the bathroom, which he relates to the Thai national character. He meets an American salesman, who tells of being at the White Rose bar in Vientiane and being solicited by a woman who is dressed. The man goes upstairs with her.

He enjoys riding on the wooden balcony between train cars. He avoids the Malay soldiers who are drunk and singing, showing their dominance over the wealthier Chinese minority. At the Ipoh Station, he imagines there are dark secrets concealed at the Victorian hotel of adulteries and affairs. The train moves on and he talks to two Bangladeshis who have just taken part in a family planning conference in Singapore. He contends with them that they are somewhat hypocritical in that they both have many children. That night the train makes it to Kuala Lumpur Station, which is a large and ornate station built in the shape of a mosque: "He goes to Vietnam to ride parts of the old French-built Trans-Vietnam Railroad. It is December 1973, and the Saigon government is keeping parts of the railroad running. He stays

with an American host and his wife, code-named Cobra I and II, who live in a villa set among trees and gardens” (225).

While the ceasefire is not holding and the war goes on, a commission is trying to attract tourism to South Vietnam. Posters are displayed with pretty girls by beaches. Mr. Chau, the Director tries to get him to not take the train, since it is a wreck, but he goes and finds the Saigon Station. There are lovers and drug addicts that occupy the abandoned train cars.

It is December and in Japan it is cold after three months of traveling in the tropics. He prepares to go to Hokkaido, the Northern Japanese Island and then Siberia and must buy winter clothes. Prices are expensive and he spends his first Japan lecture fee on winter clothing. In the dark streets of Tokyo, people are drunk and celebrating their December bonuses. Before he takes the train north, he has time for an evening of entertainment. He goes to a music hall that begins with a topless line of Japanese dancing women. Then there is a more sadistic turn in the presentation called ‘Oil-Kill.’ Two nude women fight to the death on a film and two more in person on the stage.

At Tokyo Central station, a crowd of Japanese businessmen send off an important man. He talks to a Japanese Literature Professor who teaches a 2-year course on Henry James' book "the Golden Bowel." They are riding the Super Express to Kyoto, in the middle of an endless suburban area. Professor Toyama teaches in Kyoto. The men discuss Japanese strip shows and he complains they are too bloody.

The Professor is quite interested in he's journey through the railroads of Asia. The Professor tells of sailing from London to Japan and being deprived of women. Even in Penang, the Professor and his friends, then students, had an argument and could not get a prostitute. He has at least seen a few prostitutes in his travels as well.

He takes the ship, M.V. Khabarorsk to Nakhoda in Siberia and has a cabin with two Australians and a young Swede. He meets Nikola, a Yugoslav who speaks English and Russian and translates the bartender's Russian for he. Nikola is pro-communist and has no sympathy for Djilas, a persecuted Yugoslav author. The Sea of Japan is rough and many of the passengers become seasick. He recovers overnight and hears war stories from a Russian seaman; by evening the ship reaches the port of Nakhoda.

Conclusion: Theroux Sees the Non-West from Colonial Attitude

The core finding of this research is to elucidate how Paul Theroux still exposes colonial mentality of the Westerners upon the non-West peoples in his travel writing, *The Great Railway Bazar*. This study also shows how harsh practices and aggressive activities take place in the colonial period. Colonialism is the projection of the mentality to conquer, subjugate and dehumanize those who belong to different kinds of socio-cultural category.

Theroux makes a four month trip from London, through Europe and into Turkey, to Iran, Pakistan and India. He travels extensively in India and then flies to Rangoon, Burma. There he sees the Gokteik Viaduct and flies to Rangoon, Thailand, and takes rails all the way to Singapore. He makes a stopover in Vietnam and travels on some parts of the Trans-Vietnam railway. He travels extensively in Japan and after a sea voyage, takes the long Trans-Siberian Railroad back to Europe and London. He begins his journey in early September in London and travels to Paris, interrupted only by the English Channel ferry. After lecturing in Istanbul, he heads to Lake Van on the more comfortable Turkish Railways. He spends a couple days in Teheran before taking the train to the Iranian holy city of Meshed. There is no alcohol on this train, and most women are in veils; then he spends a week in Afghanistan.

In Pakistan, there is the incredible Khyber Pass railroad that climbs through the mountains and arrives at Peshawar. From there he goes to Lahore, a city of women in veils. After a couple of cab rides he reaches Amritsar, India. He takes a train to Delhi and then a train to Simla takes him to the foothills of the Himalayas. In Bombay and Jaipur he meets large groups of Indians engaged in traveling to various religious festivals. Then he goes to Madras, traveling 1,400 miles south. The Tamils of Madras often speak English, but further south the people are near naked. After making it to Rameswaram, he takes the ferry to Ceylon. He describes Ceylon as a desperate country. He speaks at a literary conference with sumptuous meals in a food-short country. He returns to India via Calcutta.

He flies to Rangoon with the goal of crossing the Gokteik Viaduct in Northern Burma. Next he flies to Bangkok, which continues as a sex tourism center, even after the American soldiers leave Vietnam. He travels by rail to NongKhai and takes a ferry to Vientiane, Laos. He returns south on the 1,400 mile line through Kuala Lumpur, Malaysia, all the way to Singapore. He next flies to Saigon, and has the goal of traveling on the bits and pieces left of the Trans-Vietnam railroad. American bases have turned into squalid refugee camps in December 1973. He then flies to Japan and is somewhat dismayed by the swift, clean Japanese trains, which he likens more to airplanes. He contrasts the organized, polite behavior of most Japanese to their outbursts of drunkenness and popular shows combining pornography and murderous violence. He travels from Sapporo, in the cold north, to Kyoto, the southern city known for its temples and community bars.

He takes a ship from Yokohama to the Russian port of Nakhoda, to the Trans-Siberian railroad. On the first leg of the trip, to Khabarovsk, he enjoys a very comfortable wooden sleeper car. Khabarovsk is shockingly cold, at 35 degrees below

zero. On the next leg of the trip, the Rossiya, he is surrounded by Russian speakers, drinks heavily and learns some Russian. He ends his Russian trip by getting drunk constantly with the bribed head of the dining car, Vassily. He proceeds through Europe and back to London.

Paul, in *The Great Railway Bazaar* has displayed firmness towards racial diversity and his contempt to the non-western tradition. He commences his journey with the attitude of a colonizer, continues it. None of the chances does the writer miss to overlook the culture of nonwhites, to misrepresent geography of Asia. His observation of occidentals is too minute. His gazes and description of landscape portray a great degree of aversion. Since his childhood, Paul loved travelling, and now, the spirit to travel has come up in a new and desperate way, for it is the greatest opportunity to exhibit his superiority, reinforce his awareness about differences and strengthen his dominant attitude. In fact, travelling through train is an adventure for him, is a relief, a solitude and the freedom; the best opportunity to showcase his sophistication and his authority

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