NAIPaul’S ADOLESCENCE AS SEEN
IN HIS MIGUEL STREET

AN UNDERGRADUATE THESIS

Presented as Partial Fulfillment of the Requirements
for the Degree of Sarjana Sastra
in English Letters

By

BRUNO MUKTI SATYAWAN

Student Number: 054214102

ENGLISH LETTERS STUDY PROGRAMME
DEPARTMENT OF ENGLISH LETTERS
FACULTY OF LETTERS
SANATA DHARMA UNIVERSITY
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Defended before the Board of Examiners
On 29th April 2011
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Dr. Prapto Daryadi Isodarus, M.Hum.
It’s better to feel shy in five minutes than to be a jackass for a whole of life.
This thesis is dedicated to my self and my beloved father and mother
LEMBAR PERNYATAAN PERSETUJUAN PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

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I declare that the thesis I have written does not contain any works or parts of the works of other people, except those cited in the quotations as any academic paper should.

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Bruno Mukti Satyawan
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Bruno Mukti Satyawan
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ABSTRACT

BRUNO MUFTI SATYAWAN. Naipaul’s Adolescence As Seen In His Miguel Street. Yogyakarta: Department of English Letters, Faculty of Letters, Sanata Dharma University.

This undergraduate thesis discusses Naipaul’s Miguel Street. The story in the novel tells about the narrator named Sonny who lives in the street and tries to find his identity by learning much from the society and environment. There is a strong relation between work of literature and the author. Many literary works such as novels are proved as autobiographical fiction. They represent the author’s course of life in the novel, which refer to represented by fictitious characters, events and setting. Because of that reason, in this study the writer tries to find how much the author’s personal life support the creation of the novel, Miguel Street.

There are two questions as the problem formulation in this study: first, how the character of Sonny is in Miguel Street characterized and the second how the life of Sonny as a character in the Miguel Street reflects Naipaul’s adolescent life.

The writer conducted library research in working on the study. The primary source is the novel itself entitled Miguel Street by V.S. Naipaul. The secondary sources are from article from the internet, Finding The Centre by V.S. Naipaul as the book of autobiography and also other source related to the novel. In answering the problem formulation, the writer applies some theories; those are theory of character, characterization, and adolescence. The study applies historical-biographical approach.

From the analysis from this study, Sonny the narrator as the main character in the novel Miguel Street reflects Naipaul’s adolescent life. Sonny as the narrator is characterized as an observer or someone who is much learning from the society. He is also characterized as a person who is not risk taker, someone who does not want to take a risk in everything he does. Sonny as a wise boy is thinking that a role in the society is not really important for him. He only wants to become himself. When it compares to Naipaul, there are some similarities between them. Naipaul has the same characteristics with Sonny. Naipaul is characterized as an observer, someone who really likes to read, not a risk taker and wise. And the last he wants to be him self likes Sonny. It can be concluded that Sonny reflects Naipaul’s adolescence.
ABSTRAK

BRUNO MUKTI SATYAWAN. Naipaul’s Adolescence As Seen In His Miguel Street. Yogyakarta: Jurusan Sastra Inggris, Fakultas Sastra, Universitas Sanata Dharma.


Ada dua pertanyaan sebagai sebuah rumusan masalah pada studi ini: pertama adalah bagaimana karakter Sonny pada novel Miguel Street di karakterisasikan dan yang kedua adalah bagaimana kehidupan Sonny sebagai karakter pada novel Miguel Street mencerminkan masa muda Naipaul.


CHAPTER I
INTRODUCTION

A. Background of the Study

People, as observers of this complicated world have been trying to describe this confusing world. Whether or not they can describe this world freely as what they want. People can create their world and also the development of the world through literature. The changes of the world are also the changes of the people, which mean that people are controlling the world or the world is controlling people. There is one link between people and the world that can not be broken. That is what makes the relation between people and the world is so close.

Both the world and people have their own characteristics. There is no difference between people and the world in the characteristic. Sometimes people make the characteristics of the world and people follow those characteristics of the world. Beside the following characterization of the world, people also can make their own world by their imagination. They make a critic for the real world by making a world through the literature, or the good imagination of the world that they want.

The world that Naipaul writes in his novel, Miguel Street, is the real world, but he describes it in different way. The world that he makes is also the combination of his life, his friends’ life, and his friends in imagination. In short, Naipaul creates a world by the work of literature to describe his own world in the different world. Different world here means the novel. The novel itself is the
world that is created by Naipaul. Naipaul is free to make the world as a God, because he is the creator. He can choose everything that he wants to fill in the world that he made. And for the rules of the world, of course Naipaul can arrange it freely.

In *Miguel Street*, Naipaul as the author of the novel describes his own characteristic in another person. The person was named Sonny, the main character on the novel. He has a good role in the novel, because he is the chosen one that is a representative of the Naipaul to describe the world that Naipaul makes. Since Sonny becomes the narrator in that novel, he is the moderator of the world made by Naipaul control for the story. He describes every character in the novel in every chapter. Moreover, he describes the characters that really exist in the real world and characters that are only made by Naipaul in the world that he makes. In the end of the story he tells us about his own character and the way of his life.

In the world of Naipaul *Miguel Street*, the evidence of the real people here is a man named Hat, he really exists in the real world, but he also exists in the Naipaul world. Hat is Naipaul’s friend who helps Naipaul in create the world. Naipaul also puts the other characters in his novel; these other characters also exist in his true world. The setting in the novel is derived from the real world, where the author lived in Trinidad. The freedom is the topic of the novel chosen by Naipaul. That everybody can see what Sonny wants in the end of the story.

It is impossible that he has chosen the world in the novel randomly because every part in the world has taken a good rule for the development and also the changing of the world. It is also similar with the character Sonny as the
main character and also the narrator of the world of Naipaul *Miguel Street*. There is a purpose why Naipaul chooses Sonny as his representative in his own world and also the other character.

There are similar characteristics between Naipaul and the character of Sonny in the novel *Miguel Street* as well as all the characteristics shown directly. It is also same with Hat, a man who makes a thing without a name named Popo, and Bogart. These characters that support Hat and Sonny in the Miguel Street also have been shown directly in the characterization by Naipaul. Because Sonny takes important place in the Novel, the other characters are also important in the development of creating of the world of Naipaul.

In the novel, there is also a changing character in the Miguel Street, those all characters are changing in the end of the story; it is on the describing of the character in every chapter. So, in the novel, almost all of the character has changing in the end of the story in chapter. But, that is the message that Naipaul wants to show us, absolutely about the freedom that Naipaul wants that also seen in the narrator of *Miguel Street*, Sonny. In this thesis, the writer wants to analyze the characteristics and the ways of thinking of the narrator and the author by compares the novel, *Miguel Street* and *Finding The Centre*. 
B. Problems Formulation

In order to make this thesis organized, there are some questions to guide of the discussion. The questions are intended to clarify the problems that will be analyzed later. The questions are formulated as follows:

1. How is the character of Sonny in *Miguel Street* characterized?
2. How does the life of Sonny as a character in *Miguel Street* reflect Naipaul’s adolescence?

C. Objectives of the Study

The aim of this study is to answer the question set up in the problems formulation above. The answer of the first problem formulation will answer how the characterization of Naipaul is. After that, the second problem formulations will be based on the findings of the first problem formulation. Therefore, the main goal of the study, which is to see the reflection of Naipaul’s adolescence, will be answered.

D. Definition of the Terms

Before continuing the discussion, let us define some terms absolutely used in this thesis so that we might have one and agreed upon understanding on them.
a. **Character**

Character is the individuals who appear in the story and it refers to the mixture of interest, desires, emotions, and moral principles. The character on the story must relate with the event of the story. Usually the events cause some change either in him or in attitude toward him. (Stanson, 1965: 17)

b. **Characterization**

Characterization is the representation of the character or a person that presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say the dialogue and by what they do action. (Baldick, 1994: 34)

c. **Biography**

In *Webster’s New Twentieth Century Dictionary Unabridged* explain the term biography, which means the histories of individual lives, and it is also considered as a branch of literature or an account of personal’s life, which is written or told by another. In book entitled *A Handbook to Literature*, Holman and Harmon explained that biography might be defined as the precise presentation of the life history from birth to death of an individual, along with an honest effort to interpret the life so as to offer a unified impression of the character, mind and personality of the subject. (Webster, 1989:711)
d. Adolescence

Adolescence is commonly used with more than one connotation. In its simplest sense, it is applied to those within the age-group which is developing from the childhood to the adult status. The term as so used is some ages between, say, twelve, and twenty, or more accurately, to those who are physiologically old enough to have experienced puberty but not yet sufficiently mature to have developed the physical stability of adult life. (Fleming, 1948: 2)
CHAPTER II
THEORETICAL REVIEW

A. Review of related studies

Growing up in a devout, orthodox family where the Hindu way of life was stressed, Naipaul became acutely conscious of the kind of food he ate. William Walsh writes in his book, V.S. Naipaul: "The family were Brahmins, the modes and forms of life at home profoundly Indian, and Naipaul has retained to this day characteristic Brahmin delicacies and repugnancies" (1). At the age of thirty-two on a journey by airplane to Paris, Naipaul announced to the steward: "I am sorry ... But I don't eat meat ... but you must have an egg or some fish or something" (The Overcrowded Barracoon 34). This sensitivity to food is characteristic of Naipaul. It caused disturbance at home many times when his mother had cooked food that Naipaul avoided.

Even Naipaul's mother saw that the social environment in Trinidad was not suited for her son's growth and development. She was becoming particularly concerned not only with the quality of his associates but also the places to which they went. When Naipaul came home late two or three nights with the sent of liquor on his breath she became worried. At his own request, his friends took him to a club on Independence Square where they sat at a bar and drank. The I-narrator of Miguel Street describes the bar with more accuracy.
Kumar Mahabir (2008, 5), in his study of *V.S Naipaul: childhood and memory* said that *Miguel Street* is considered to be semi-autobiographical novel. The story is about Naipaul's boyhood experiences. The I-narrator in the *Miguel Street* is the representation of Naipaul in the real life when He was a young. For the example that Kumar Mahabir take to give evidence is the I-narrator was heavy drinker and in reply to his mother says: "What else anybody can do here except drink?" this is the reason of the I-narrator to escapes from the island to study drugs by being endowed with a government scholarship.

The other studies review, Shirley Chew, in her studies of "*Strangers to ourselves*: landscape, memory, and identity in V.S. Naipaul's A Way in the World said that Naipaul is clung to displacement like a floating buoy. It means that Naipaul want to be himself. He wants to face his life like water in the river. Life must go on; whatever will be. Shirley Chew also said that the world of Naipaul is like the shadow of his life. What Naipaul wrote on his novel are the experiences of his life.

Shirley Chew here in her study tries to explore the strategies by which Naipaul makes of the fictional form a vehicle for the several worlds and subject positions that he inhabits for example, as (post) colonial and migrant and that he produces, in the course of the narrative, as distinct or contiguous or intersecting. This is to know much the narrator in *Miguel Street* that represent Naipaul’s life in the novel.
Naipaul was to grow more conscious of being a stranger in Trinidad. Trinidad is viewed here from the perspective of Naipaul at the time of writing; it is also the home and colony he left behind in 1950. The autobiographical elements are handled here with a new economy that helps to secure them as the base for the ramifications and excavations of Trinidad's history to be pursued in the work.

This thesis, however, is an attempt to capture the way Naipaul presented his character in his *Miguel Street* especially in characteristics and ways of thinking in adolescent life. Those reviews can give strong evidence that Naipaul’s’ work of literatures reflect his experience in life, especially his adolescence which is reflected in *Miguel Street*. Although these reviews do not give much information about Naipaul’s biography when he was adolescent, but these reviews really help in the way that they provide in depth examination of Naipaul’s character. This fact is important to support the analysis in chapter four.

B. Review of Related Theories

1. Theory On Character and Characterization

Robert Stanton in *Introduction of Fiction* said that character is the individuals who appear of the story and it refers to the mixture of interest, desires, emotions, and moral principles. The character on the story must relevant with the event of the story. Usually the events cause some change either in him or attitude toward him. (1965: 17)
In characterizing a character, Perrine states that an author can present either directly and indirectly. In direct presentation, the author tells about a character straightly in the sentence or by the dialogue of other character. Meanwhile, in indirect presentation, the author presents the character’s personality from how the character acts, talk, or how they interact with others (1974: 68).

Similar to Perrine, Abrams said that an author may present characters in two techniques from the narration: showing and telling. In showing, the readers can identify who the characters are by what he or she does to say. In telling the narration will give the description of the characters (1981: 24). An author may use both techniques at once in his work in order to present the characters to be more emotionally convincing, which will help the readers easily to identify them.

Characterization is the representation of the character or a person that presented in a dramatic or narrative work, who are interpreted by the reader as being endowed with moral and dispositional qualities that are expressed in what they say the dialogue and by what they do action. (Baldick, 1994: 34).

In Understanding Unseen, Murphy (1972:161-173) defines nine ways to make the readers easier to understand the character. Those nine ways are:

a. Personal Description

It is an author’s description of a person’s appearances and clothes. The author describes the character in details, the face, skin, eyes, and
clothes. The personal description is very important because it can give clues to the character.

b. Characters as Seen by Another.

   The author describes a character through the eyes and opinion of another character. Through the other’s view and opinion, the reader may get a reflected image.

c. Speech

   The author can give some insight to the character through what person says. The author present some clues to character whenever a person speak, whenever he is in conversation with another or whenever he states his opinion.

d. Past Life

   The reader can learn something about a character’s past life to give them a clue to help the reader to shape the character. This can be done by the direct comment by the author, the person’s, thought, his conversation, or through the medium of another person.

e. Conversation of Other

   The author can give the reader some clue to person’s character through the conversation of other people and thing they say about him. People talk about other people and the things they say often give a clue to the character of the person spoken about.
f. Reaction

   The author can give the reader a clue to a person’s character by letting the reader know how that person react to various situations and event.

g. Direct Comment

   The author can describe or comment on a person’s character directly.

h. Thought

   The author give the reader direct knowledge of what a person is thinking about, what is on the person’s mind and what he feels reflect on his character.

i. Mannerism

   The author can describe a person’s mannerism, habits, or idiosyncrasies which may also tell us something about his character.

2. Theory on Adolescence

   Recognition of individual and social problems specific to adolescence appears to be of relatively recent growth. A brief survey of its development is of some relevance here. Recorded discussions of education among Egyptians, Jews, and Greeks in pre-Christian times carried memories of the rituals of primitive initiation ceremonies; and their expectation of uniform and sudden maturing was re-echoed through many later centuries by writers who had little to say beyond an emphasis on the discreteness of the different periods of childhood and an
assumption that there was a clearly-defined and swift transition to adult status at some point at which wise admonition could profitably be directed by a parent to a child or by a teacher to a pupil.

It was assumed by the more philosophic of these early thinkers that there were distinct stages in individual development; a blossoming of the body, followed by a maturing of the emoticons or appetites and terminated by the growth of the intellect. The period of adolescence was extending from fifteen to the time of marriage at about twenty-five. During these years the sex functions awakened, the youth underwent a new birth, and true social life began. Soul was now added to intellect and sense; and beauty, goodness and truth acquired a personal value.

Adolescence is a new birth for the higher and more completely human traits are now born. The child comes from and harks back to a remoter past; the adolescent is neo-atavistic and in him the later acquisitions of the race slowly become prepotent. Development is less gradual and more salutatory, suggestive of some ancient period of storm and stress when old moorings were broken and a higher level attained. Important functions previously non-existent arise. Every step of the upward way is strewn with wreckage of body, mind and morals. Adolescence is certainly a period in which rapid physical development occurs. The child at this period becomes able to pass from the exploration and the conquest of his home, his garden or his street to experimentation with the actualities of adult living. (Fleming, 1948 Pp 33-34)
3. Review of Naipaul’s Adolescence

Vidiadhar Surajprasad Naipaul was born in Chaguanas, Trinidad, on 17 August 1932. He is the eldest son of a second-generation Indian. He was educated at Queen's Royal College, Trinidad, and, after winning a government scholarship, in England he studied at University College, Oxford. He worked briefly for the BBC as a writer and editor for the 'Caribbean Voices' program.

Naipaul had a postcolonial cultural perspective when he was adolescence. He had three identities at the same time. He was also confused with his self-identity. He was at the same time an Indian, England and Trinidadian. When he was adolescent, he tried hard to find out his self-identity. Beside his identity, he lived in the some situational environment. The homelessness, placelessness, alienation and deracination were the environment that taking influences about his adolescence.

The way he tried to find himself is by travelling. Since that was the way Naipaul thought, he could think more efficiently to find out himself. For the psychological state of the Naipaul when he was adolescence, he thought that he learned to look into his own way. He also had a philosophy of life at that age. His philosophy is to change from negative into positive.

When Naipaul talked about identity, he had an opinion about that. He said that identity is not given, but constructed and contingent. Sometimes Naipaul undergoes certain suffering and identity confusion of immigrant. He thought that many things had occurred to make him what he is now. He can surely life with all the things that make him.
Naipaul was educated in the mother country, England. This was his second home for his life. Trinidad is only his birth land. For Naipaul, Trinidad is an alien land, he felt slightly like a stranger in the Trinidad. In order to do his philosophy, to change negative into positive, Naipaul began to turn his sense of alienation into powerful capacity to feel home in any place. This is what Naipaul thought when he was in the way to become an adult.

Naipaul here was the products of a racial and cultural mix. To fight with this situation, Naipaul struggled to find his identity in the multicultural society in his life. Naipaul also denied racial characteristics in order to become more respectable. The characters of Naipaul itself at that period are multiple, unfixed and changing. Naipaul could not achieve one identity because he had multi-background identity. What Naipaul did when he was adolescence was adapted from certain things that he had read.

Naipaul was speaking of his mother as belonging to an ancient Christian community, but he kept his father as a Brahmin. After all of his experiences and all of what he had read, he began to re-make himself in order to give a feeling of power. He did not want to go back to India. He wanted to search a new route in his life and creating new meaning in the flow. Although in the end of his adolescence he thought that he did not know where he was, he did not think that he could pick his way back. He might not unpack and never behaved as though he was staying somewhere. He was educated in London, England. There he lost his native language and spoke English very well. The last decision of the end of his adolescence was when he decided to face any possible challenge in the future.
According to Kumar Mahabir (2008), in his study of *V.S Naipaul: childhood and memory*, Naipaul was enjoyed reading when he was young. He also likes to tell stories whenever he was in a group. At that time, Naipaul was serious about making a career in writing. The relationship between Naipaul and his Father is good, because his father wanted Naipaul to become a pundit although he was a young man. His father died in 1953 of a heart attack while Naipaul was still pursuing his Bachelor of Arts degree at Oxford University in England.

Naipaul considers his relationship with his father, Seepersad Naipaul, to be a crucial aspect of his childhood. And whenever he is talking or writing about his personal life in Trinidad, it is almost certain that he would make mention of him. In fact, he states that what he has become is because of that close relationship with his father. He says, "My father was a defeated man: I think that contempt was all that he could teach. I was contaminated by this".

In 1943, when Naipaul was eleven years old, his father published a small collection of short stories. The printing was done, slowly, by the Guardian Commercial Printery; my father brought the proofs home bit by bit in his jacket pocket; and he shared his hysteria when the line typists. Naipaul’s father dedicated his collection of short stories to his son; Naipaul also feels that a lot of the spirit of his own earlier work is meant to be dedicated to his deceased father. One must understand the mutual concern between father and son. The common ground between these two individuals is their preoccupation with the written word

“Father and son, each saw the other as weak and vulnerable, and each felt responsibility for each other, a responsibility which in times of particular pain, was disguised by exaggerated authority on the one side, exaggerated respect on
the other. Vidia discloses his brief experience, as a patron, in the cinema. (The Adventure of Gurudeva, P.374)"

But there is more to it than he wishes to divulge. As a boy, among boys, he frequented the Rivolto cinema (after converted to Galleria Shopping Gallery). He would buy his ticket and stand outside, waiting for the music of the soundtrack to begin, waiting for the lights to turn off. It was mainly through films in the cinema that Naipaul got insights into the outside world. Films were complements to his books. He mentions various films, actors and actresses in the Trinidad section of The Middle Passage. On the screen he saw, among other things, American and British men and women in their native country. Even here, Naipaul, like many of Swift's characters, reveals his hypersensitivity to dirt and an obsession for cleanliness. But Naipaul paid reverence to the British.

Naipaul knew what was required of him but, instead, he interviewed the young prostitutes who were predominantly Indian girls. It was what he had come to the club to do. Just after this encounter, he felt disgusted. As a boy, Naipaul liked swimming in the sea at Carenage and Blue Basin. The boys in Naipaul Street sometimes organized a walking race in which Naipaul participated with the finishing line ending at Carenage Beach. He was among a group of cyclists who made frequent excursions to bathing places.

Naipaul never had to be forced to do schoolwork at home. Read and learn became a mantra in Naipaul's childhood; he never had to be urged by the whip. On the contrary, Naipaul's mother would complain about his long hours of
studying throughout the night and into the emerging morning. The light of the naked electric bulb disturbed her sleep.

His neighbor, an old woman now, has an image of Naipaul fixed in her mind. It is the only image of him she possesses. In a personal interview with this neighbor (whose name has been withheld on request), she says: "All the time Vidoo only reading book. He hardly playing, he hardly going out." She opened her hands and studies her palms. "Vidoo only reading book" (January 21, 1980). The fact that Naipaul was a serious "book-beater" is verified by many of his schoolmates. His mother remembers very little of his childhood outside the ritual of studying at home and school. In a personal interview with her on January 20, 1980, she describes his childhood as "a school's life." Kamla, Anand's sister in A House for Mr. Biswas, claims astounding scholastic achievements for her brother: "My brother read more books than all of you put together".

At an early age, Naipaul was discovering with wonder the things that could be contained within a book. He became an avid reader, collecting a store of books in his household. But his marvel and reverence for books went beyond what the printed words expressed. Like Ganesh Ramsumair, he would relish the smell and feel of it even before reading it.
C. Theoretical Framework

Those theories and those reviews of the studies are needed here because it will help in answering the problem formulation in the previous chapter, such as theory on character and characterization, theory on adolescence, and also review of Naipaul’s adolescence. The theory of character and characterization is suitable to answer the first question. By applying this theory, the writer will be able to describe the characterization of the narrator as the person who reflected by the author.

Theory on adolescence will help the writer to determine which experiences happen during his adolescence, and which experiences are irrelevant. This theory is also making the writer know the characterization of the author and make it easy to write. Review on Naipaul’s adolescence also helps the writer to see the background and the life of the author. Those reviews on Naipaul’s adolescence help the writer to compare the novel and Naipaul’s biography to answer the second problem formulation.
CHAPTER III
METHODODOLOGY

A. Object of the Study

The object of this study is a novel entitled *Miguel Street*. The novel was written by a famous author V.S Naipaul. Naipaul often gets many awards from his writing. Some of his works of literature were awarded from many qualifications. For example *Miguel Street* won Somerset Maugham Award in 1961. “The setting of the novel was in Wartime, Port Of Spain, Trinidad and Tobago. *Miguel Street* was Naipaul's first book, although it wasn't published first. This is a semi-autobiographical novel; Naipaul set his up in the *Miguel Street* by the main character (Sonny) as the narrator in the *Miguel Street*. This novel is the true experience of the Naipaul when was an adolescence, and his view about modernism that influences his town.”

It was Naipaul’s first book but it was not published much later since, there were other books of Naipaul that were published before *Miguel Street*. Miguel Street is published by Andre Deutsch, this is the first publish of the novel. The author of this novel is V.S. Naipaul. Country of the author is Trinidad. The first publish date in 1959. The novel has 176 pages divided into 17 chapters. This thesis is used the last published, all rights reserved under International and Pan-American Copyright Conventions. Published in the United Stated by Vintage Books, a division of Random House, Inc, New York. All the contents are the same except the cover.
Miguel Street presents a series of separate episodes of childhood experienced by the narrator named Sonny, all happening in and around Miguel Street, a street in western Port of Spain. The book contains a number of remarkable, idiosyncratic characters, including Mr. Popo, the carpenter who never finishes making anything and is always working on *the thing without a name*; the poet B. Wordsworth (taking his last name from English Romantic poet William Wordsworth) who is working on the greatest poem ever written but has never written past the first line; and Man-Man, the mad man who becomes a prophet. The book is the story of great ambitions that never go anywhere and are only left for the narrator to remember and record. The narrator himself is part of a group of kids on the street who get into various adventures in the neighbourhood. Only the narrator manages, by the end of the story, to escape from Miguel Street and leave Trinidad, with the hope of making something of himself.

The story is written primarily from the perspective of the first person, narrator with each character described in an individual chapter; the narrator's experiences are woven in-between, except for the last two or three chapters, which are primarily about the narrator himself.
B. Approach Of The Study

This thesis deals with the development of the character of V.S Naipaul and also his way of thinking in his *Miguel Street* that is very influential toward his adolescent. In order to get some important points of his development as well as to understand his stages of development in the adult ages, this thesis applies a Historical-Biographical approach, although this is a semi autobiographical novel, but it is proven sufficient to analysis Naipaul’s adolescent experiences.

The approach applied here is the biographical approach. This approach sees literary work chiefly, if not exclusively, as a reflection of its author’s life and times or the life and times of the character in the work (History of English Literature, H.A Taine P. 22). This approach is applied to understand the thought that contained in the work. This biographical approach will, somehow, be narrowed to a certain degree that it will deal with the development of the character in adult ages. In using the biographical approach, the reader can not use the judgment of the writer to value the author’s work of art, such as novel. It means that biography is extrinsic to the literary object. Therefore in giving a judgment toward the literary work, the reader should know at both the biography of the writer and the literary work itself.

C. Methods of The Study

In the process of collecting information related with the object of the study, the writer used book research method from the library. By using this
method, the writer collected as many as possible information related to Naipaul, his biography, and the *Miguel Street* itself. Besides the library research method, in order to collect more information, the writer browsed internet websites that provide biography of Naipaul, and also the description of the town in that era.

After collecting the information, there were several steps done by the writer. First, the writer read all information, especially *Miguel Street* itself. Second, as one reading was not enough, the writer read it again and again in order to better grasp the message of the novel. All information gathered in the previous phase was proven to be helpful in the effort to understand *Miguel Street*. After that, the writer compares to the book *Finding The Centre* by Naipaul as his book of autobiography as the source of the Naipaul’s life when he was an adolescence.

The next step was answering the questions in the problem formulation by using the theories above. Firstly, the writer tried to find out how the narrator characterized and presented the main character. This step was done with the help of Kumar Mahabir, and Shirley’s theory of character to identify the narrator on the novel. The next step was discovering the characterization of Naipaul as the author when he was adolescence and compared that to the narrator characterization in order to get the main problems. The last step was to find the similarities between the narrator and the author’s life in order to know it is reflected or not.
CHAPTER IV
ANALYSIS

V. S. Naipaul *Miguel Street* (1959) is divided into many parts. In every chapter there is one character that is told by the narrator clearly. Miguel Street is a story about every person who lives in that street. The narrator himself is one of the people who live there and he is the representative of the author. The story of the narrator is written by Naipaul in the last chapter. This novel tells a part of Naipaul’s life when he was an adult. Almost his entire writing is the experiences of Naipaul’s life, but he does not write it all in one novel like an autobiography, he wrote only one period of his life in one novel. Such as *Miguel Street*, that is only for his adolescence in life.

What makes it so complicated is the way Naipaul tells his history in life. He does not make it clear as his own in his adolescence life in the *Miguel Street*. He uses other persons to describe his character in his age that time.

Apart from those difficulties, there have been abundant reviews, studies, and researches on Naipaul, his work, including *Miguel Street*. This thesis is trying to relate the narrator experiences and the Naipaul’s adolescent. This thesis is a humble effort to raise question about that and set up possible and rational answer for it. The following analysis follows the guideline bringing about in the problem formulation.

This chapter will be divided into two subchapters. In the first subchapters the writer will answer the first question stated in the problem formulation. It will discuss the characterization of the main character as the narrator, Sonny. The
second problem is answered in the second subchapter. It presents the author’s life that represent in his novel as the main character and the narrator.

A. The Characterization of the Main Character as The Narrator in Naipaul’s Work of Literature, *Miguel Street*

As already mentioned, Naipaul’s *Miguel Street* is divided into many parts in the story. There are many characters that are described by the Narrator Sonny in every chapter. To find out the character of the narrator is one must read to the last chapter. One must read all the chapters to know the way of thinking of the narrator and also the attitude. The result of reading the all chapters in the *Miguel Street* is finding the characterization of the narrator.

Sonny is a boy who lives in Miguel Street and tells stories about the people who are also living there. In every chapter Sonny describes every person who lives in the Miguel Street so there are many characters in the novel. There are also some characters who is really important for the narrator Sonny, they support Sonny in many things. These three characters are Bogart, Mr. Popo and Hat.

Bogart is a man who is described by Sonny in the first chapter. Sonny likes to talk serious thing with Bogart. Although Sonny as the narrator is thinking that Bogart is one of the bored man in the street, but Sonny likes to visit him. Bogart is a man who works as a tailor, and cutter. One day he ever asked Sonny and paid him to write a sign in his house. “Tailor and Cutter Suits made to Order Popular and Competitive Prices” (P.10).
Beside Bogart, there is a man named Mr. Popo who is explained in the second chapter that is also important for the narrator Sonny. There are many things Sonny learns from Mr. Popo, such as life, death, and work. Mr. Popo is a carpenter on the street, one thing that Sonny interested to him is when he ask to Mr. Popo what does he make, he always answer that he makes a thing without a name. Sonny thinks that MR. Popo is a philosopher.

One character who is really important for Sonny is Hat. Hat is Sonny’s neighbor and also his best friend. What make Hat very important for the narrator Sonny are his contribution for Sonny. He always accompanies Sonny in the street. He also helps Sonny in describing every character of the people in the *Miguel Street*. Besides describing the character, he also gives some suggestion for Sonny in taking a decision. Sonny learns much thing from Hat, because he is the only one friend who really closed to Sonny.

According to Baldick (1994), the character can be characterized in what they say in the dialogue and by what they do in their action. Here are some dialogs and actions by Sonny, the Narrator of the novel, to answer the first question in the problem formulation how does the narrator (Sonny) characterized.

In the novel, Sonny is as a boy who likes to learn by looking on other people. **He is characterized as an observer**, or borrowing Naipaul’s term, he is a looker. He learns something by looking at other people, from what they are doing, and what they are thinking. He also compares each people with other people. It can be seen from the quotation after this, where he compares every person in
every chapter such as Bogart and Mr. Popo in the first and second chapter, and also George and Big Foot in the next chapter on the novel.

“I thought Popo was a much nicer man than Bogart. Bogart said little to me, but Popo was always ready to talk. He talked about serious thing, like life and death and work, and I felt he really liked talking to me. (P.19).”

“I was much more afraid of George than I was of Big Foot, although Big Foot was the biggest and the strongest man in the street. George was short and fat. He had a grey moustache and a big belly. He looked harmless enough but he always muttering to himself and cursing and I never tried to become friendly with him. (P.26).”

Sonny is learning much from the society. He grows up while learning from the environment around him. He looks at adult people to learn about life, death, etc. Sonny here is learning by his own way, he gets the experiences by talking to the old, and seeing what they do in their daily activities. Sonny as a narrator in the novel, he is also friendly with other people. Although in the quotation he does not want to be friendly with George, but in another chapter, he is friendly with every person in the street. By communicating with others, Sonny deeply learns from the society. It can be said, he learns much from the society than from the school. Society takes an important role to the life of Sonny. But as a great looker, Sonny knows which is good or not for him. It can be seen from the second quotation where Sonny is choosing to be not friendly with George because he is afraid and more like to talk with Mr. Popo that teaches him much about life. In short, Sonny who is characterized as a looker, look into every person characteristic on the novel and compares them each other. He chooses which one is good for his life and tries to apply that in his life. He is totally learning from the society.
At this Bolo got really angry and he seized me by the collar. He screamed, ‘How often I have tell you, you little good-for-nothing son of a bitch, that you mustn’t believe all that you read in the papers?’ (P.177).” What Mr. Bolo said here explains that Sonny is a person who always believes in what he has read. Sonny is a boy who still can not choose what is good for him or not. He chooses what thing is good for him, not for other people think about that, while it is good or not. Besides learning from the society, Sonny is also learning from reading many books. What make it is bad is he believes with what he has seen and what he has read. This is why Mr. Bolo is angry to him. But one thing that can be seen from this dialogue from other people to Sonny is that Sonny really likes to read something. This is a good thing for a boy like Sonny. Reading is a good habit for everyone including Sonny. Because by reading Sonny can see many things. The character can be characterized from what he is interested in. this is taken from Robert Stanton’s theory about how to characterize a character. Sonny’s interest is reading as he characterized as a bookworm. Sonny likes reading too much, beside he likes to find experiences from outside, the only thing to get other experiences beside that is only reading. As the writer sees in the novel, Sonny does not grow with his father around in the Miguel Street. It can be seen from the first part until in the end of the novel that his father does not present in his life. He is only live with his mother in his mother’s house in that street. So, he tries to find knowledge and experience by reading. Although it is very difficult to him, because he reads without someone take control of what he has reading. That is why Mr. Bolo says that Sonny must not believe with all he has read in the papers.
Crying is not a characteristic in young man. Usually a boy will be shame to cry in front of his friends. But Sonny here is crying in front of little girls who play around him. This is an unusual thing for every boy. Boys usually do not want to cry in front of some little girls to keep their masculinity inside. But Sonny here does not care with what he has doing. He is really scared when he gets lost. It is different with his best friend Hat, and other boys in that street. They are never crying although in front of a boy. Hat his best friend also ever went to the jail. This is show how strength his best friend than him.

“I found about six Miguel Streets, but none seemed to have my house. After a long time walking up and down on the pavement and got my shoes wet in the gutter. Some little girls were playing in a yard behind me. I look at them, still crying. A girl wearing pink frock came out and said, ‘why you crying?’ I said, ‘I lost’ (P.94).”

From the quotation above, Sonny was getting lost and he cannot find his way to get home. He is really scared of that. He tried to find the way but he cannot. He faced something new here and he got nothing there. He was crying to show that he was really scared of that. As the explanation above, he was not shame to cry in front of some little girls who was playing around him. What Sonny wanted to show here is not the way he is crying, but the fear factor of getting in a new way.

Sonny here thinks that every new place is opened in a new way. He is afraid of the something new, because every thing new needs different way to face it. He thinks that a new place gives much possibility to failure in the beginning. He is afraid of getting in a chain of accident when he gets lost. This is why Sonny
does not care with other boy’s perspective that usually a boy will shame to cry in front of a little girls.

Beside not a brave boy, this has another point of thinking by the narrator in the street. Sonny is afraid to get lost because he thinks that a new route/direction will result in failure. He is really afraid of that, he shows it by crying in front of the little girl. He thinks that when he gets lost, he comes to the accident. Therefore, it can be said that **he is characterized as someone who is not a risk taker.** So he really wants to get home soon before he gets an accident. What he is afraid also is the failure to get nothing in a new way, because he thinks in every new place is opened in different way. He is also afraid of gets nothing in his new place, as it is mentioned above that he cannot find his way back until there is somebody takes him home. This is one of the characteristic of a character by Perrine (1974:68) that the author presents the character’s personality from how the character acts.

Besides some dialogues and actions in characterizing a character by Baldick, Perine (1981) is also states that an author can present directly. In direct presentation, the author tells about a character by the dialogue of other characters.

However, Sonny’s characterization develops influence-environment. Sonny is only a boy, like usual boy, Sonny is an easy going person. Approaching of the novel, Sonny becomes too wild; He drinks a lot with his friends at night in the bar. These all is introduced by his friends Boyee and Errol. He does what adult does, he gets drunk and also tries to find women in the club. Actually Sonny
knows what he does, and he realized that he is wrong, but he still does it at night and so on.

“The green light seemed as thick as jelly. There were many women all about the room, just waiting and looking. A big sign said: OBSCENE LANGUAGE FORBIDEN. We had a drink at the bar, a thick sweet drink. Errol asked to me, ‘Which one of the women you like?’ (P. 216)”

At the end of the novel, the narrator of the Miguel Street becomes too wild. It is not usual thing that Sonny does before. He goes to the club every night and gets drunk. His bad attitude actually not a hundred percent comes from himself. All the bad things are introduced by the environment. Beside his friend, situation and condition in Trinidad is one of the influences that makes Sonny become too wild. “I said to my mother, ‘Is not my fault really, Is just Trinidad. What else anybody can do here except drink?’” (P.216). This is one quotation that makes sure that Sonny is not wild by his own. The society in the Trinidad that is teaches everybody to drink. There are many people in the Trinidad that very like to drink. By this situation, Sonny is drawn into the bad society, where they are getting drunk after get some problems. Without any reason Sonny just drinks and smokes on every night with his friend Errol and Boyee.

“Bogart nodded, and drunk a long Madrassi shot of rum. Then another, and another; and they had presently finished the bottle. ‘Don’t worry, Bogart said. I go buy another(P.13).’”

This is also one of the evidence that the society in Trinidad is very like to drink. They will never stop drink until they are really in the drunken position. Like the quotation above, it shows that Bogart, one of the people who live in the street is drink without stopping although the bottle of rum is almost empty. He
will buy another bottle to continue drink there. This society that makes Sonny the narrator is also wants to get drunk.

Sometimes Sonny wants to get over of this, but he cannot. On the other hand, his mother also does not like Sonny’s behavior. His mother wants Sonny to get away from Trinidad in order to change Sonny’s life. “My Mother Said, ‘You getting too wild in this place. I think is high time you leave’. (P.215). Sonny is only live with his mother in Trinidad. From the first until the end of the novel, his father does not present. His mother is taking care of him fully. Sonny is the one who is lucky in Trinidad. Like other friends, they have careless of their parents. By his mother and his own motivation, he wants to get away to change his life. His mother suggests him to find a government scholarship to go away. His mother suggestion is only thing that can make Sonny get over all of these bad things. His mother really helps him to get away from Trinidad by finding a scholarship to study abroad. Sonny is agreeing with his mother, and he wants to go abroad with one reason, that is to get over all of that.

“About two months later, my mother said, ‘You must come with me next week. We going to see Ganesh Pundit’. (P.216)”

“I said, I don’t want to study anything really. I just want to go away, that’s all.” (P.217)

“Ganesh said, ‘It have only one scholarship remaining. For drugs. (P.217)”

According to Robert Stanton (1965) in his *Introduction of Fiction* a character is the individuals who appear of the story and it refers to the mixture of interest, desires, emotion, and moral principles. Looking from this statement for the characterization, Sonny as a boy has a desires to change his life.
These quotations are showing that Sonny really wants to change his life. This shows that Sonny is actually a wise boy. He does not want to be wild anymore. He wants to go away to give space with the society. Because he knows that society is taking important role in his life. He becomes to wild also because of the society in Trinidad. The only way to get far from that is by finding a scholarship government to go away from Trinidad. He wants to change his life seriously; the second and the third quotation above show it. It can be seen from the quotation how serious Sonny to change his life. He comes with his mother to the Pundit to find the scholarship. In Pundit house, he tells that he just wants to go away, not really wants about the scholarship. The third quotation here wants to show that the only one scholarship remaining that Sonny must take it, but he does not care about it. Sonny is actually interested to study about engineering, although he does know much about that, but he really wants that. “I said, ‘I know what I want to study. Engineering.’ I was thinking about my uncle Bhacku.(P.219)”. But it is because of only one scholarship remaining from the government to study about drug. He cannot take the engineering program and take the drug. He does not care to study about what outside. What he wants is only to go away from Trinidad as his mother’s suggestion. This is the fact that Sonny is only wants to go away and change his life.

As a boy, Sonny is also trying to find his role in the society. He wants to show who him is in the street. Before he knows it all, he faces a long road. Until in the end, he realizes that role is not too important in his life. He only wants to be him self. He does not want to be other person, and becomes a good person in the
street. Role is not important for him, although at the first part in the novel he
wants to be like Eddoes. A clean, well dressed and keen of women is the
characterization of Eddoes. Time by time, Sonny changes his mind, and want to
be him self, a looker.

“I began to admire Eddoes more than ever; and more than ever I wanted to
be a cart-driver (P.37).”

“There were many reasons why I wanted to be like Eddoes when I grew
up. He was one of the aristocrats of the street. He drove a scavenging cart
and so worked only in the mornings. Then, as everybody said, Eddoes was
a real ‘Saga-boy’. This didn’t mean that he wrote epic poetry. It meant that
he was a ‘sweet-man’, a man of leisure, well-dressed, and keen of women
(P.118).”

“I no longer wanted to be like Eddoes. He was so weak and thin, and I
hadn’t realized that he was so small (P.214).”

According to Robert Stanton (1965), a character can be characterized by
moral principle. The third quotation shows that Sonny realizes Eddoes is not a
good person. Sonny thinks that Eddoes is so weak and thin. Sonny thinks that he
does not need to be someone else to be considered important by the society, he
wants to be himself. In the first of the novel, Sonny is really wants to be like
Eddoes. Eddoes is a man in the street who is working and earning money. In that
street, people will respect to the person who is working and earning money.
Besides earning money, Eddoes is look good by other people from his appearance.
That is why Sonny wants to be like him.

After a long experience got by Sonny, he changes his mind about Eddoes
and the people’s opinion about that. He just wants to be himself, a person who
always learns by looking to the other people. He does not want to be like Eddoes
any more because he ever decided to leave his school and find a job to earn money. But in the end of the novel, he realize that school is more important than just get a job and earn money to be respect by other people in the street. “I left school and began working in the customs. I was no longer a boy. I was a man, earning money (P.213).”

What Sonny thinks here can be included into moral principle. In the novel, Sonny wants to be like Eddoes as it is mentioned above, and it is not only for one part, it shows many times in the novel. Those all change when Sonny get it all, he gets a job and results money. His willingness to be like Eddoes is not like the first of the story. His experiences make Sonny realize everything and he concludes that a role is not really important in his life, what he need is learning for finding some experiences.

All in one, Sonny as the Narrator of *Miguel Street* is characterized as an observer, who much learns something from the society and environment. As a bookworm, and also as someone who is not risk taker, he does not want to take a risk in some actions that he will do, as a wild boy although he is actually a wise boy. He changes his life because of the society, and he does not want that, so he goes away from that society exactly from the bad influences. He is also characterized as someone who wants to be him self.
B. The Life Sonny as the Narrator in the *Miguel Street* Reflect to the Author’s Adolescent Life.

The main character in the Miguel Street, as the narrator named Sonny is a character that is created by V.S Naipaul. Of course there are some reasons why Naipaul makes that character characterized like that. This is what the writer wants to know about that. The writer tries to analyze that the narrator in that novel reflect to the life of the author, especially in the author’s adolescent life. The writer tries to look into the environment, society, personality, the way of thinking in the narrator’s life and the author of the novel, V.S. Naipaul’s adolescent. By history-biographical approach the writer wants to analyze the life of Naipaul, before it is compared with the life of the narrator and find some similarities between them. The source of the Naipaul adolescent is taken from the book of Naipaul’s autobiography, *Finding The Centre*. The history-biographical approach is needed here because, this approach sees literary work chiefly, if not exclusively, as a reflection of its author’s life and times or the life and times of the character in the work.

Sonny is the narrator who lives in the Miguel Street, Port of Spain. Sonny is only a boy; his best friend is Hat, where they do some action together in that street. Sonny here is a boy who describes every person who lives in the *Miguel Street*. There is a boy named Hat helps Sonny in describing that. Almost in every chapter, Hat accompanies and helps Sonny in describing people in that street. And in the last two chapters, Hat has his own chapter, a chapter where Hat is described by the narrator; it is the same with other characters. It is put on the last two
chapters because Hat is one of the important characters in the novel beside Sonny as the narrator that is described in the last chapter.

Hat is a person who exists in the real life. He was Naipaul’s neighbor in the Port of Spain. Beside a neighbor, Hat can be said as Naipaul’s best friend. Naipaul knows much about him, and tells stories also Hat. The writer sees that Hat takes an important role in his life, specifically in his adolescent.

“Hat was our neighbour on the street. He wasn’t Negro or mulatto. But we thought of him as half-way there. He was a Port of Spain Indian. (Finding The Centre, P.16)”

“That shout of ‘Bogart!’ was in more than one way a shout from the street. And to add to the incongruity, it was addressed to someone in our yard: a young man, very quiet, yet another person connected in some way with my mother’s family. He had come not long before from the country and was living in the separate on-room building at the back of our yard. (Finding The Centre, P.16)”

As quoted from Naipaul’s autobiography which follows in the novel, Hat is put and described by Naipaul in the last two chapters, before the chapter of the narrator itself. It is showing that, beside the main character in the novel, Hat is one of the characters who are really important in the novel. In his autobiographical Naipaul also described many things about Hat. This is a memory for Naipaul when he was an adolescent with his best friend Hat.

Beside Hat, there are other characters in the novel that really exist in the real world. Those are Bogart and Mr. Popo. They are in the first chapter and second chapter in the novel. Bogart is his neighbor also, but not all stories about him in the real life, are told by Naipaul in the novel. In the book Finding The Centre, Bogart is explained in many times by the author of Miguel Street, V.S. Naipaul. He is also described about the characteristic by Naipaul in his
autobiography. He is described as a young man, very quite, yet another person connected in some way with Naipaul’s mother family. Bogart in the real life is working as a sailor; it is the same with the novel in Miguel Street that is explained by Sonny that he is a tailor.

It is different from Mr. Popo; the story that is written in the novel is the same with what happens in his real life. “The only thing that Popo, who called himself a carpenter, ever built was a little galvanized-iron workshop under the mango tree at the back of his yard”(P.24). This evidence shows that Mr. Popo is a character in the novel which also exists in the real life. In the novel, he is a carpenter who makes furniture. The others same thing that are the same with the novel are the job, and the way of thinking of Mr. Popo. What makes him special in the characterization is the answer of what he makes; he always makes a thing without a name. Between the novel and the book of autobiography by Naipaul show that Mr. Popo is same character and person. These are three characters that really exist in the novel and in the real world.

Referring to the answer in to first problem formulation, the writer put it into two big categorizes, the first one is the personality of the author, and the second is the way of thinking of the author. The personality of the author, V.S. Naipaul can be seen from the characterization of the main character in the Miguel Street as the narrator of the novel in the first part of this chapter as the answer of the first problem formulation. In the beginning of the answer, the narrator is characterized as a looker. Look into the book Finding the Centre, Naipaul write about himself as a person who want to be his self, and do what he want to do.
“It became the substitute for the mature social experience—the deepening knowledge of a society—which my background and the nature of my life denied me. My uncertainty about my role withered; a role was not necessary. I recognized my own instincts as a traveler and was content to be my self, to be what I had always been, a looker. And I learned to look into my own way. *(Finding The Centre, P.11)*”

Naipaul when he was an adolescent, he grows up by learning from the mature social experience. As quoted above, Naipaul learns much from the society. He also says that **he is a looker**; he learns to look into his own way. Naipaul when he is adolescent, he learns something from the society in the Port of Spain. This is the best way that he thinks to study when he is adolescence.

This characterization is the same characteristic with the narrator in the novel *Miguel Street* Sonny. Sonny in the novel is characterized as a looker. He learns to the other people to learn every thing about life. He compares each person in the novel to know much about life and result the way of thinking to his life. It is the same with Naipaul when he was an adolescent. He said that he is a looker, or can be said that he is characterization as a looker. This is the similarities between Sonny the narrator and Naipaul as the author of the book itself in the characterization. They are same in the learning something, they are learn from other people. They are characterized as a looker. They are more learning from the society than learning in the school. They are getting experiences from that.

As it is mentioned in the first subchapter in this thesis, the narrator sonny in the *Miguel Street* is characterized as a person who likes to read. Sonny really likes to read anything. Although one day Mr. Bolo is angry to him because he is always believe with all he has read in the newspaper. It is the same with the adolescent of Naipaul when he was adolescent.
“There was an element of pretence, a carry-over from the schoolroom, in much of the reading I did my own (Finding The Centre, P. 35).”

“Growing up within my extended family, knowing nothing else, or looking at the every thing else from the outside, I had no social sense, no sense of other societies; and a result, reading (mainly English book) was difficult for me (Finding The Centre, P. 37).”

From these quotations above, Naipaul is a person who really likes to read. He reads his own way, and he believes with something he has read. He does a lot of reading in his school room as it is quoted above. Naipaul gets the experiences of life from reading, beside his character as a looker. It is the same characteristic with the narrator Sonny is characteristic described in the novel that really likes to read and gets the experiences from that. There is one thing that really makes Sonny and Naipaul referential each other. They believe with everything they have been read. Reading is a good habit, but if they believe in whatever they read is not always good.

As it is written in the quotation above, Naipaul’s social sense or culture background of the book that he reads makes it really hard to understand with what he has read. The background of him makes the characterization of him. He is growing up within his extended family and knows nothing else or looking at everything else from the outside. This background makes him who really likes to read, mainly English book, difficult to understand. So, it makes Naipaul difficult to develop. It also makes him could not enter the worlds that were not like him. This has a relationship with the reason why Naipaul is not a brave boy, and does not want to get lost and find new way because of the failure.
All his personality has a relationship each other. Naipaul as an observer tries to find the experiences by looking to other people. Beside find experiences by look to other people such as talk to the older, he does a lot of reading to complete his experiences. However the background of him who growing up within extended family makes him false in the deciding what he has read that because of his limitation to understand English book. “I couldn’t enter world that were not like mine. I could get only with the broadest kind of story, the fairytale.” (Finding The Centre, P.37) Naipaul here with his limitation to understand a book, cannot develop in the experiences.

The similarities between Naipaul as the author of the novel Miguel Street and the main character Sonny as a narrator in the novel are their interest and way of thinking. They like to read but they cannot understand well about the book. This is the problem and the reason why Mr. Bolo in the street is angry to Sonny because he believes with everything he has read in the newspaper and Naipaul with his limitation in English and his background cannot understand well for an English book that he has read. These are the same characterization between Sonny and Naipaul. They are like to read something but have a limitation in reading. Although they are different in the way of Naipaul describes Sonny in the novel. But they are actually the same. It is only the way of Naipaul in describing the narrator. Naipaul has a limitation in reading English book, but Sonny has difficulty to understand what he has read. Actually the main idea here is the same; they are the same in the limitation to understand what they have read before. Only the way of Naipaul wants to show that is different. This situation makes them to
become boys who are afraid to adventure in life. They choose a certain way in life to get away from the failure. In short, between Naipaul and Sonny has similar way to get experiences in life by reading a book especially English book, they have the same interest that is reading book and they cannot understand well about they have to read.

Sonny in the first part of this chapter is characterized as a not brave boy. Sonny in that subchapter actually wants to show that he really scared to face something new, not to show that he really a scared boy who afraid in getting lost in a new place. He is afraid of the something new when he faces new way. He is crying when he gets lost in the street. His crying here wants to show how scared he is when he faces new way. It is same with Naipaul in his adolescent life, he is afraid of the something new. He is afraid that new way will result failure. It is same with the narrator named Sonny in the *Miguel Street* that he is afraid when he gets lost. He thinks that every place is different, different in every aspect. He says that every place is opened in a new way. What he is afraid is the possibility to failed, or not finding anything, or getting started on the chain of accidents. Naipaul here is not a brave boy when he is adolescent. Although he is a wise boy as it is mentioned before above Naipaul is a kind of a boy who afraid to face unknown. He chooses something certain than something new that he think will result failure, although not a hundred percent. “This gave gambler’s excitement to every arrival.” (*Finding The Centre*, P.12) Naipaul does not want to gamble in his life. He likes to choose the certain thing. He is not brave to get an adventure in his life. It is better for him to know it before faces it.
“Every place visited was different; every place opened in new way. Always, at the beginning, there was the possibility of failure—of not finding anything, not getting started on the chain of accidents and encounters (Finding The Centre, P.12).”

Sonny in the novel is described in a different way in the same point that he is afraid to face something new. Sonny gets lost and he cannot find a way to back home. He tries for many times to find a way to back home but he cannot. He walks up and down on the pavement and gets his shoes wet in gutter. Sonny is still crying while there are some little girls playing in a yard behind him. What Sonny does is not an attitude for a boy, usually a boy will shy to cry in front of the little girls but he does not. It shows that he is really afraid to face unknown. He should not cry if he is afraid if something new. That is because he is not afraid to get drunk with his friends and go to the club in every night as it is mentioned before. Naipaul really makes it different to show that he really afraid of the something different. He does not want to gamble in his adolescent life.

From that quotation above, it can be said that Naipaul is characterized as a boy who is not risk taker. The way of thinking of Naipaul when he was adolescent shows that Naipaul does not want to face something new or something unknown. He is really afraid of that. He does not want to gamble in his life. He is afraid to get failure, or get nothing when he tries to find to face something that he never has it before. It is better for him to do something that he has done before than tries new thing, although he never knows what the result later, that is good or not.

The Narrator in the novel of Miguel Street wants to show something by the action in the novel when he gets lost. The action the action crying is showing
that he really scared when he faces something new in the street. Crying here is not the characteristic of a boy, what the character wants to show is the scary of faces something new. Because, by facing something new, someone will put into a chance to the chain of accident. Beside the accident, someone will get nothing after he left.

This characterization is the same with Naipaul’s characterization when he was adolescent. Naipaul is also afraid to face something new. By the way of thinking of Naipaul when he was adolescent, he shows that he is not a boy who like challenge, he does not want to take a risk by trying something that he has ever do before. This is showing the characteristics of Naipaul who is not a risk taker.

All in one, there is a similarity between Naipaul and Sonny in the personality, they are afraid to get lost, they do not want to face something different or something new in their adolescent life. They think that a new way can result failure. In a new way, they think they will not finding anything. Although they are not face it first, but they feel that is not good for them. They are sane in the attitude, for being a not brave boy. They are afraid to face the adventure of life. They are afraid to become boys like other boys that like challenge and adventure to find their identities and show who they are. They are boys who do not want to take a risk in every action that they do. They are the same characterization as not a risk taker. They are afraid to try something new in their life, because they do not want to be failed in that new thing and get nothing after they tried that. They like to choose a certain thing than to gamble in their life.
They can be called as not brave boys, but it also can be said that they have a way to think different with other people, because they do not want to take a risk.

Naipaul as a looker who grows up in the Port of Spain, Trinidad, becomes a wild boy. He gets drunk in every night at the club in Trinidad with his friend. He does something unusual in his life, that because of his friends who introduces a rum for him. As a boy, Naipaul is not different with other boys who are temperament in period of his life. Naipaul is a boy who wants to know who he is in life, like to find his identity by doing what a boy usually doing. As mention above, he grows up and learns from the experiences in the society. He becomes to wild because of the society. He is interested to try a drink and get drunk like people in the Miguel Street who really like to drunk.

“My mother said, ‘You getting too wild in this place. I think is high time you leave.’ (Finding The Centre, P.25).”

The society takes an important influence in his life. Naipaul himself does not want to be a wild boy actually. It is the situation in Trinidad where every body there usually get drunk in the night and Naipaul take a part of it. What it is written in the Miguel Street is actually the same with the life of Naipaul when he is adolescent. It can be seen from the same writing in the novel at the end of the chapter. The quotation above is in the first sentence in the last chapter in the novel. Naipaul when he is in the Trinidad, Tobago, he lives only with his mother. His father does not come to him. So he is controlled by his mother. That is why he becomes too wild at that time.

“I had live before then (at least in my own memory) in my mother’s family house in Chaguanas. I knew I had a father, but I also knew and accepted
that-like the fathers of others of my cousin-he was not present. *(Finding The Centre, P.30)*"

“Two years or so after I was born my father left the Guardian, for reasons that were never clear to me. For some years he did odd jobs here and there, now attached to my mother’s family, now going back to the protection of an uncle by marriage, a rich man, founder and part owner of the biggest bus company in the island. *(Finding The Centre, P.29)*”

Naipaul here only lives with his mother, it can be said that Naipaul lives with single parent, although his father is not dead, but he does not present. It is the same with the narrator in the Miguel Street who lives only with his mother in the street. From the first until the end of the novel, Sonny’s father does not present, only his mother who always present and give some protections of his son. The same evidence can be seen in what Naipaul does when he is adolescent, he wants to finish all of that, but he can not. The only thing that can survive him from that wild attitude is going away from Trinidad, Tobago.

The story in the novel *Miguel Street* and the life of Naipaul when he was adolescent are the same. This is one prove that Sonny the narrator in the Miguel Street are the same experience in life with Naipaul. They live without their father when they are adolescent. Only their mother who takes care of their life, they are growing without their father. They can control their self so they ever become wild boys when they are in the street. In short, the similarities between Sonny and Naipaul when they are adolescent are they do not live with their father, and they get no protection from their father.

**Naipaul is a wise boy inside.** He wants to change his life by stop drinking and smoking. He wants to go away from that Trinidad in order to change his life.
The reasons why he wants to go among other is the society and the environment in Trinidad, Port of Spain has turn him into a person like what he is then. And the best solution is to get rid of all of these, Naipaul tries to get a scholarship to study elsewhere in the hope to have a better life. He thinks by studying abroad and leaves the people in Trinidad he will be able to change his life.

“In 1948 I won a Trinidad government scholarship. These scholarship were meant to give a profession and they could last for seven years. I decide to use mine to do English at Oxford. I didn’t want the degree; I wanted only to get away; and I thought that in my three or four scholarship years at Oxford my talent would somehow be revealed, and the books would start writing themselves. *(Finding The Centre, P.38)*”

Naipaul gets a scholarship when he is adolescent. He explains in his *Finding The Centre* that he does not want the degree, he just wants to get away. This shows that Naipaul wants to get away from Trinidad because he wants to change his life. He has a bad life in Trinidad. He is a first class drinker as it is said in the novel. On the novel of Miguel Street, Sonny is a wild boy, who goes to the club every night. And he once said that there is nothing to do in that street besides drinking liquor. It is the same with Naipaul when he was young. From the quotation above, Naipaul wants to go England to get away from Trinidad. For the reason why he wants to go away can be seen from the first quotation that come from other point of view that he is a wild, that is his mother.

In the last chapter in the novel *Miguel Street*, Sonny finally flew to England by that scholarship to study drug. It is the same with Naipaul, although he does not want to study about that but he did the flight in order to get away from Trinidad.
“I left them all and walked briskly toward the aero plane, not looking back, looking only at my shadow before me, a dancing dwarf on the tarmac (P.222).”

“I told Hat I was going away. He said, ‘what for? Laboring?’ I said, ‘The Government give me a scholarship to study drug (P.219).’”

Although that is not the study that Sonny wants, but at the end of the story he goes to fly to England to do the study. He does that because he does not want to become wilder in the Miguel Street. Actually, Sonny does not want to study drug. He wants to study about engineering. But there is no scholarship for that engineering department. That is the reason for Sonny to study abroad that almost the same with Naipaul although Naipaul does not tell what study that he want to study about in the Finding The Centre but the same reason that they do the study is for getting away from Trinidad, Tobago.

“I had left my father in 1950, not looking back. I wish I had. I might have taken away, and might still possess, some pictures of him on that day. (Finding The Centre, P.39)”

Naipaul left all the people in the Miguel Street when he wants to go to England including his father. Three years later after he left, his father died. Although the death of his father is not written in the novel by Naipaul, but the important message that can be seen here is the movement of Naipaul to change his life, to get away from the wild life where every night is controlled by the wine and he cannot control himself to get over all of that. The environment and the society in the Port of Spain that make Naipaul become wild. All his friends drink every night with their own problems. It is the same with Sonny the narrator in the Street; he becomes wild because of the society, his friend who makes him really wild.
One day he tries to stop all of that, but he cannot, because he is robbed by someone, so he starts to drink again. In short, Naipaul and the narrator in the novel are the same characteristic in adolescent life. They are wise actually but being wilder because of the society.

As a boy, Naipaul is the same with other boys. He wants to find his role in the society. He wants to know who he is in the street. Experiences are the important thing that influences somebody to know who he is in the society. Naipaul has many experiences when he is adolescent. He gets many experiences from the society and environment. It can be seen from the first explanation where Naipaul learns something from old people in the street.

In the beginning of the novel *Miguel Street*, Sonny as the narrator has a dream to become like Eddoes. He wants to earn money by working. Because in the street, a person whose works and earns money will be respected by other people. He also wants to be a clean boy, well dressed and keen of women like Eddoes. But in the end of the novel, Sonny changes what he was thinking before. Sonny changes all of this because of his experiences. In the last two chapters, Sonny has to work and earning money. He realizes that to be other person is not good for him. Finally he decides to stop working and be himself again. Until he knows that studying in the school is more important than work in his adolescent life. In the last chapter, the chapter of the description of his character, he chooses to continue his study in the university. He knows the role by his experiences. It is not easy for him to get the role. He is ever to stop study in the school and find a job in order to get the role.
“It became the substitute for the mature social experience—the deepening knowledge of a society—which my background and the nature of my life denied me. My uncertainty about my role withered; a role was not necessary. I recognized my own instincts as a traveler and was content to be my self, to be what I had always been, a looker. And I learned to look into my own way (Finding The Centre, P.11).”

Naipaul as a looker learns that someone who tries to find an experience by looking at the others and look into his way to learn realized that a role in the society is not really important for him. As the quotation above, Naipaul tells that he become uncertain about his role he thinks that a role is not necessary. He says that he only wants to be himself as a looker. It is the same with Sonny the narrator in the Miguel Street. Sonny after gets some experiences in the street, he realize that he does not want to be other person, he wants to be himself as it is explained in the first sub chapter. Sonny’s idea about life here is the same with the life of Naipaul when he was adolescent. He does not want to become other person because, he thinks others person is not good for him. Naipaul here shows that a role is not really necessary for him; he thinks that to be himself as a looker much better than to be other person although it will be respected by other. As the conclusion, Sonny as the narrator in the novel and Naipaul when he was adolescent have the same way of thinking about life. They think that a role is not necessary. They want to be their self after get some experiences in a period of time. They do not want to change their own character when they are adolescent as a looker.
It can be concluded that Sonny and Naipaul live in the same place and have the same neighbor when they are adolescent. Beside the place they are living, both are the same characteristics as a looker. Both are the same, they are much learning from the society. Both are also same as the people who really like to read. Beside read, both are same as the people who are not a risk taker. They are getting wild, and want to change their life better. Here they are wise boys inside and the last, they have same opinion about a role, they think that a role is not necessary, they want to be him self.
CHAPTER V
CONCLUSION

In this chapter, having done the four chapters the writer comes to the conclusion of this study. Since this study discusses the Sonny’s adolescence in *Miguel Street* and V.S. Naipaul’s autobiography in *Finding The Centre*. The writer tries to find out how much the V.S. Naipaul’s personal life, especially in his adolescent life support the creative process in creating the novel, *Miguel Street*.

Sonny the main character in the novel who is the narrator of the street is characterized as a good boy there. He has a best friend named Hat, and neighbors named Bogart and Mr. Popo. Hat is an important character on the street, because he gives many suggestions for Sonny in the street and helps him to describe all the characters that live in the street. Bogart and Mr. Popo as his neighbors are also important for him. He learns much from them, such as about life, work, and death. What makes them really important here is because they exist in the novel and also in the real world when Naipaul was adolescent and lived in the street.

Sonny is characterized as an observer. He learns much from the environment and society in the street than from his school at that time. Besides learning from the society and environment he is also learning from books. He reads many books at his age. He is characterized as a bookworm. He reads many books to learn, and he also has a private room in his house only for reading a book. He has different point of view than the other. That age he does not want to try something new. He tries to avoid failure in the new way. He is characterized as
a non risk taker. He chooses to do what he has to do before than try a new thing but will risk failure.

By that time, Sonny becomes too wild. It is because of his environment. He learns much from the bad society that introduces him to and drinking behavior. Besides the society, one of the reasons why he becomes too wild is because he only lives with his mother. His father is not present in his life. So it is only his mother who takes control of him. It makes him uncontrollable when he was adolescent. Actually Sonny is a wise boy. He wants to change his life after his knows that his bad habit to drink every night in the club is totally wrong. He tries to find scholarship and he gets it. He goes to England to run away from the bad society in Trinidad. He just really wants to go away to change his life, not for sure to study abroad.

Sonny at that time wants to be himself. He wants to be what he has to be before which is observer and wise boy. He does not think to be respected by other. At the first, he really wants to be other, and be more respected by other. But at the last, after he gets some experiences he chooses to be himself. Because he thinks a role is not really necessary for him.

Because of some similarities can be seen among the narrator Sonny’s characteristic, environment, society and the author V.S. Naipaul in adolescent life. As the answer of the second problem formulation, it is assumed that Sonny is believed representing the age of V.S. Naipaul when he was adolescent. This makes Miguel Street as a strong semi-autobiographical novel which represents the author’s adolescent.
Sonny and Naipaul, both have the same experiences in their adolescent life. They both are living in Trinidad when they are growing up. At that time, they have the same best friend named Hat, and have neighbors also named Bogart and Mr. Popo. Both are the same characteristics as observer and bookworm and much learn from the society. They were both once become too wild, drinking liquor, and want to change their lives to go away from Trinidad by finding a scholarship to study drug at Oxford University in England. They do not want the degree; they only want to avoid their bad society in Trinidad. Both have the same characteristic as wise boy. Besides as a wise boy, both characterized as a not risk taker, same way of thinking about new thing. They are afraid to take a new way, because they think that a new way will result failure. The same and the last is both think that a role is not necessary; they want to be their self. Thus all the findings show that the create process of the novel was much based on the author’s own adolescent’s period of time.
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APPENDIX

Summary of Miguel Street

Miguel Street has been variously classified as a group of short stories, as a series of sketches, and as a novel. The latter classification is supported by the fact that it is unified by a single narrator and by several patterns and themes. Furthermore, although each chapter is dominated by a single character, those major characters reappear as minor characters in other chapters. At the end of the book, all the characters who still live on Miguel Street gather to present to the narrator (who is departing for college) gifts representing their own attitudes toward life. Thus, the narratives are tied together, justifying the label “novel.”

According to V. S. Naipaul, the genesis of Miguel Street was a shout that he remembered from a Port of Spain boyhood: “What happening there, Bogart?” The purpose of the novel is to answer that question. What happens in Miguel Street seems to be a repeated pattern of aspiration, defeat, and adjustment, all defined and judged by Miguel Street itself.

In this close community, characters search for an identity which will be respected by the Street. Bogart, for example—the first character whose life is explored in the novel—has made himself popular by the mysterious self he has created, a tailor who never sews, an imitation Humphrey Bogart who disappears from time to time and returns with elaborate accounts of his adventures, every time more like an American gangster, expansive but chilling. When Bogart is
arrested for bigamy, his real problem becomes clear. Unable to father a child with his Tunapuna wife, he has impregnated a girl in Caroni; forced to marry the Caroni girl, he has returned to Miguel Street and to the men whom he can impress. Having proven his virility to himself, Bogart can act like Bogart. Unfortunately, he has had to commit bigamy in order to do so, and even on Miguel Street, he is not safe from the law. Hat understands why Bogart returned to Miguel Street: “To be a man, among we men.”

For Popo, the second character in the novel, the respect of the Miguel Street men comes only after the desertion of his hardworking wife. Discouraged, drunk, angry, and rowdy, Popo is accepted as a man, whereas before he was only a “man-woman.” Although his reputation dwindles when he brings back his wife and remodels the house to please her, Popo once again impresses Miguel Street when he is arrested for large-scale thievery of materials and furniture. Unfortunately, on his return from prison, Popo turns industrious; Miguel Street men believe that profitable employment should be left to the women.

Structurally, every chapter is related thematically to those which precede it and to those which follow it. Thus, the account of Popo’s difficulties with his wife and with his reputation for virility is followed by that of George, who is an outcast on the Street because he beats his wife and his children incessantly, and by that of George’s son Elias, who cannot pass any examination to better himself but who refuses to complain about his job driving a cart just as he has refused to admit his father’s brutality. The sketch of the mad Man-man, finally removed from the
Street and committed to an institution, is followed by the story of B. Wordsworth, who possesses the imagination but not the talent of a poet, and who, like Man-man, disappears from Miguel Street. Like B. Wordsworth, Big Foot is a pretender, and like the poet who does not write, Big Foot vanishes when his cowardice becomes general knowledge. In the final sketch of this group, Morgan, the maker of fireworks and the would-be comedian, also must flee from the judgments of the Street.

Titus Hoyt, Laura, and Eddoes all keep their places on the Street and are among the friends who give appropriate gifts to the narrator at the end of the book. Moving from one pedagogical project to the next, Hoyt never gives up. Similarly, the prolific Laura moves cheerfully from pregnancy to pregnancy, cracking briefly only when a daughter follows her pattern. The final story in this group, that of Eddoes, also deals with a determined survivor, who finds joy in the discards of others, which he finds at the dump, and eventually in a discarded baby, supposedly his.

Although the book does not develop chronologically, it ends with the narrator becoming an adult and leaving Miguel Street, not to escape its judgments but to acquire an education. Unlike Elias, he passed the necessary examinations; unlike so many of those on the Street, he has a real opportunity to alter his life.