

Tribhuvan University

Critique of Existing Multiculturalism in Naipaul's *Half a Life*

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## Abstract

This present research delves into the issues of existing multiculturalism in V.S. Naipaul's *Half a Life*. Naipaul shows the multicultural theme by using different ethnic diversity, cultural assimilation and liberalism in his book. Thus this research examines his novel from the perspective of multicultural views on the basis of glocalization in the age of globalization. Naipaul's protagonist, Willie, is the representative character represented in different places with single multicultural identity. Willie is set firstly in post-independent India, at the politically protected court of Maharaja, later in London then in pre-independent Africa in a nameless country modeled on Mozambique and briefly, Berlin. By taking the theme of cultural contract, the mixture of ethnic uniqueness and affiliation to different religious way in his fiction generally illustrates to a strong pattern of multinational canvas in his novels. Drawing upon the notion of W.C. Watson's *Multiculturalism*, this research paper explores the multicultural theme in novel and proves the hypothesis.

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**Letter of Recommendation**

BhadraBahadurThapa has completed his thesis entitled “Critique of Existing Multiculturalism in Naipaul’s *Half a Life*” under my supervision. He carried out his research from May, 2015 to April, 2016. I hereby recommend his thesis be submitted for viva voce.

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Mr. Shankar Subedi

April 2016

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**Letter of Approval**

This thesis entitled “Critique of Existing Multiculturalism in Naipaul’s *Half a Life*”  
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## **I. Global and Multicultural Influences in Naipaul's *Half a Life***

This present thesis explores the issues of multicultural ethos and the critique of existing multiculturalism in V. S. Naipaul's *Half a Life*. It focuses on a story of Willie Somerset Chandran who makes a journey from India to England and to Africa. *Half a Life* depicts multicultural ethos. The novel is set firstly in post-independent India, at the politically protected court of Maharaja, later in London then in pre-independent Africa in a nameless country modeled on Mozambique and briefly, Berlin. By taking the theme of cultural contract, the mixture of ethnic uniqueness and affiliation to different religious ways, Naipaul generally illustrates a strong pattern of multinational canvas in his novels. Multiculturalism refers to the belief that individuals as well as societies get benefited from contact with different cultural, ethnic, and linguistic traditions, and from allowing themselves to be transformed by contact. Therefore, it would be fair to understand Naipaul's books as novels of multiculturalism though the book offers some of the most compelling, moving accounts of diverse culture.

V. S. Naipaul possesses a multi-cultural background. Naipaul's *Half a Life* is a fictional autobiography of the main character, Willie, and the result of an accidental mismatch between a Brahmin and low caste in the pre-independent India is the cause of dislocation. The theme of his tale roams to simple three step scenes of his life: India, London and East Africa. Willie is a mixed in caste and misfit in Indian culture as well as other culture where he belongs. It is often believed that most of Naipaul's protagonists are unanchored souls. Naipaul himself experienced, and repeatedly described this particular urge in his fiction. Throughout his life, he has desired a place to identify with. From genealogical mining, especially in his homeland (the Caribbean), through the quest for his cultural roots (India), and finally to his place of education (England), he has attempted to accept the multicultural identity. Being an



Indian by ancestry, a Trinidadian by birth, and an Englishman by education Naipaul is himself in the position of dual affinity which indicates multicultural ethos. Lillian Feder claims:

It is only based on new ways of belonging through cultural exchange and multi-culturalism that they can choose their habitat. England, among the three countries, is shown to accommodate a shift towards multicultural, and thus it is seen as a better dwelling place for immigrants. *Half a Life* examines and negotiates the possibility of developing cultural mix as a way of belonging for the postcolonial subject (13).

V.S. Naipaul probably meant the actual societies that are being described in the writings from Asia and Latin America is now in so far as they have never been written about before. This is probably the part of their glamour at the moment and the novelty of their societies. Willie accepts the Western European and African views of the world as the only escape rather than one possibility among many.

*Half a Life* is, namely the story of Willie Somerset Chandran. It is an odd tale, moving from India to England and to Africa. The novel begins with an omniscient narrator. Just after beginning the novel after half a page the novelist switches to the first person, allowing Willie's father to recount the story of the origins of Willie's unlikely name, and his own pathetic misled life. Again Naipaul switches back to an omniscient narrator and allows Chandran to tell his own story in the first person.

The story begins as a kind of portrait of the artist, where Willie is a promising youth at the Indian mission school, living with his father, a born Brahmin who tells Willie Chandran the story of how he got married with a low caste, and uneducated woman, whom he never loved for the sake of his political ideal. Disillusioned with

school, and his parents, and uncertain of his future, Willie Chandran obtains, with the help from one of his father's contacts, a scholarship to a college of education for mature students in London, where he begins to participate in a literary social life. The novel follows Willie Chandran as he tries to find a place for himself, following his heart to Africa, and for need of anywhere else to go, to Berlin.

Story-telling is an important part of the novel. The opening chapter is a story told over a decade's time shifting and changing as it was told and retold over those years yet fundamentally as set down here. Willie's father complains that he "unfitted" himself for life by giving up his education, and he became a mendicant. Willie's father got himself into this situation by turning his back on family and tradition. At university there is a "backward" caste student he has eyes on. Not because she is attractive or appealing, but because she fits his image of the sacrifice, he wants to make. He winds up marrying her. It, however, disappoints Willie Chandran.

The novel hovers around Naipaul's familiar themes of diverse culture, racial intersections, shame and class, but it never feels grandiose; ultimately Willie's is a navigation of minor social excursions. "*Half a Life*" is full of sharp stories. Nobody describes prolonged discomfort with quite so many funny, sad moments. Naipaul writes simply and gently. The novel of multiculturalism shares with the novel of minority culture a concern with antiracist politics in the post-consensus era, but it tends to focus on collaborations and clashes among characters of different national and ethnic origins. If the minority culture novel emphasizes separation, which it attributes to national divisiveness and the assertion of traditional ethnic communities, the multicultural novel privileges mixing, which it presents both as a spur to divisiveness and as an occasion for new collectivities. The novelists whose careers are

most closely tethered to these concerns are Nobel laureate Naipaul and two-time Booker prize recipient Helen Hayward says:

The novel flashes through cultures and geography like an ambitious globetrotter. Chandran often finds himself within one foreign culture endeavoring to understand it through further subcultures and imported enclaves of people. Willie's story is thus that of a man caught between everything imaginable: points on the globe, ambitions, love, hate, family, and foreigners (33).

Naipaul's revisiting in the novels of theme of multiculturalism in his earlier work suggests that the moment of decolonization has passed, and the moment of globalization has arrived. This moment offers fewer possibilities for belonging within the "global village" to migrant people.

Naipaul's *Half a Life* portrays the multicultural ethos. The novel has three settings: first there is post independent India, then London, and finally pre-independent Africa. All the three are places Naipaul can identify with. However, these locations seem to signify different meanings in the novel.

Naipaul's interest in mixed-up communities extends from *The Mimic Men*, his early novel about Caribbean emigrants in London, to *The Enigma of Arrival*, based on Naipaul's own emigration to rural England, to the later *Half a Life*. The last two novels tell the story of a mixed-caste Indian man, Willie Chandran, who is a serial emigrant, as it were, to London, to an unnamed Portuguese African colony, to Berlin, and to guerrilla communities in rural India. Naipaul's books generously mock both the willful ignorance of colonial rulers and the apparent of anti-colonial idealists. In Naipaul's fiction, cross-class and cross-cultural solidarities are false, empty of real understanding, or simply embarrassing. To be Portuguese living in Africa, to be a

Caribbean man in London, to be an Indian woman married to a German man, to be a Brahmin married to a “backward”. All of these mixed-up conditions, Naipaul suggests, lead to “*Half a Life*.”

Multiculturalism refers to the belief that individuals as well as societies get benefit from contact with different cultural, ethnic, and linguistic traditions, and from allowing themselves to be transformed by contact. It would be fair to understand Naipaul’s book, therefore, as novels of anti-multiculturalism, even though they offer some of the most compelling, moving accounts of postcolonial consciousness. Moreover, Naipaul’s novels, by contrast, celebrate the “mixed tradition” that imperialism has left behind and that new forms of globalization continue to produce. This research focuses on Willie’s school days, and then his escape to England, to study. Here, too, stories are important, a form of communication in the household where Willie Chandran does not feel he can express things directly. Willie writes several compositions at school but disappoints his actual audience, his father. Hearing his father’s life story led Willie to tell his father that he despised him. Willie escapes to England, eager just “to get away from what he knew.” Despite not having finished his own mission school education, he gets scholarship to a college of education for mature students. The world he enters is completely foreign one. He fumbles for friendship, for sex, for acceptance-and achieves at least a measure of most of these. Willie writes a book but is not able to publish it. It is not a success and critical reception of it is poor.

Willie Chandran takes up with Ana and follows her to the Portuguese colony of Mozambique. Here again, Naipaul makes a radical cut and jump “he stayed for eighteen years. Naipaul tells us Jumps from the beginning to the end of that period, when Willie finally gives up this life and Ana. Willie goes to German, where his

sister, Sarojini is living. Naipaul allows Willie Chandran to tell his own story in his own voice, and allows him to finish the novel. It is a beautiful pattern of leaps, meaningful and effective. Willie's father sets the example for the son of half lived life and his son Willie follows in those same footsteps. He has no firm objectives and ambitions. There are moments of promise. In England:

Willie began to understand that he was free to present himself as he wished. He could, as it were, write his own revolution. The possibilities were dizzying. He could, within reason, remake himself and his past and his ancestry. Willie cannot take advantage of the opportunity. But perhaps, he finds that he could become a writer, a storyteller, but he allows his ambition to be frustrated and finally chooses to flee again into a world that is entirely fragmentary. Mozambique is at best, a half and half world." The ambition of the people and the ideal they strive for is Portugal. They are not fully Portuguese, often children or grandchildren, like Willie of some mixed sort of marriage, or simply emigrants, neither truly native in the country they left nor is the country they live in, it is Ana's life. Willie finds himself living, more than his own. Still only just over the age of forty, when the book ends, there might be hope for Willie. However, that is not Naipaul's concern: his focus is on the past, on what Willie became and was. It is in fact, difficult not to see Willie as somebody modeled on Naipaul. Perhaps Naipaul always feared he might become not as brilliant, without the supportive family, for India rather than Trinidad. Willie seems something of a lesser Naipaul. But his experiences in England especially, suggest what he might have been. Willie seems an unlikely author, but he manages to get the book published and he could have chosen to continue it, instead of dismissing the possibility of being writer. Naipaul allows Willie to be a storyteller to narrate the story in the first person. He narrates his story where he visits.

He began to long to go to Canada, where his teachers came from. He even began to think he might adopt their religion and become like them and travel the world teaching. And one day, when he was asked to write an English 'composition' about his holidays he pretended he was a Canadian, with parents who were called 'Mom' and 'Pop' (39).

The familiar Naipaul's strains are already present in subtle way. In a corner of India untouched by anti-colonial agitation Willie Chandran's father stood at odds with the world aspiring to greatness while living out the dreary life marked for him by his ancestors. In an attempt to defy his past he marries a low caste woman only to find himself at mercy of his own fury. This is followed then by the ambivalent pleasure of embracing an untouchable woman.

The union resulted, however, in the birth of two children Willie and Sarojini. From this unhappy union, the utterly compelling character of Willie emerges, oddly, like his father, eager to find something that will place him both in and apart from the world. He is drawn to England and the immigrant community of post war London, its dingy West End Clubs and sexual encounters, and even to the eccentric milieu of the English writer. But it's Willie's first experience of love that might bring him the fulfillment he so desperately seeks. His wife Ana leads him to her home, a province of Portuguese Africa, a country whose inhabitants are all uncertainly living out the last days of colonialism. Naipaul delineates the relationship between father and son with wonderful clarity and compassion; the comic brilliance of the London scenes and the penetrating descriptions of Africa are conspicuously excellent. The second part of the novel picks up pace, though still retaining the flavor of Naipaul's rather unhappy student's years in England. Naipaul himself has mentioned depression and suicidal tendencies.

The third part of the novel is the straight narrative. It is described by Willie Chandran to his sister, Sarojini. It is again a parody of Maugham of Willie eighteen years in an African country in a Portuguese colony like Mozambique. This is the liveliest part of the book, rising at the end, to a personal epiphany for Willie, who found himself in this African country as he followed Ana into it.

The importance and relevance of England on the multi-national canvas of Sir Vidiadhar Suraj Prasad Naipaul is indisputably immense and enormous, as Naipaul has seen and lived and experienced the country very closely, both as a man and a writer. Naipaul, a novelist and essayist of Indian ancestry resides in England, where he was educated at the University of Oxford and for a few years worked as a broadcast journalist. The mixture of satire and humour in his fiction generally illustrates the conflict between traditional culture and contemporary values that in turns accounts for a strong pattern of multinational canvas in his novels. The novels include *A House for Mr. Biswas*, about an Anglicized Indian's attempt to assert his own identity and establish his independence in a *Creole world*, and *Guerrillas* about a would be West Indian revolutionary. *A Bend in the River*, about the search for identity in a newly independent African nation, enjoyed wide popularity. His long essays, *India: A Wounded Civilization* and *Among the Believers: An Islamic Journey*, sharply probed modern Indian and Islamic life. *Finding the Centre: Two Narratives*, contains an autobiographical sketch. His novel *A Way in the World* is, in the Proustian phrase, a "pilgrimage of the heart." It represents the author's search for selfhood and for an understanding of the effect of inheritance. *Half a Life* is V.S. Naipaul's latest novel and the cover jacket of book carries an interesting review of novel and emphasizes on "its vision of the hall lives quietly lived out at the centre of our restless world

Naipaul reveals everything that he was born in Trinidad, spent most of his life in England; and India is his land of ancestors. So, he is not an English, or an Indian and nor Trinidadian. He is in multicultural background. He has spoken the same thing when he received the Noble Prize in 2001. Naipaul's book *Half a Life* explores the issues of cultural diversity, ramifications of colonialism in Indian culture. As well as Naipaul accentuates the issue of the chronically dispossessed, the characteristics of the permanent hybrid. *Half a Life* is a *tour de force* and can be regarded as the culmination of Naipaul's career of more than four decades because the novel includes almost all of Naipaul's thematic concerns; simultaneously, it is a melting pot which mixes Naipaul's main concerns with key issues of the colonial and post-colonial worlds, especially the sense of man's multi dimensional perspectives, multicultural and freedom. The writer Naipaul is no more there in a stifling situation. Rather increasingly he understands the fact that self-consciousness cannot come without proper self-analysis. Balfour, Robert explains:

Willie receives a letter from Ana, a mixed Portuguese and black African girl, who admires his book, and they arrange to meet. They fall in love and Willie follows her to her country an unnamed Portuguese colony in Africa, presumably Mozambique. Meanwhile Willie's sister Sarojini marries a German and moves to Berlin. The novel ends with Willie having moved to his sister's place in Berlin after his 18 year stay in Africa (43).

This remark is also perhaps true about V.S. Naipaul's *Half a Life* in general and his books about England in particular. In writing about Imperialistic outlook of England and the suppressed histories of the erstwhile communities under her yolk the novels have been transformed into a vision of life with new horizons opening up that make



the multinational canvas of the writer multicolored and rich, both in depth and density.

It is often believed that most of the Naipaul protagonists are unattached souls. Naipaul himself has experienced, and repeatedly described in his fiction this particular urge. Throughout his life he has desired a place to identify with. From genealogical mining, especially in his homeland (the Caribbean), through the quest for his cultural roots (India), and finally to his place of education (England), he has attempted to search for his own identity. Being an Indian by ancestry, a Trinidadian by birth, and an Englishman by education Naipaul is himself in the position dual affinity. In such a way, the masterpiece novel *Half a Life* delineates Willie's search for self-development, self-knowledge and his own cultural identity. Naipaul masterfully manipulates the protagonist Willie's colonial predicament, his anxiety and dislocation in this novel. In this regard, half Brahmin and half Untouchable, Willie was born in India in the 1930s. He is stuck in the conflict between his father from Brahmin family and his mother from untouchable class. Thus, Naipaul always constructs his subjectivity in terms of his unique postcolonial cultural perspective and through the global village.

Multiculturalism is the discourse of late modernity, presenting, interpreting and reassess the social experience of diversity and differences. In the construction of social identity, Multiculturalism is helping communities in proposing to support their various cultures. This however does not mean that multiculturalism is opposed to change. Liberal multiculturalism recognizes that change in the modern world is inevitable, so the purpose of this policy is not the preservation of cultures in their primary State. Liberal multiculturalism stems from the desire of successful members of society. And this success depends on respect and the blossoming of cultural groups

of individuals. Multiculturalism claims to respect and appreciation from the groups for other cultures in society, claims a community tolerance toward other community, and at the same time claim the individual "to leave their own cultural group or its refusal. According to the interpretations of multiculturalism, one can speak about multiculturalism descriptive, normative and critically.

Multiculturalism and diversity as an ideology of diversity, multiculturalism is meant to provide a framework of affirmation for group identities. In this way, the ideological horizon of growing diversity comes to promote plurality as the paradigm shift of the minority/majority, as a city to limit repeated identity construction. C.W. Watson also ranks among the political and philosophical implications of multiculturalism alleged coexistence of various arrangements of the man in the world and how different cultural entities fighting for recognition, both within national and State in the global system. Game tolerance guaranteed by the rule of law is the one that ensures sufficient freedom of subculture in cultivating its own identity in the form of a complementary secondary dominant identity consciousness. Diversity community presupposes the existence of some communities relatively organized and aware of itself promoting a range of beliefs and practices. Mark differences rather than a claim belonging to power sharing. Multi-stakeholder Diversity means that some of the members of a company's critical values and principles of the dominant culture and trying to rebuild according to other values. These values must take into account the presence of minorities in public life and their need to affirm itself as a distinct entity in the sphere of political power. At the same time, it is proposed to create a space in which minority cultures participate in a reconstruction of the principles of the safe harbor of formatters. Multiculturalism appears as "a speech typical of late modernity which assumes the social experience of diversity and

difference ". Multiculturalism appears to meet the needs of a changing world in which the expression of diverse identities comes in the form of answers in the face of the challenges brought by both the national as well as State and transnational and global scope.

To facilitate our understanding of the meaning of multiculturalism, it is first necessary to understand what 'culture' stands for. 'Culture' itself is a catch-all word, but let us not get untrammelled here, in debates about its meaning and simply take it in this context to refer to a distinctive way of life. 'Culture' is above, everything a congeries of ways of thinking and acting. However, much they may appear to be the commonly shared experience of a collectivity of people, attempts made to define them as such are constantly being modified and transformed. Culture is a process of constant adaptation of people to historical circumstances which requires them as a condition of their own survival to engage sympathetically with new ways of understanding the world and responding to it. Thus culture must be seen as a dynamic process of the constant evolution of forms, institutional, textual and ethical, and must not be thought of as an unchanging and finite set of essential characteristics.

Multiculturalism, in its broader sense, while including issues of identity, ethnicity, religion and nationalism is a relatively new coinage but under different guises its implications have long been a matter of direct concern to postcolonial nations where diversity and heterogeneity have been the rule rather than exception. As the example of the countries of Africa, the Indian subcontinent and south-east Asia illustrate, arbitrarily created colonial political boundaries enclose within new and independent nations substantial populations which are ethnically distinct or at least regard themselves as such and their orientation, values and religious beliefs can often be at odds with each other.

History provides many examples of different communities and cultures living side by side within the same society, co-existing peacefully and sometimes even amicably. The ancient empires of Persia, Egypt and Rome were culturally diverse. In India, similarly people of diverse religions and languages have lived together for several centuries. The Ottoman Empire, while affirming Islam as its own religion, gave formal recognition to Greeks, Jews and others. The co-presence of different communities within the same polity is therefore not a new occurrence. Cultural plurality has been a hallmark of many societies for a very long time. However, the presence of many cultures and communities within the same social space points to a plural social fabric but it does not betoken the presence of multiculturalism. The latter entails something more than the mere presence of different communities or the attitude of tolerance in society. Multiculturalism is concerned with the issue of equality; it asks whether the different communities, living peacefully together co-exist as equals in the public arena. It is this emphasis on equality that distinguishes multiculturalism from pluralism. So multiculturalism goes beyond the concern for peaceful co-existence.

Multiculturalism, in its broader sense, while including issues of identity, ethnicity, religion and nationalism is a relatively new coinage but under different guises its implications have long been a matter of direct concern to postcolonial nations where diversity and heterogeneity have been the rule rather than exception. As the example of the countries of Africa, the Indian subcontinent and south-east Asia illustrate, arbitrarily created colonial political boundaries enclose within new and independent nations substantial populations which are ethnically distinct or at least regard themselves as such and their orientation, values and religious beliefs can often be at odds with each other. C.W. Watson:

Multiculturalism . . . is a relatively new coinage but under different guises its implications have long been matters of direct concern to post- colonial nations where diversity and heterogeneity have been the rule rather than the exceptions. As the examples of the countries of Africa the Indian sub continent and Southeast Asia illustrate, arbitrarily created colonial political boundaries enclose within new and independent nations substantial populations... (108).

Like most things in our postmodern world, 'multiculturalism' is a contested concept with multiple meanings at different societal levels. Multiculturalism has not yet been fully theorized. In part, the lack of a unifying theory stems from the fact that multiculturalism as a political, social and cultural movement has aimed to respect a multiplicity of diverging perspectives outside of dominant traditions. The task of theorizing these divergent subject positions does not easily accommodate the traditional genre of the philosophical treatise penned by one single great mind.

Thus, the process of globalization we put in front of a certain majority under minority cultural spaces in concrete and globally, and encourages a continual understanding, acceptance and affirmation of diversity. Discussing multiculturalism as ideology of diversity, Bhikhu Parekh speaks of the three forms of cultural diversity sub cultural Diversity: what does the fact that the members of the society participates in a common culture, but at the same time share a set of beliefs and practices. In this case, cultural identities do not conflict with the dominant culture. Postmodern thinking has highlighted the power relation that stands behind the claims of cultural identity. In the name of the exercise of power is, in appearance, taken a push in second plan of the rights of the individual in favour of taxation rights in the public sphere is about the

Group of a new perception of the individual. No individual is the key element that gives the identity of the group, but one's membership group creates the general framework for retrieval of personal identity. In this way inevitably ends up making an identity be politicization of culture. The process is accompanied by an acknowledgment of differences in values, pluralism and acceptance of timely and temporary positive discrimination intended to correct inequalities and ensuring the promotion of policies for alternative identities.

Multiculturalism and built postmodern edifice on the following paradox: guidelines and individualistic practices tend to impose abstract standards and collectivist. On the one hand, multiculturalists groups are defined in terms of "individualists" are abstract entities: monad ice, located in a false opposition against some others. As the God of one-tier, and voluntarist Group declares all-sufficient, is defined in terms of its own "thirst for power" (power woman, girl power, gay power) does not feel responsible towards the general context of the social reality, claim special rights. In other words, multiculturalism project Enlightenment era continues, which has replaced the God of abstract of Scholastics with a multitude of individual Wills groups in multiculturalism), each aspiring to the condition of the divine autonomy according to the lights, the individual ability to imitate the deity of anti-poverty choose freely and arbitrarily. On the other hand, an auto-defined group was attitudes and collectivist reflexes. As a major goal, multiculturalism aims to control human behavior.

Though the different critics have seen the novel from different point of view, the research will focuses on researching the issues of multicultural ethos. To stress the effectiveness of the theoretical tool, an intensive analysis of the text will be the core point of this research. This study is divided into three chapters. The first chapter deals

with an introductory aspect of the story and deals with general synopsis of the text, writer, and the subject matter. It incorporates the thesis title, clarification, hypothesis elaboration, introduction to the writer's background, works, themes, technique etc. The second chapter of the research presents an analysis of the novel in considerable length on the theoretical modality defended and developed in the first chapter. The second part is textual analysis of the novel *Half a Life* as existing multicultural situation of characters. The second chapter tries to explain and verify the theoretical modality that is applied in this research work. It discusses multicultural perspective, its types, and Watson's concept of multiculturalism. The third chapter concludes the research work. *In addition, it gives a bird's eye view of the entire work.*

## II. Critique of Existing Multiculturalism in Naipaul's *Half a Life*

This project focuses on the issues of implicit acknowledgement of equality of diverse cultures get vanished in multicultural ethos- celebrating rather than suppressing diversity in Naipaul's *Half a Life*. The immigrants and minority cultures are suppressed and persuaded to make a dominant culture the only one culture in multicultural prospectus. The issues of multiculturalism shares with the novel of minority culture a concern with antiracist politics in the post-consensus era, but it tends to focus on collaborations and clashes among characters of different national and ethnic origins. In Naipaul's fiction, cross-class and cross-cultural solidarities are false, empty of real understanding, or simply embarrassing. To be Portuguese living in Africa, to be a Caribbean man in London, to be an Indian woman married to a German man, to be a Brahmin married to a backward all of these mixed-up conditions. The main character Willie Somerset Chandran engages in the different cultures throughout his whole life. The main insight of the research is the legal aspect and the willingness of everyone to respect others as individuals who are equal in terms of the right and duty. Based on this principle, there is no explicitly sue of loyalty from individual to any authority, except it only insist on that everybody should build tolerance and mutual respect under legal acknowledgement from the authority. In this context, individual needs collective consensus to what extent the limit of tolerance can be carried on, and equipped by the regulation so that the human rights will be protected.

The plot and subplots of the novel are subordinated to the main theme, where the multinational canvas of the book is interlinked to the main story of the novel. Throughout the novel, these are small stories. Each is given a reasonable number of length, and a reasonable standing in the overall book design. There are Willie's early



stories, set in an undefined place, at an undated time, read reluctantly, and misunderstood, by his father, and the later stories of Willie, which are modeled on Hollywood stories. These are the stories in Willie's unnamed book. There are also Ana's autobiographical of Luisa which mirror Willie's half lies about his own background. There are also stories of the minor characters; he meets in Africa, from the Correias to that of African and Ann's story. But the African's natural affinity for dance and the availability of easy sex offer Willie a whole new world of personal experience and liberation. Thus, this research examines multicultural ethos in *Half a Life* which is become bowl of salad. Mishra, Alpana

The son of a Brahmin ascetic and his lower-caste wife, Willie Chandran grows up sensing the hollowness at the core of his father's self-denial and vowing to live more authentically. That search takes him to the immigrant and literary bohemia's of 1950s London, to a facile and unsatisfying career as a writer, and at last to a decaying Portuguese colony in East Africa, where he finds a happiness he will then be compelled to betray. Brilliantly orchestrated, at once elegiac and devastating in its portraits multiples traits, *Half a Life* represents the pinnacle of Naipaul's career (14).

Naipaul shows the multicultural ethos in the beginning of the novel where Willie was born by mixed culture and mixed caste. Willie was born of the mixed parentage between a Brahmin standing at one level of society and another caste of mother's background which has another distinct feature in India. Willie is categorized as backward and out cast from the caste system; including studying at a mission school of Christian missionaries because no school of any caste would accept him as a student. Thus Willie faces the mixed cultural background even in his homeland. These

symbolized his father, a higher status man, and his mother a lower status woman. It is the mixed situation of familial structure of Willie which creates the multicultural situation for Willie in his own family. Just at the beginning of the novel, Willie asks his father as to why he is named after Somerset Maugham. Willie's father with pride said that Willie was named after a great English writer. Soon after the novel begins after half a page, the novelist Naipaul switches to the first person, allowing Willie's father to recount the story of the origins of Willie's name, as well as his own life. Willie's father got himself into this situation by turning his back on family and tradition and looking to marry the lowest person. This event clearly shows the *Half a Life* utilizes multicultural existence.

Multiculturalism refers to the belief that individuals as well as societies benefit from contact with different cultural, ethnic, and linguistic traditions, and from allowing themselves to be transformed by contact. It would be fair to understand Naipaul's book as a novel of multiculturalism, even though they offer some of the most compelling, touching accounts of postcolonial consciousness. Different but equal, this is the motif of multiculturalism. While living with differences is a fact of our social existence, multiculturalism reflects upon the status of different cultural communities within a polity. Diverse cultures are communities accommodated as equals in the public arena. They receive equal respect and equal treatment in the state. Promoting cultural diversity, by removing cultural discrimination is deeply cherished within multiculturalism. It is seen as the essential precondition for equality of cultures. Multiculturalism assumes that diverse cultures can only flourish in a context where different cultures are acknowledged and accorded equal respect. Thus multiculturalism recognizes a positive value in diversity, a meaningful acceptance of the other and respect for their values, traditions and deep moral differences.

In *Half a Life*, Willie was born in a period of social transformation. During this period, he witnessed a contest between the two cultures of his Indian homeland and British. Under British rule, Indian social structures had been transformed a hierarchical Hindu society into one in which freedoms and new opportunities were encouraged and imposed on Indians as new social norms and values. The contrast of the two cultures resulted in Willie's cultural diversity perception of his Indian culture and positive cognition to the Western culture in his own homeland. Thus the story of novel explains Willie's first and middle names: they are a tribute to the source of the father's modest fame. Maugham's influence is nonetheless a troublesome blessing. The family position is tenuous in Hindu society. Having married the lower caste woman, the father lost his Brahman privileges. Their son, Willie, and daughter, Sarojini, have spent the multicultural life, all the more so because they are educated in an English mission school and come under the influence of Western literature but they are eastern people.

Why is my middle name Somerset? The boys at school have just found out, and they are mocking me. Father said without joy, 'You were named after a great English writer. I am sure you have seen his books about the house.' But I haven't read them. Did you admire him so much? I am not sure you have seen his books about the house. But I have not read them. Do you admire him so much? (1)

Naipaul gives Willie's father no first name; as if to imply that he is lost within his own culture. That seems to be the case. In a fit of nationalist enthusiasm, although a Brahman, he takes to hear the appeal of Gandhi to renounce the caste system. After a series of strange turns, the decision leaves him attached to a lower caste woman and causes him to sit in front of a temple and observe a vow of silence. By chance, he

attracts the attention, and misplaced admiration, of the English novelist William Somerset Maugham. Because he is mentioned in a book about the novelist's visit to India, the father becomes a local celebrity and establishes an ashram, offering spiritual guidance. Other British pilgrims visit him, and his reputation widens. Moreover, *Half a Life* traces the peripatetic life of Willie across three countries from his teen years to his early forties. He attempts to fit in to be part of some mainstream a different place; man of diverse culture the off spring of a Brahmin function in maharaja's court and untouchable women, someone to whom his father is drawn temporarily in an effort to emulate the sacrifice to Gandhi, Willie belongs to diverse group. This mixed marriage of his parents makes him of diverse culture in his native village. He remains a mixed caste and misfit because he cannot reconcile his high Brahmin aspirations with confused adolescent longings.

Throughout the novel, Naipaul subtly uses names, which are after all the first clue to a stranger's background, to convey cultural affiliation or estrangement among the characters. The novel in fact opens with Willie asking his father why his middle name is Somerset, because his classmates make fun of it. "Chandran" suggests to readers that Willie is ethnically an Indian, but that is not very specific, because Indians have emigrated from their homeland and settled through much of the world. Willie could be, by cultural upbringing, an Englishman, or American, or, like Naipaul himself, a Trinidadian. "Willie" and "Somerset" hint that he is English. He is not. Nor is he truly Indian, although born in India to Indian parents. The mixed sources of his names foreshadow his searching multicultural background in the story.

By cultural mix matched Willie goes to London for higher education in scholarship by the help of his father. He goes to London that he discovers himself. He is going to accept another cultural. He assimilates English culture without any

hesitation. Willie goes to London for higher studies at the university in England. While he was at the university, his plan was to get a B.A. degree and perhaps get a scholarship from the Maharaja to do medicine or engineering. Thus well schooled in English language and literature, Willie is worse off than a child in English society. He must learn the simplest things, such as how to make a request, and he constantly has to turn to encyclopedias to understand common bits of history and custom. His normal desires as a young man his ambition has reliable context for expression.

He was unanchored, with no idea of what lay ahead. He still had no idea of the scale of things, no idea of historical time or even of distance. When he had seen Buckingham Palace he had thought that the kings and queens were impostors, and the country a sham, and he continued to live within the idea of make believe. At the college he had to re learn everything that he knew. He had to learn how to eat in public. He had to learn how to greet people and how, having greeted them, not to greet them all over again in a public place ten or fifteen minutes later (58).

Education becomes the means of life it suits the purpose of person who is getting it. But the education that Willie is getting suit him because the education of new socio cultural belief can meet his freedom and multicultural views. This is the cultural assimilation which brings the sense of Liberalization in him. Cultural Liberalization is main issues in the globalization era. It is also main issues in Naipaul's *Half a Life* main character is mixed form his root culture to foreign culture. Willie goes to foreign country for the purpose of good education. He engages with many cultures in English land and Germany so on. First of all, Willie goes to England eager to get away from what he knows spiritual and physical destitute. He assimilates with their culture.

Assimilation happens when the respective culture face each other on a more nearly equal or roughly comparable basis. Assimilation is a process where individuals or groups once dissimilar become similar, share same sentiments, values and goals and the attitudes of many persons are united and developed into a unified group. But it is partial action because person adopts new culture only for adjustment not eternal. As Dallmayr quotes :

Assimilation is process of interpretation and fusion in which persons and groups acquire the memories, sentiments and attitudes of other persons and groups and by sharing their experience and history, are incorporated by them in a common cultural life. But it is partial action because person adopts new culture only for adjustment not eternal (14).

Because of the cultural difference, it is found Willie as mixed individual. In Willie the sense of multicultural reaches to the apex while he finds his life quite difficult to adjust in such cultural meeting does not always result in fusion or merger but he accepts this diversity. It may lead to adaptation or adjustment through cultural borrowing. He feels easy in very culture. In the novel, Willie belongs to different countries and cultures and geographical sites for instance India, Africa, Germany and England. All the stories depict the cultural assimilation of the main character Willie. When their attempts to be assimilated with the new cultures are thwarted, he gets confused, frustrated and dislocated. Such confused feeling further fosters in them the sense of multicultural existence.

Then in London and the he travels to a pre- independent African country. This is closely modeled in Mozambique and then brief period in Berlin. His travels bring him too many characters who are leading a multicultural life. In the process of setting

down in the London life, Willie comes close to a few people, each of them is leading a half, life in their own way. Willie meets an amusing assortment of London types: social climbers and would be revolutionaries. At the end of *Half a Life* Willie marries Ana and goes to Africa as Ana's London man without his personal identity. Here Willie faces another culture and assimilates it too.

Many modern age concepts of democracy, egalitarianism, ethnic equality, love, justice, liberty, equality, philanthropy are deeply embedded in Sikh thought as enshrined in the Gurubani of the Sikh gurus. This paper seeks to examine the concept of multiculturalism as embedded and analyzed in the Gurubani especially in the context of Sikhism and Islam. In fact, the entire life and teachings of the Sikh gurus can be viewed as a unique experiment in multicultural relations. Through their teachings the Gurus endeavored their best to contribute towards establishing a multicultural and multilingual society. Acknowledging diversity in cultures is a mode of enhancing liberty and self-knowledge. Learning about other people no matter how different or distant they may be from the self serves a practical and critical function. As we analyze the different ways in which human beings have organized them and the different prospects they have pursued, we become aware of the historicity of our existence. The life and teachings of the Sikh Gurus analyze the different ways in which human beings have lived and also make us aware of the historicity of our existence. In fact, the concept of multiculturalism reflects awareness towards the challenges that the world faces today especially in terms of ethnic tensions, ethno-religious confrontation and religious fundamentalism. Through the medium of multiculturalism, the self-identities of different cultural traditions, their beliefs, moorings and lifestyles can be comprehended to bring about intra-cultural understanding and accommodation on the basis of recognition of equality and respect

for the autonomies of different cultural groups. It is pertinent therefore to examine the social and collective dimensions of the teachings of the Sikh Gurus especially in the context of Indian diversity in general, and Punjab's diversity, in particular. How did they envisage a harmonious interaction between diverse groups as in existence and what was their attitude towards the other. According to Chris Colin:

*Half a Life* meanders interestingly in this way Bildungsroman to travel book, England to Africa and Naipaul is offering us a character with a similarly unstable centre. The novel and its protagonist alike drift along with the convolutions of postcolonial Africa and England, but Willie never reduces to a simple metaphor, and the drifting isn't in service of some glib point. He is, instead, a believable and likeably sad man, with half a life left and probably more peripheries to visit along the way (10).

Willie's father is also an important character of the novel around which the character of Willie moves round. In a corner of India untouched by anti-colonial agitation his father stood at odds with the world-aspiring to greatness while living out the dreary life marked out for him by his ancestors. In an attempt to defy his past, he lives with a low caste woman only to find at the mercy of his own fury.

In the case of language Willie loses, is his "proper language" as a writer in London, since he once was seen there as "a subversive new voice from the subcontinent" (122). When a writer loses the language he is used to writing in, he is truly silenced and deprived of his power. For Ana, English is a very important language because a man can "expand his knowledge" through it. She states why she is learning English:



I wanted to break out of the Portuguese language. I feel it was what had made my grandfather such a limited man. He had no true idea of the world. All he could think of was Portugal and Portuguese Africa and Goa and Brazil. In his mind, because of the Portuguese language, all the rest of the world had been strained away. And I didn't want to learn South African English, which is what people learn here. I wanted to learn English (154).

The third part of the novel is a straight narrative in multicultural sense. It is described by Willie to his sister. There is a personal epiphany for Willie, who finds himself in this African country. There is easy racial acceptance there for Willie. He comes in contact with Ana. Willie and Ana is in Africa and has African blood and a family estate in the country. Those are the days of his interesting lovemaking with Ana. He loves her deeply. Willie encourages Ana to talk about her country. He tries to visualize the country on the eastern coast of Africa, with the great emptiness at its back. Soon, from the stories she told, he begins to understand that she has a special way of looking at people: they are African or not African. Willie thinks if she would just see him then as someone who is not an African. But he pushes that idea to one side. Ana tells a story about a school friend. She always wants to be a nun. She ends up in an order somewhere there, and she goes to see her some months ago.

Here's story for your next book. If you think you can do anything with it. My mother had a friend called Luisa. Nobody knew anything about Luisa's parentage. She had been adopted by a rich estate-owning family and she inherited a part of the estate. Luisa went to Portugal and Europe. She lived extravagantly for many years and then she announced she had found a wonderful man. She brought him back.

They give a very big party in the capital, and the wonderful man told everybody about all the famous people who were his close friends in Europe (128).

Willie and Ana left from Southampton. Willie thought about the new language he would have to learn. He wonders whether he forgets his English, the language of his stories. He sets himself little test, and when one test is over he immediately starts on another. While the Mediterranean other passengers lunches and denies and plays shipboard games, Willie tries to deal with the knowledge that has come to him on the ship that his home language has almost gone, that his English is going, that he has no proper language left, no gift of expression. He does not tell Ana. Every time he is testing himself. He wishes he has come to Ana's country in another way. The town is big and splendid, far finer than anything he has imagined, not something he would have associated with Africa. Its grandeur worries him. He does not think he would be able to cope with it. The strange person he sees on the streets knows the language and the ways of the place.

The first day at Ana's estate house, Willie says that it is as long as he could imagine. Everything in the bathroom is new to him-all the slightly antiquated fittings and the old geyser for heating water. Other people has designed that room, has those fitting installs, has chosen those white wall tiles-some of them cracks them, the crack lines and the grounding black with mould or dirt, the walls themselves a little uneven. In that room especially he feels a stranger. Somehow he gets through the day, without Ana or anyone else guesses at his state of mind, the profound doubt that has been with him ever since they has England. He feels very far away from everything he has known, a stranger in that white concrete house with all the strange old Portuguese colonial furniture the unfamiliar old bathroom fittings; and when he lay down to sleep

he saw again- for longer than he has seen them that day-the fantastic rock cones, the straight asphalt road, and the Africans walking.

Ana once says that her father's name is Julio. He is a carpenter. He is also a drunkard. Willie says that he has met Julio. He is a man of mixed race with smiling unreliable eyes. He lives in the servant's quarter. His drinking is a joke there. Willie says that he knows Ana's grandfather also, and all the people he knew. They would have known only what they have. They would have been content to live with what they have in their own country. Ana knows the stories that are told about her father. It is true what they say. But it is only part of the truth. He is never an active man and his energy level fell when he comes there. He feels no anger for Ana or her mother or her grandfather. He is just passive. He hates being asked to do very simple things. He remembers how his face would twist with pain and anger. He really is someone who needs help. Ana is then at a language school in England. She says that she wants to break out of the Portuguese language. She feels it is that which has made her grandfather such a limited man. Her grandfather has no true idea of the world. All he could think of is Portugal and Portuguese Africa and Goa and Brazil in his mind, because of the Portuguese language; all the rest of the world has been strained away. He does not want to learn South African English, which is what people have learnt there. He wants to learn English spoken by the native speakers of England. It was while she is at the language school in Oxford that her father disappeared. He leaves the estate house one day and never came back. He has taken a fair amount of the estate with him. She still loves her father.

Ana said that it is something Willie must remember. African might not be afraid of Willie and Ana, but they are afraid of one another themselves. Willie has got the passport back. He feels safe again. Ana and Willie, as if by agreement, talked no

more about the matter. They never mention the fetish-man. But the ground has moved below him. Willie does not think that he could love through another war. He could see that it would have a point for Ana. He does not see that it has a point for him. For some weeks he is perplexed. He does not know what to do. When Ana comes to hospital, courage came to Willie, and he told her that he wanted to divorce her. When she came back later he tells her he is forty-one and he was tired of living her life. Ana asked Willie if he really wanted it. Willie accepted that Ana does everything for him. She makes it easy for Willie there. He cannot live there without her. When he asks her in London he is frightened. He has nowhere to go. Willie also accepts that the best of the part of his life has gone, and he has done nothing. Willie says that even if they would go to Portugal, it would not be the life without Ana. He has been hiding this fact for pretty long. Ana asserts that perhaps it is not really her life either. At the end of the novel, ultimately Willie and Ana seem to be separated without any definite resolution.

Willie Chandran now attains a kind of predatory sexual drive that has learnt to be assertive. Willie finally learns Percy Cato's secret: remembered some words of Percy Cato's in London, and for the first time had his sense of the brutality of the sexual life. He is deep in that brutality now with Graca. Sexual pictures of her played in my head when he is not with her. With her guidance, since she was the more experienced, our love-making had taken forms that has astonished, worried, and then delighted me. And he think, as he often does on such occasions, the puerility of his father's desires. The month passed. Even after two years Willie felt himself in this life of sensations. At the same time then some half-feeling of the inanity of his life grew within him, and with it there came the beginning of the respect for the religious outlawing of sexual extremes. In the new erotic, African paradise, the snake's

disturbing presence is evoked a couple of times, not normally the characteristics of Naipaul's fiction. Evaluating the novel in terms of critic's opinion, we observe that: In an editorial review it is well said: *Half a Life* finds the veteran Booker and Noble Prize-winning author V.S. Naipaul on familiar territory, blending autobiography and fiction in an exploration of the multicultural living. Jerry Brotton has very aptly commented:

This is classical Naipaul, with its effortless dissection of the damaging personal consequences of post-war decolonization, but its virtue seems its primary vice, as the novel feels like a conflation of several earlier Naipaul books, including *The Mimic Men* and the brilliant *A Bend in the River*. Consequently, some readers may well find that multicultural lives reads more like half a novel (11).

Willie Chandran's father tells the story. It took about ten years. Different things have to be said at different times. Willie grew up during the telling of this story. Willie and his sister Sarojini goes to mission school. One day the teacher asks Willie as to what his father was doing. He does not know what to say about his father's business. He is also found ashamed. Willie despises his father more than ever because his father marries a low caste woman. When Willie is 20 years old, he has not completed his school education at the mission school. He has no idea of what he wants to do expect to get away from what he knows. With very little idea of what lay outside what he knew, only with the fantasies of the Hollywood films of the thirties and forties that he had seen at the mission school, he went to London by ship. He knew that London is a great city. His father has given him names of people he should get in touch with. Willie is living in the college in daze. The college is a semi-charitable Victorian foundation. In the same way, Grady Harp, a reviewer makes some very fine

observations about the thematic spectrum and the multinational canvas of this short novel *Half a Life*, when he says:

Perhaps a familiarity with the atmosphere and history of both India and England makes the gradual growth of this story delicious. I think the premise of this short novel is well drawn-that what we as individuals inherit genetically and sociologically and philosophically creates a destiny that need not to be followed. There is much to be learned about the caste system of India, the concept of class system in England, and the disintegration of race identification in Africa: reading this book will certainly inform us of the sad state of affairs that retards our beliefs in equalization of all men (4).

Willie's other stories are set in an undefined place, at an undated time. He decides to leave his community and go elsewhere, into the hot rocky wilderness, to die alone, with dignity. His new confidence began to draw people to him. One of them was Percy Cato. He was a Jamaican but not strictly of Jamaica. He was born in Panama and had grown up there. Willie had friendship with Percy Cato, Roger who was a young lawyer and other African woman such as Raca and Carla and late a bohemian life with them.

Willie's father's story is a marvelous, beginning, and many scenes from Willie's student life in England and his half-life in Africa are also very nicely done. Parts of the novel, however, also seem too hurried; with detail dissolving over sudden large stretches of time as if, in part, Naipaul has lost patience with the book. There are some neat character sketches, but they too often do not seem fully integrated into the narrative-appropriate, perhaps, as the way comes across and then loses sight of people in real life, but sticking oddly out in work of fiction like this.

Willie Chandran is a bitter young man who does not help his father clarify his view than details of his family's past. Willie tells his father that he hates him for everything and for his passion he has in his life. Willie's father has not forgotten Willie. He thinks that they have created monster. He really hates his mother and his mother's people, and she does not know. The boy would poison what remained of his father's life. He must get the boy far away from there. Willie's father tries to be philosophical. He finds that Willie left for London at the age of 20. Thus Willie is leading his life in a unique way among his new friends, while keeping himself away from his father.

In the course of the novel, across the minor character such as Sarojini, Percy Cato, Roger, Alvaro, Carla and Graca. The first is a fellow student, Percy Cato, a Jamaican of African heritage raised in Panama. His last name comes from a bygone fad among Caribbean families to assume the names of famous classical figures, in this case the Roman orator Cato the Elder. Percy is a shady figure, and through him Willie is introduced to a seamy bohemian subculture, where young Britons think it fashionable to have social and sexual relations with foreigners of color. He learns the mechanics of sexual intercourse but finds the act unfulfilling and does not learn how actually to talk to women. Sarojini is the only sister of Willie Chandran. His father is worried about her at the beginning of the novel. He says that her prospectus in that country is not bright. But foreigners had their own ideas of beauty and certain other things, and all he can hope for Sarojini is an international marriage. Sarojini writes from Germany. Willie does not want to open the envelope. He remembers with shame, how it would have excited him at home, and at ashram about her future life. Willie thinks that he used to worry about that girl. He does not think she has a chance and he will have done anything to help her become a happy woman. Then that old

German man come along and ugly little Sarojini changed. She becomes the complete married woman. She accuses Willie of hiding, but she herself is homeless, wandering from city to city, with a husband notably absent from the narrative in the novel.

In postmodern world, 'multiculturalism' is a contested concept with multiple meanings at different societal levels. Multiculturalism has not yet been fully theorized. In part, the lack of a unifying theory stems from the fact that multiculturalism as a political, social and cultural movement has aimed to respect a multiplicity of diverging perspectives outside of dominant traditions. The task of theorizing these divergent subject positions does not easily accommodate the traditional genre of the philosophical treatise penned by one single great mind.

But Foreigners have their own ideas of beauty and certain other things, and all I can hope for Sarojini is an international marriage... they did not know about the religion of the people of caste or the Muslim or the Christians. They did not know what the happening in the country or the world was. They have lived in ignorance, cut off from the world of centuries (38).

Sarojini writes a letter to Willie from Germany that she would come to London for a few days to see Willie there. In due course she comes, and for three or four days she turns his life upside down. She stays in a small hotel near the college-she has arranged that herself before she left Germany and she come every day to Willie's college room and prepared a rough little meal. She asks for his help in nothing. Sarojini has never been a good cook, and the food she cooks in the college room is awful. The smell stays in the room. Willie is worried about breaking the college rules, and he is just worried about people seeing the dark little cook- clumsily dressed: with a cardigan over her sari and socks on her feet who is her sister. In her new assertive way, but still



not knowing too much about anything in five minutes she will have babbled away all Willie's careful little stories about their family and background.

For the past two and a half years Willie had lives like a free man. He cannot go back to the other thing. He does not like the idea of marrying someone like Sarojini, and that is what will happen if he goes home. Sarojini is right in the other way too. If Willie gets his teaching diploma and decided to stay there and teach it will be a kind of hiding away. And it will not be nice teaching in a place like Notting Hill. That is the kind of place they will send him, and he will walk with the fear of running into a crowd. Sarojini's life is no more than Willie's. Willie's living began to draw people to him when he has a new circle of friends around him. One of them was Percy Cato. He is a Jamaican of mixed parentage and is more than black. Willie and Percy, both exotic, both on scholarships has been wary of one another in the beginning, but now they meet easily and begin to exchange stories of antecedents. He is a Jamaican but not strictly of Jamaica. He is born in Panama and had grown up there.

Willie is charmed by Roger. Roger is a young lawyer whose career has hardly started. Willie sits through a hilarious script of Roger's about working on the government's legal aid scheme, representing people who were too poor to pay lawyer's fees.

Ricardo is a big, military-looking man with his grey hair in a military style crew cut. He likes practicing his English with Willie; he has a heavy South African accent.

Alvaro lives in a dingy four- roomed concrete house. It stands by itself on an exposed, treeless patch on Correias's estate. It looks a comfortless place to call home, but Alvaro lives happily there with his African wife and African family, and with a number of mistresses or concubines or pick- ups within reach in the surroundings villages. In no other part of the world would Alvaro have found a life like that. Alvaro himself is subdued. He has been subdued as soon as he has entered the dark

warehouse. He is excited by village sex, with every month a fresh crop of innocent girls who has their first period and is ready to stick up their little breasts at him. It will have been new to Alvaro. And Willie supposes that through he is casting himself as guide, he really is a learner, a little nervous, and he needs his support. The Correias has been away for a year. And then we heard each house in a roundabout way, and not all at the same time, that Jacinto has died. He has died in his sleep in a hotel in London. Alvaro is in a state. He does not know what his future is. He has always dealt with Jacinto; and he has a feeling that Carla did not care for him.

While *Half a Life* voids the overt experimentalism of Naipaul's earlier more humorous novels, and is, in many ways, a very straight narrative, there are hints at kinds of structural disorientation, which mirrors the inner life of Willie. There is a narrative voice, which disappears into the long flashback stories first from Willie's father at first, and later, Willie, as he describes his life in Africa to his sister. Willie's Father's story and Willie's are both taking up a sizable chunk of the novel. Willie's story is particularly interesting from a narrative perspective, as it ends the novel abruptly, still in Africa in the past, an unusual present. The religious problem may well become the primary and fundamental problem of 21st century societies and states. It calls for the light global renaissance-cum-reformation in the light of two irresistible global forces science, technology and their socio-economic and political implications and the spread of liberal democracies after the fall of communism and military dictatorships. We are back to V.S. Naipaul's thesis of coping between the old and the new worlds. This will be at the heart of future politics, even beyond the formidable forces of economics and technology. The psyche and the souls of human beings are no less important than bread and all politicians know and manipulate it for political purposes. Zarrinjooee Bahman views:

V.S. Naipaul's vision of changes in civilizations ushered in by historical upheavals is both wide in its spectrum and deep in its dimension. He covers the Caribbean islands, Africa, India, the Middle East and England. He is a Global Persona, who wrote novels which are of our time and for our time and also for all time (17).

The gifted novelist, Naipaul tells the story best when he lets some of his character open up and reveal themselves. No one writes better than Naipaul about the hollowness that comes from the type of success which is measured by standards that are not one's own, by standards which belongs to the more powerful-so that success is felt as defeat and subjection. He is a masterly analyst of the incurable melancholia of the arriviste, whether of the worldly or spiritual kind. Naipaul has been praised for writing the best English in the market, and that may well be, but his view of style is reminiscent of Stendhal's who believed a writer has failed if the reader remembers the words has written: what should remain are his ideas. Naipaul is to worshipper of fantasy or Utopia, no creator of alternative worlds. In giving a view of civilizations and a version of history and theme of globalization, Naipaul's fiction constituting about *Half a Life* pose certain questions about the literary genre of the novel itself. As we go through Naipaul's novel, it is realized that the novel aims at pinning down reality but with such a mixed and diverse world.

And the master behaved like a man who knew the ways of the world... there were image and status and busts and various sorts. The dusty little fellow with the blind glasses was gifted. Sometimes the family busts carried the real glasses of the people. It was the place full of presence, disturbing to me after a time (18).

Thus, he has written a novel *Half a Life*. He was asked recently as to whether this means that he got faith in the novel once again. He probably meant the actual societies that are being described in the writings from Asia and Latin America is now in so far as they have never been written about before. This is probably the part of their glamour at the moment the novelty of their societies. This remark is also perhaps true about V.S. Naipaul's novels in general and his books about England in particular. In writing about Imperialistic outlook of England and the suppressed histories of the erstwhile communities under her yolk the novels have been transformed into a vision of life with new horizons opening up that make the multinational canvas of the writer variegated and rich, both in depth and density.

### **III. Diversity in Unity and Intercultural Representation in Naipaul's *Half a Life***

In conclusion, this research examines the issue of multicultural ethos in Naipaul's *Half a Life*. This novel tells the story of a mixed-caste Indian man, Willie Chandran who moves to London, to an unnamed Portuguese African colony, to Berlin, and to guerrilla communities in rural India. If the minority cultural novel emphasizes separation, which it attributes to national divisiveness and the assertion of traditional ethnic communities, the multicultural novel privileges mixing, which it presents both as a spur to divisiveness and as an occasion for new collectivities or multicultural taste. In this regard, in today's multicultural countries, hybridity and the confusion of cultural identity are key issues. Whether in India or in the England and Africa, immigration has resulted in a multi-ethnic society and cultural diversity as well as the problems of discrimination, assimilation, social and demographic change, which not only affected the society itself but the lives of the various ethnic groups and the individuals alike. Though the multiculturalism is understood as a political, social and cultural movement aimed to respect a multiplicity of diverging perspectives outside of dominant traditions, there is a power relation that stands behind the claims of cultural identity. there for Multiculturalism should not go beyond the concern of peaceful co-existence.

Thus, Multiculturalism starts from the fact of multiculturalism and attempts a reconstruction of the common cultural space in which minority identities are regarded as equal partners in the affirmation of the importance of the joint at the axiological structure under the sign of pluralism. The affirmation of the public of minority hiring in their political game requires a deepening of self identity in relation to other minority entities and, in particular, in relation to that of the majority group. Therefore, the assertion of identities implies multiculturalism clearly contoured. On the one hand

multiculturalism, based on the premises of cultural relativism, which claims that all cultures are morally incommensurable and all the cultural specificities are context dependent, and all the culturally based tradition, habits cannot be morally judged from the position of other culture, exclude the possibility of formation of universal standards for co-habitation of different cultures or their integration into one state. The position of cultural relativist is hard to maintain in the framework of nation states built on a cultural majority of one dominant cultural group. On the other hand, an auto-defined group is attitudes and collectivist reflexes. As a major goal, multiculturalism aims to control human behavior.

Thus, by analyzing the Naipaul's *Half a Life*, this research present the different culture, ethnic and diversity have own identity under the umbrella of multiculturalism. Moreover, people have been searching liberalism, individualism and new taste, so that multiculturalism can give the solace to people in the age of globalization.

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