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Diasporic Masculinity in V. S. Naipaul's *Magic Seeds*

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Letter of Recommendation

Mr. Vesh Chhetry has completed his thesis entitled "Diasporic Masculinity in V. S. Naipaul's *Magic Seeds*" under my supervision. He carried out his research from 27th June, 2008 to 6th February, 2009 AD. I hereby recommend his thesis be submitted for viva voce.

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Approval Sheet

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Abstract

The research focuses on V.S. Naipaul's *Magic Seeds* which subverts the traditional notion of stable masculinity by taking recourse to the nexus between diaspora and masculinity. Willie Chandran, the troubled protagonist, adrifts in a world that seems to contain nothing for him. For his discovery, he moves to different places: London, Africa and India where he is detached from history, language and culture as well his manly character is questioned. In Africa, he cannot create his own identity as a male but lives in terms of his wife's identity. Likewise, he goes to India and involves in the guerilla movement there too his identity slips one after another. Because of displacement, he is unable to create his history, culture and a male identity. Returning to London, he comes to realize that he fails to discover himself throughout his life because he is homeless, jobless, missionless and he lacks direction and purpose in his life; that is, Willie's identity is different from that of a traditional man.

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I. Introduction

Nobel Laureate Sir Vidiadhar Surajprasad (V.S.) Naipaul's works are records of a subtle and sensitive account of poignant experiences of the colonized society. This research focuses on his novel *Magic Seeds* (2004). It tries to see how Naipaul's *Magic Seeds* depicts the diasporic masculinity in the light of postcolonial experiences. It not only explores the nexus between diaspora and masculinity, but also shows how diasporic situations condition the masculinity in fluctuating flow which subverts the traditional notion of stable masculinity. The research also sees how Naipaul exposes and expresses the problems of diaspora, sense of homelessness, alienation, dislocation from the landscapes, and the identity crisis. Feeling of being culturally alienated creates problem in making the identity. Naipaul is a figure of modern intellectual exile. So the work primarily throws light on diaspora where various situations condition the "manly" character and the sense of failure governs the protagonist in the novel *Magic Seeds*. The protagonist makes a bid to arrive at the meaning and purpose of life, as rootless individual, who yearns for a way of life, a kind of experience, both sexual and emotional, which is very much conditioned by the colonial moorings that generate a sense of vacuum and helplessness.

Naipaul, in his fiction, presents a subtle and sensitive account of the poignant experience of the colonized people. The colonial set-up has a great deal to do with his making as a novelist. Though he looks back for inspiration from the great writers; the disorganized or less organized societies of the colonial composition could hardly provide him with a world or society with which the great novelists dealt with. In this regard Naipaul says, "[. . .] the great novelists wrote about highly organized societies. I had no such society; I could not share the assumption of the writers. My colonial world was more mixed and second hand and more restricted" (165).

On the other hand, his commitment to truth makes him conscious and critical of the shortcomings of traditional cultures as well. Naipaul exhibits his power of narrative by making his readers share the inevitable irony and paradox of modern life torn by its quintessential self-division and inner conflict. This, adding to his pessimist vision of the world, makes him a highly controversial writer.

Naipaul's writings deal with the cultural confusion of the Third World and the problems of an outsider, a feature of his own experience as an Indian in the West Indies, a West Indian in England, and a nomadic intellectual in a postcolonial world. Naipaul has also arisen much controversy because of his political views of the "half-made societies." He has constantly refused to avoid unwelcome topics, characterizing his role as a writer. As the most prominent contemporary English novelist not only by writing fiction and travel memories to extend the area of English literature but also by using his remarkable and peculiar style of blending different genres of writing. He has successfully distorted the boundaries of genres such as travel narratives, autobiography reflection and history that examine conflated in a changeable nonfictional mode, which he has used repeatedly. He tries to expose the controversies and the hypocrisies in a simple and apparent language. There is yet another aspect of the writer too. He is a great chronicle of the diasporic experience and loneliness of the world but not with the flashy wrap of genius of a word whose wholeness has fallen apart in the chequered history of life.

Naipaul, in his early youth, took up the vocation of a writer as his religion, and from the earlier five decades, he has attended on his intensely personal experience of an uprooted person adrift in the world. His experience of the two worlds to none of which he could really belong, imparts the authentic voice to his works-both non-fiction and fiction enriched by a distinct autobiographical flavour. Naipaul himself is

split into his characters in whom are manifested subtle shades of his emotions and traits. He is an 'accidental man' , 'dangling man', 'history man' and 'the mimic man' all rolled into one.

Naipaul is also one of the great travellers, and his absorption into the experience of rootlessness, the alienating effects of colonial past on today's postcolonial people. It has taken him to Africa, South America, India and all over the world not in search of roots but in search of rootlessness and has yielded a rich harvest of travelogues which are about much more than travel. An author of a large number of fictional and non-fictional works, Naipaul continues to surprise, excite, provoke and move readers at every turn of his literary voyage. Naipaul has unserverable emotional bond with India which remains for him an area of pain, 'an ache for which one has a great tenderness' yet from which he wishes to separate himself.

As a postcolonial novelist, Naipaul situates his novels in both colonial as well as ex-colonial societies and gives a perspective account of the complexities inherent to such societies. The major themes that emerge from a reading of his novels are related to the problem of the colonized people: their sense of alienation from the landscapes, their identity crisis, the paradox of freedom and the problem of neo-colonialism in the ex-colonies. In his early novels, Naipaul deals exclusively with the colonial society of Trinidad, the island of his nativity, and is preoccupied with the themes of dispossession, homelessness, alienation, mimicry and the search for an authentic self hood. The characters in these novels are continually in search of an identity and home. In the later novels, he emerges as a novelist of post-imperial crisis. His critical observant eye and his uncompromising commitment to truth lay bare the hard facts about the ex-colonial societies. Naipaul makes it clear that political

independence has changed nothing and the imperialist states continue to retain their hold on the former colonies through the newer, more camouflaged methods of neocolonialism. The characters in the later novels are even more lost and insecure than those depicted in the early novels.

Much of Naipaul's writing issues from his personal experience of being a displaced member of minority race and religion in Trinidad. However, his multiple heritages place him in a position that makes it possible for him to render a detached account of his subjective experience. Being an Indian by ancestry, Trinidadian by birth and English by intellectual training and residence, Naipaul is indeed a man with a broader perspective.

Naipaul becomes the topic from the intellectual circles for the views he expresses about the Muslims and the Third World. He sees Islam not a religion but as an emporium in his *Among the Believers* (1981) and *Beyond Believers: Islamic Excursion Among the Converted People* (1998). Reiterating his vociferous diatribe against Islam in *Half a Life* (2001), Naipaul holds five hundred years of Islamic civilization. That Islam is the cause of backwardness and poverty in the Islamic world. He often regards that Islam goes beyond the Islamic people, i.e. to the converted Muslims, and thus makes it imperial demands. Other novels also seek the similar themes bringing civilization, culture, nationality, history, geography, journalism and travels in one conflated amalgam. One of them is *The Mimic Men* (1965), which explores the contemporary problems of identity in a disguised portrayal of the novelist himself. His *This Middle Passage* (1962), a novel of his reflections, depicts the problems of his native land Trinidad that he experienced as he first arrived there after leaving for London in 1950.

Naipaul's latest novel *Magic Seeds* is the sequel to *Half a Life* (2001). In *Half a Life*, Naipaul tells the story of Willie's first forty years. And *Magic Seeds* picks up where *Half a Life* leaves off. It continues Willie's story, yet this is not a life made whole, it continues, very much to remain half a life. The novel is in two parts: The first part opens with the confrontation of the hero, Willie and his sister, Sarojini by a rose seller in a restaurant in Berlin where his sister's radical political awakening inspires him to join the liberation movement in India. Naipaul presents the movement as anything but a noble cause, but it is a convincing depiction of prevented revolutionary idealism and zeal.

The second part explains Willie's return to England, his attempts to climb back into life in the west, but his experience of wealth, love, and despair in London only bedevils him further. His wanderings begin, he encounters a country that has turned on its past and, like him, has become detached from its own history. He endures the indignities of a culture dissipated by reform and compromise until, in a moment of grotesque. Willie comes to an understanding that might finally allow him to release his true self.

Since the time *Magic Seeds* appeared on literary horizon in 2004, it has drawn the attention of many critics and literary men who have criticized it from different perspectives. Thomas Meany concentrates on the themes of identity, inbetweenness, alienation, exile, caste revolution, the decay of civilization and so on in *Magic Seeds*. He writes: "This book traces the fate of Willie [. . .], leaves his native India for university education in 1950s London. There, he finds himself adrift against the backdrop of a bewildering bohemia" (83). Willie is alienated from his origin. His journey is transformative in which Naipaul obsessively traced his own classic journey

from the provinces to the great cosmopolitan world. Willie's continual inbetweenness is a state that makes him a failure to determine his own masculinity.

Whereas, Paul J.Griffiths points out on hybridity and mimicry in *Magic Seeds*:

Willie, son of a disastrous, mix-cast Indian marriage who leaves India for England in the 1950s. In London, Willie is adrift: he wants to be a writer and a lover of women [. . .] Perdita decorates her home in slavish imitation of the tricks of taste she is seen in upper class houses, with no idea about the beauty and ugliness of the effect. (22)

Willie is a pure Indian, but he does have identity problem. He is lost and uprooted from his native language and habits. He is mixed up with different cultures. He also shows an imitation of western culture specially English people. There is no reality in human society.

Similarly, Mark Andre Singer remarks on the sense of dislocation and alienation of Willie: "*Magic Seeds* continues and amplifies the checkered career of Willie. However, it is less a sequel than a fulfillment of Naipaul's superbly nuanced world view of post-postcolonial fiction" (70). Willie grapples with sundry dilemmas, repeated expatriations, vexed family obligation, ideological engagement and exhaustion, writerly angst, sexual entanglement, forsaken loyalty and memories that simply will not melt away over time.

But, Brad Hooper categorizes *Magic Seeds* as a war novel. He argues: "It does not feature traditional pitched battles between the forces of declared belligerent nations; rather, it's about underground revolutionary movements that fight-ambush, really-police and civilians" (531). Naipaul's elaborately constructed novel is an anatomy of revolution but in its Clandestine, guerrilla 'format.' It is Naipaul's genius

to individualize the abstract, in this case giving the concept perpetual, worldwide fight against political tyranny and social inequality a deeply sculpted face.

Likewise, Alan Davis interprets *Magic Seeds* as an autobiographical novel:

In that novel, Willie, an Indian in a family transplanted to Trinidad, goes to England in the 1950s for an education. He publishes a collection of short stories. Lonely in London, he follows a girl to Africa, gets married and settles down, sort of, though he is aware of his true nature. (344)

He feels a writer can not go beyond himself. Naipaul is a famously bilious traveller; he never romanticizes the grim conditions and hypocrisies that he encounters. Furthermore, he admires social efficiency, not always easy to locate in underdeveloped regions. Much of the conversation and many of the observations in *Magic Seeds* are unpleasant, and some may be considered offensive.

Whereas Brook Allen studies multicultural and postcolonial alienation in *Magic Seeds*. In this regard Allen points out:

V. S. Naipaul, the poster boy for multicultural, postcolonial alienation, has written about this many times. His characters, whether in London digs or adrift in the wide expanses in Africa, are often uprooted from impoverished societies. With poignant futility they seek to infuse direction less lives in exile [. . .]. (27)

Willie is mixed with different cultures, Indian, British and Africa. He is alienated from his own culture. His assumption of new identities each time the old ones failed cost him a knowledge of his true self and gave him, as he came slowly to realize, only 'half a life.

Similarly, Siddhartha Deb focuses on colonial psychosis in *Magic Seeds*. Naipaul's return to fiction three years ago was an oddly muted effort, giving the impression that the doubts he had raised about the novel as an exhausted form still persisted in his mind. In this novel, Willie, the confused Indian was occasionally moving. He finds psychological turmoil on Willie. "His sister has no such doubts. She sees battles being waged in Africa and India, a long-overdue challenge to the old hierarchies that Willie has ignored out of his colonial psychosis" (16).

Moreover, Jeff Zaleski views in-between state of the protagonist in *Magic Seeds* and says "Willie's continual betweenness – a state that makes him, to guerrillas, a man 'who looks at home every where'" (49). Willie does have identity problem. He is about life of a disoriented rootless person, always drifting. He is in great dilemma to find and experience to his own original culture.

Finally, Tory Patterson interprets the novel *Magic Seeds* as the political awakening of the protagonist. "Willie – a self-exiled native of India and hugely complacent middle-aged slacker returns home to join a left-wing guerrilla army. He begins gun running and fomenting peasant revolt" (88). Although he is urged by his sister, he actively participates in a vague political movement intent on liberating the Indian. Tunku Varadarajan points out the *Magic Seeds* as the fruit of bad personal experiences and a profound disappointment. "Willie may be presumed to derive from the author's own life and experience, particularly his relationship to India" (12). Naipaul has expressed his sour experiences of his life about everything colonial to multicultural world through the character.

This research in *Magic Seeds* explores the diasporic masculinity. In the process of theoretical development it deals with diaspora and masculinity in relation to postcolonial theory. There is the diasporic sense in colonial and postcolonial world

where the diasporic situations condition the masculinity. There is the correlation between diaspora and masculinity to determine to what degree masculine subjectivity may be caught in an ongoing crisis when a man in diaspora, finds himself in a marginal, and, thereby, feminine or feminizing position. A man in diaspora, utilizes to justify his sense of failure to be manly. In the novel, Willie, the protagonist who is adrift in a world that seems to contain nothing for him. He moves to different places and his journey is transformative where he traces in the reverse direction. Willie's continual inbetweenness makes him a failure to determine his own masculinity.

Diaspora means 'to disperse.' Diaspora, the forced or voluntary dispersal of any population sharing common ethnic identity to leave their settled territory, and become residents in areas often far removed from the former, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. Whereas masculinity is "manly character" or "manliness". It specifically describes men, that is, it is personal and human. When masculine is used to describe men, it can have degrees of comparison. As we know that a man's chief quality is courage which is related to maleness. The usual complement of masculinity is femininity.

Naipaul's *Magic Seeds* depicts the postcolonial themes of diaspora, search for an authentic selfhood, power and freedom and it also raises the questions about his treatment of women. In the novel, the troubled protagonist, Willie Chandran is a man who has allowed one identity after another to be thrust upon him. Willie does have a quest for identity and 'gender trouble', and this 'gender trouble' is at the core of the diasporic subjectivity. Likewise, Willie succumbs to his sister's demands and circumcises his masculinity. Where, these various situations condition the "manly

character" and the sense of failure governs the protagonist. Then the identity comes in to the infinite postponement of meaning, according to time and space. So, the text can be viewed through the diasporic masculinity in relation to postcolonialism.

This present research work has been divided into four chapters. The first chapter presents the short introduction to the author, a brief outline of his novel *Magic Seeds* (2004) and an introductory outline of the present research study itself.

The second chapter tries to explain the theoretical modality that is to be applied in this research. It provides a short critical introduction on the following terms: Diaspora, Masculinity and Post-colonialism. On the basis of theoretical modality outlined in the second chapter, the third chapter will analyze the text at considerable length. It will sort out some extracts from the text as evidence to prove the hypothesis of the study. This part serves as the core of this research work.

The fourth is the conclusion of the entire study. On the basis of the analysis of the text done in chapter three, it will conclude the explanation and arguments put forward in the preceding chapters and so Nipaul's Diasporic Masculinity in *Magic Seeds* in a nutshell.

II. Gender and Diaspora: Redefining Masculinities

Gender, Politics and Sexuality

The upheaval in sexual politics of the past twenty years since the mid-1960s has mainly been discussed as a change in the social position of women. Yet change in one term of a relationship signals change in other. From very early in the history of women's liberation, it was clear that its politics had radical implications for men. To start with the 'prehistory' of his debate - early attempts at a sociology of gender the emergence of the "sex-role" framework, and research on masculinity before the advent of women's liberation. There are, however, some accounts of masculinity that have faced the issue of social power, and it is here that we find the bases of an adequate theory of masculinity.

Taking lead from feminism, masculinity is thus dedicated to analyzing what has often seemed to be an implicit fact, that the vast majority of societies are patriarchal and that men have historically enjoyed more than their share of power, resources, and cultural authority. Focusing critical interrogation on men, patriarchy, and formation of masculinity, scholars in many disciplines have sought to denaturalize. Simone de Beauvoir's observation by demonstrating that masculinities are historically constructed, mutable and contingent, and analyzing their many and widespread effects. Simone de Beauvoir strongly argues:

Woman has always been man's dependent, if not his slave; the two sexes have never shared the world in equality. And even today woman is

heavily handicapped, though her situation is beginning to change. Almost nowhere is her legal status the same as man's, and frequently it is much to her disadvantages. (152)

The division of the sexes is a biological fact, not an event in human history. Male and female stand opposed within a primordial *Mitsein*, and woman has not broken it. The couple is a fundamental unity with its two halves riveted together.

Similarly, the identification of women with 'sex', for Beauvoir, is a conflation of the category women with ostensibly sexualized features of their bodies. In other words, only men are "person" and there is no gender but the feminine as quoted by Judith Butler:

Gender is the linguistic index of the political opposition between the sexes. Gender is used here in the singular because indeed there are not two genders. There is only one: the feminine, the "masculine" not being a gender. For the masculine is not the masculine, but the general. (27)

The ostensibly sexualized features of their bodies and hence, a refusal to grant freedom and autonomy to women as it is purportedly enjoyed by men. Thus, the deconstruction of an attribute, sex, that has come to take the place of the person, the self-determining cogito. Hence, the deconstruction of 'sex' so that women can assume the status of a universal subject. On the way toward the deconstruction, 'women' must assume both particular and a universal point of view.

"The problem of women" was a question taken up by science generally in the second half of the nineteenth century, at first in a mainly biological framework. This was not simply part of the widening scope of scientific inquiry. It was clearly also a response to the numerous changes that had overtaken women's lives with the growth

of industrial capitalism. And, toward the end of the century, it was the response to the direct challenge of the women's emancipation movement.

Any historical account of the field's development must commence with the ascendancy of second-wave of feminism during the 1960s and the consolidation of women's studies in the academy during the next decade. However, among the many coalitions involved in second-wave feminism there was no consensus about the status of men. Some group, such as the New York Radical Women and The Feminists, call for complete segregation of the sexes. By contrast, the liberal feminist of National Organization for women urged men and women to work together towards a sex/gender system that was less oppressive for all.

The political meaning of writing about masculinity turns mainly on its treatment of power. Our touchstone is the essential feminist insight that the overall relationship between men and women is one involving domination or oppression. This is a fact about the social world that must have profound consequences for the character of men. For a realistic sociology of masculinity, built on actual social practices rather than discussion of rhetoric and attitudes. A realistic politics of masculinity, neither fatuously optimistic nor defeatist. But such an enterprise as part of radical approach to the theory of gender relations in general made possible by convergences among feminism, gay liberation, contemporary socialism, psychoanalysis, and the history and sociology of practice.

Among the most influential of those philosophical perspectives was deconstruction, which purpose that the western intellectual tradition was founded on a structure of binary oppositions that, when subjected to close analysis would inevitably break down as a result of their own internal contradiction. The 'woman' of women's studies was certainly opened to radical interrogation as a once relativity unified

subject split into multiple and often conflicting interests. Deconstruction and related variants of poststructuralist theory questioned the stability and universality of all identity categories positing the self as a mutable and fragmented effect of subjectivity.

Hence, Monique Wittig calls for the deconstruction of “sex” so that women can assume the status of a universal subject. On the way toward that destruction, 'women' must assume both a particular and a universal point of view. Wittig provides an alternative critique by showing that persons can not be signified within language without the mark of gender. According to her, gender not only designates persons, 'qualifies' them, as it were, but constitutes a conceptual episteme by which binary gender is universalized. Wittig, at the outset of “*The Mark of Gender*” (1984), writes:

The mark of gender, according to grammarians, concerns substantive. They talk about it in terms of function. If they question its meaning, they may joke about it, calling gender a “fictive sex.” [. . .] as far as the categories of the person are concerned, both are bearers of gender to the same. [. . .], gender seems to belong primary philosophy. (29)

For gender to “belong to philosophy” is, for Wittig, to belong to that body of self-evident concepts without which philosophers believe they cannot develop a line of reasoning.

Influenced by poststructuralist theory, feminist came to see gender as a historically contingent construction, invariably constituted in and by its performance. Bringing together poststructuralist and psychoanalysis, the influential feminist philosopher Judith Butler argued that gender was not an essence but a performance. Describing gender as performance did not mean that it was a supplement or voluntary aspect of identity; rather, it was a set of mandatory practices imposed from birth and repeated again, and again in a doomed effort to get it right. Disengaged from the

body, masculinity and femininity need not correspond to the sexed categories, man and woman. For scholars such as Butler, the transvestite who was biologically male but had learned to perform as female was the paradigmatic figure for an antiessentialist theory of gender.

Similarly, Sandra Gilbert and Sushan Gubar's *Mad Woman in the Attic* (1979), a brilliant book of a historical study of feminism which stresses the psychodynamics of women writes. Gilbert and Gubar in this book, according to M.H. Abrams:

propose that the 'anxiety of authorship' that resulted from the stereotype that literary creativity is an exclusively male prerogative, effective in women writes a psychological duplicity that projected a monstrous counter figure to the heroine [. . .] such a figure is usually in some sense the author's double, an image of her own anxiety. (236)

Gilbert and Gubar show that the dominant patriarchal ideology at this time presents artistic creativity, which is perceived basically as a male quality, is in fact patriarchal supremacy upon the women writers who are imprisoned within it. They suggest that the female writers should first struggle against men's oppressive reading of women. But they further argue that the women writers begin strongly only by actively seeking a female perceiver who, far from representing a threatening force to be denied or killed, proves by example that a revolt against patriarchal authority is possible.

Third World and Masculinity

'Third World' is a name given to nations that are generally considered to be underdeveloped economically during the 20th century. The term 'Third World' was first used during the so-called Cold War period, by the politician and economist Alfred Sauvy in an article in the French Magazine *L'Observation* of August 14, 1952, to designate those countries aligned with neither the United States nor the

Soviet Union. The term 'First World' was used widely at the time to designate the dominant economic powers of the west, i.e. the developed capitalist countries, where, the term 'Second World' was employed to refer to the Soviet Union and its satellites, i.e. the developed communist countries. The wider political and economic base of the concept was established when the First World was sometimes used also to refer to economically successful ex-colonies such as Canada, Australia and less frequently, South Africa, all of which were linked to a First World network of global capitalism and Euro-American.

The term “third world” was first intended to refer to the way those countries were discovered and most of them were born as colonies of more powerful nations before they became independent nations. The term later on became popular as a way to denominate countries that are still in the process of developing. The term, however, also used as a general metaphor for any underdeveloped society or social condition anywhere: Third World conditions. “Third World Images” became invoking ideas of poverty, diseases and war and usually featuring the pictures of emaciated African or Asian figures. In the colonial era, western imperialists exploited these countries. As European colonies in Africa, Asia, the Americas and Oceania gained their independence they commonly experienced widespread poverty, high birth rates, and economic dependence upon their former colonial masters.

By women as a category of analysis, in the Third World, the critical assumption that all of the same gender, across casts, classes and cultures, are somehow socially constituted as a homogeneous group identified prior to the process of analysis. Regarding on this issue, Chandra Talpade Mohanty, in 'Under Western Eyes' writes:

at this point that an elision takes place between 'women' as a discursively constructed group and 'women' as material subject of their own history. Thus, the discursively consensual homogeneity of 'women' as a group is mistaken for the historically specific material reality of the group of women. This results in an assumption of women as an always-already constituted group, one which has been labeled 'powerless,' 'exploited' 'sexually harassed,' [. . .] quite similar to sexist discourse labelling women weak, emotional, having man anxiety. (244)

In many different societies of Third World, women, like colonized subjects, have been relegated to the position of 'Other', 'colonized' by various forms of patriarchal domination. They thus share with colonized races and cultures an intimate experience of the politics of oppression and repression.

The histories of both the colonized and the colonizer have been written from the male point of view – women are peripheral if they appear at all. While studies of colonization written from this angle are not necessarily irrelevant to understanding what happened to native females. We must recognize that colonization impacted males and females in similar and dissimilar ways. Emphasizing on it, Oyeronke Oyewumi writes:

Colonial custom and practice stemmed from a world view which believes in the absolute superiority of the human over the nonhuman and the subhuman, the masculine over the feminine [. . .], the colonial process was sex-differentiated in so far as the colonizers were male and used gendered identity to determine policy. (256)

Therefore, the colonizers differentiated between male and female bodies, and acted accordingly. Men were the primary target of the policy, and as such, they were the

natives and so were visible. These facts, from the standpoint, are the justification for considering the colonial impact in terms rather than attempting to see which group, male or female, was the most exploited.

In more recent time feminist scholars have sought to rectify the male bias in the discourse on colonization by focusing on women. One major thesis that emerged from this effort is that Third World Women suffered a 'double colonization': one from European domination and other from indigenous tradition imposed by Third World men. Stephanie Urdang's book "*Fighting Two Colonialism*" (1983) is characteristic of this perspective. While the depth of the colonial experience for Third World women is expressed succinctly by the idea of doubling.

The notion of 'double colonization'— i.e. that women in formerly colonized societies were doubly colonized by both imperial and patriarchal ideologies.

Suggesting on this ideas, Oyewumi argues:

two forms of colonization because both manifestations of oppression are rooted in the hierarchical race/gender relations of the colonial situation. African females were colonized by Europeans as Africans and as Africans women. They were dominated, exploited, and inferiorized as Africans together with African men and then separately inferiorized and marginalized as African women. (256-57)

Ketu H. Katrak's essay, "Decolonizing Culture" reminds us of the inescapable necessity of situating a feminist politics within particular colonized societies. Whereas Sara Suleri, "Woman Skin Deep" (1992), examines a rather different refraction of the concept of 'double colonization' in Pakistan through the recent institution of Muslim Law, a process facilitated by neocolonial United States' support of a male regim where laws against rape have recoiled horifically on the bodies of women and

children. As scholars became increasingly enamored of marginality, Suleri sees “the Third World woman as an essay symbol of oppression that served the intellectual’s professional interests while ignoring the lived experiences of women with in formally colonized nations” (228). Gayatri Spivak, in her influential essay, “Can the Subaltern Speak?” (1988) asked about the possibilities and limitations for representing the subaltern women, who has marginalized by both patriarchy and colonial power. Where in her article, “Three Women’s Text and a Critique of Imperialism” (1985) criticizes western feminism for eliding the figure of the Third World Woman.

Though it is necessary to discuss the impact of colonization on specific categories of people, ultimately its effect on women cannot be separated from its effect on men because gender relations are not zero-sum, men and women in any society are inextricably bound. The study of masculinity within the colonial and postcolonial context follows a some what – different trajectory, which begins with the work of the Martinican psychiatrist and intellectual, Frantz Fanon. Fanon, his writings are particularly attentive to the debilitating effects of colonialism on non-white men. His first book, *“Black Skin, White Mask”* (1952), thus situates the problem of masculinity as one of the originary preoccupations of anti-colonial thought.

The articulation of masculinity and power in the rhetoric of colonialism had an inevitable impact on the configuration of revolutionary nationalism. Racing against a colonial system that disempowers non-western men by proclaiming their effeminacy , indigenous nationalism have often been formulated in terms of reclaiming a lost masculine potency. Along with the development of colonialism, the descendants of the diasporic movement were generated. Although the concept of diaspora has been epistemologically and semantically derived from those of dispersal experiences of

those ancient Jewish context it has come to merge into the issue raised in post-colonial theory.

Diaspora is a term of growing relevance to post-colonial studies. The notion of diaspora of people has become increasingly common in describing the combination of migrancy and continued cultural affiliation that characterizes many racial, ethnic and national groups scattered throughout the world. Diaspora connotes travel from the geographic location, as Avtuh Brah argues:

the notion of diaspora is the image of a journey. [. . .] Diaspora is clearly not the same as casual travel. Nor do they normatively refer to temporary sojourns. Paradoxically, diasporic journeys are essentially about settling down about putting roots 'else where.' These journeys must be historicised if the concept of diaspora is to serve as a useful heuristic device. (443)

In the sense of distinctive historical experiences, diasporas are often composite formations made up of many journeys of different parts of the globe, each with its own history.

Irrespective of diaspora's traditional meaning with the emergence and dissemination of the post colonial theory of discourse the term 'diaspora' was commonly applied to cover a range of different cultural and ethnic groups held together by shared culture or religious commitments and having some sense of exile from a place or state of origin and belonging. That is, Diaspora, these days, has been used in the studies of race and ethnicity to describe a range of cultural affiliation connecting other groups who have been dispersed across national boundaries. To live in Diasporas to experience the trauma of exile, migration, displacement, rootlessness and the life in a minority group haunted by some sense of loss.

People in the Diaspora have been forced by cultural displacement to accept the provisional nature of truths and their identities are at one plural and partial. Though people in the fell torn apart between two culture and though the ground is ambiguous and shifting, it is not an infertile territory to occupy. As Strault Hall argues:

The Diaspora experience [. . .] is defined not by essence or purity but by the recognition of a necessary heterogeneity and diversity by a concept of 'identity' which lives and through, not despite difference; by hybridity. Diaspora identities are those which are constantly producing and reproducing themselves a new through transformation and difference. (119-20)

In fact the Diaspora experience is related to the recognition of a necessary heterogeneity and diversity as well as the identity and hybridity.

Thus the concept of Diaspora helps critique the innovation and change by promoting ethnic sameness and differences. Moreover, it is used to refer to dispersion, diffusion and heterogeneity, migration movement and scattering, the very term may enhance monolithic notions of culture and identity. Diaspora also problematizes the concept of a national identity. Diasporic identity demonstrates the extent to which identity itself must be constructed and reconstructed by individuals in their everyday life. Diaspora highlights the global trend of creating, constructing identity, not by identifying with some ancestral place, but through traveling itself.

Masculinity and Diaspora

Masculinity is “manly character” or “manliness.” It specifically describes men, that is, it is personal and human. To understand the current pattern of masculinities we need to look back over the period in which it came into being. Since masculinity exists only in the formation of the modern gender order as a while— a

process that has taken about four centuries. The local histories of masculinity recently published provide essential detail, but we need an argument of broader scope as well. Here, on the notion of masculinity, in “An Introduction of Female Masculinity” Judith Halberstam says:

Masculinity in this society inevitably conjures up notions of power and legitimacy and privilege; it often symbolically refers to the power of the state and to uneven distribution of wealth. Masculinity seems to extend outward into patriarchy and inward the family; masculinity represents the power of inheritance, and the promise of social privilege. But [. . .] masculinity, dividing its power into complicated differentials of class, race, sexuality and gender. (356)

Biological men-male-sexed beings – are after all, in varying degrees, the bearers of privilege and power within the systems. The privilege and power of course, different for different men. Masculinity endlessly diversifies through the markers of class, nation, race, sexual performance and so on.

Hence, the realities of masculinity in transplanted labour forces have been shaped by the conditions of settlement, which commonly involved poverty and heavy labour as well as disruption of families and communities. In colonies where conquered populations were not displaced or massacred but were made into a subordinated labour force on the spot-most of Latin America, India and South-East Asia and parts of Africa. The gender consequences involved a reshaping of local culture under the pressure of the colonizers. The British in India constructed different images of masculinity for different peoples under their rule.

The history of European/American masculinity over the last two hundred years can broadly be understood as the splitting of gentry masculinity, its gradual

displacement by new hegemonic forms, and the emergence of an array of subordinated and marginalized masculinities. The reasons for these changes are immensely complex, that three are central: challenges to the gender by women, the logic of the gendered accumulation process in industrial capitalism, and the power relations of empire. The challenge from women is now well documented. The nineteenth century saw a historic change in gender politics, the emergence of feminism as a form of mass politics – a mobilization for women's rights, especially the suffrage, in public arenas.

Likewise, on the history of masculinity and its changing conditions R.W. Connell argues:

It should be abundantly clear, is not linear. There is no master line of development to which all else is subordinate, no simple shift from 'traditional' to 'modern.' Rather we see, in the world created by the European empires, complex structures of gender relation in which dominant, subordinate and marginalized masculinities are in constant interaction, changing the conditions for each others' existence and transforming themselves as they do. (254)

So, masculinities came into existence at particular times and places, and are always subject to change. Masculinities are, in a word, historical but so far the argument has lacked the historical depth. Since, masculinity exists only in the context of a whole structure of gender relations, we need to locate it in the formations of a modern gender order.

'Masculinity' as a synonym for men or maleness. It is neither natural nor given. Like femininity, it is a social construct. Masculinity in the 1990s has finally been recognized as, at least in part, a construction by female as well as male-born people.

In an anthology called, *Boys: Masculinity in Contemporary Culture*, edited by Paul Smith for a Cultural Studies series, Smith suggests that masculinity must always be thought of 'in the plural' as masculinity 'defined and cut through by differences and contradiction of all sorts.' Smith is really arguing that we must turn to dominant masculinity to begin deconstructing masculinity because it is the equation of the maleness plus masculinity that adds up to social legitimacy. Smith's purpose in his reassertion of the difference that male masculinity makes is to uncover the 'cultural and political power' of this union in order to direct our attention to the power of patriarchy. As quoted by Judith Halberstam, to make this clear:

The privilege and power are, of course, different for different men, endlessly diversified though the maker of class, nation, race, social, sexual performance and so on. But I'd deny that there are any men who are entirely outside of the ambit, let's say, of power and privilege in relation to women. [. . .] masculinities are not only a function of dominant notions of masculinity and not constituted society in resistance notions of "other" masculinities. In fact masculinities exist inevitably in relation what feminisms have constructed as the system of patriarchy and patriarchal relations. (363)

The most noticeable feature of this paragraph is the remarkable stability of the terms 'men' and 'women.' Halberstam writes, Smith advances here a slightly old-fashioned feminism that understands women as endlessly victimized within the systems of male power. Woman, within such a model, is the name for those subjects within patriarchal structures. Yet in terms of cultural and political power, it still makes a difference when masculinity coincides with biological maleness.

The standing point for any understanding of masculinity that is not simply biologicistic or subjective must be men's involvement in the social relation that constitute the gender order. The central fact about this structure in the contemporary capitalistic world is the subordination of women. This fact is massively document and has enormous ramification – physical, mental, interpersonal, cultural – whose effects on the lives of women have been the major concerns of feminism. One of the central facts about masculinity, then, is that men in general are advantaged through the subordination of women.

But David Riesman, a sociologist, proposed that in the modern male role, expressive functions had been added to the traditional ones. The idea was clearly formulated by Helen Hacker in a notable paper called 'The New Burdens of Masculinity,' published in 1957. As quoted by Carrigan, Connell and Lee, she writes:

As a man, men are now expected to demonstrate the manipulative skill in interpersonal relations formerly reserved for women under the heading of intuition, charm, tact, conquetry, womanly wiles, excetera. They are asked to bring patience, understanding, gentleness to their humn delings. Yet with regard to women they must still be study oaks. (104)

Hacker's paper is striking in its emphasis on conflict within masculinity. To compound the problem, men were also under pressure to evoke a full sexual response on the part of women. The result was the growing social visibility of importance.

Hacker never lost the sight of fact that masculinity exists as a power relation. Her appreciation of the effects of power led her to describe range of masculine types as more restricted than that of feminine types. It also led to the suggestion that "masculinist is more importance to men that femininity is to women" (104). There is

something motherly in Hacker's approach to men. But the striking fact is that most research on masculinity in the meantime has not improved on her analysis.

Whereas, the Australian author Karl Bednarik, suggests that alienation at work, bureaucracy in politics and war, and the commercialization of sexuality all undermine masculinity. Bednarik made some acute observations on the way that commercialization of sexuality connects it with aggressiveness. And his stress on the contradiction between the hegemonic male image and the real conditions of men's life is notable. Similarly, the American Patricia Sexton in her widely quoted book "*The Feminized Male*" (1969), argues related themes with Bednarik as cited by Carrigan, Connell and Lee:

What does it mean to be masculine? It means, obviously, holding male values and following male behavior norms [. . .]. Male norms stress values such as courage, inner direction, certain forms of aggression, autonomy, mastery, technological skill, group solidarity, adventure, and a considerable amount of toughness in mind and body. (104)

In her account, however, the main force pushing American boys away from true masculinity was women. The reason women were engaged in feminizing boys, Sexton argued, was that women have been excluded from all other position of authority.

So, the position of identity either male or female, to be defined as such is problematic. In postcolonial experiences, identity is not or pure, it is more temporal and always in the process of formation according to the changing course of time, space and power structure. With the culture, space and time, in the novel *Magic Seeds*, identity of Willie as a male changes. Willie is dislocated from his native land, history and culture. He attempts to fit in, to be part of some mainstream in different places, but every time he fails. Drifting different places in search of his completeness,

Willie loses even his half life that is in the diasporic state the traditional notion of stable masculinity is in fluctuating flow.

III. Diasporic Masculinity in *Magic Seeds*

Willie's Fragmented Identity

Naipaul presents his self through writing by constantly watching contemporary scenes of fragmentation and ruptures of identity. In the work of Naipaul, identity is as central as it is complex and unresolved. The novel, *Magic Seeds* deals with protagonist's diasporic experiences and its consequences. The protagonist is an Indian by descent, a Trinidadian by birth and Briton by citizenship. He has experienced these societies and has bitter feelings from them. Identity arises from our 'belongingness' of distinctive, ethnic, racial, linguistic, religious and above all national cultures. When we find the above stated belongings, all or some of them lacking in us, we are in the same peril from where Naipaul writes his novels. Another important point is that the question of identity as a result of ruinous effects of colonization haunt both Naipaul's work and life. His work, therefore, is a creative mirror image upon a devastating lack of historical preparation upon the anguish of whole countries and people unable to cope with the condition of life.

Naipaul has always found to position himself as a lone, stateless observer, devoid of ideology of affiliation, a truth teller without illusion. He has been building

upon his experience of colonial and post-imperial trauma in his native island and looking for his home and social construction in all the sites of dying colonialism and fallen imperialisms in the world. His characters, whether in sordid London dig or adrift in the wide expanses of Africa, are often uprooted from the impoverished society. With poignant futility, they seek to infuse directionless lives in exile with the purpose and harmony they believe their village ancestors knew. For Naipaul, his ancestors' experiences become important themes in his writings. He is fully aware of the colonial history of the Trinidad and he cannot write being oblivious the shipwrecked condition of his forefathers who had arrived to the unknown land leaving their cultural identity far behind in India.

Identity to be defined as such is problematic, since the very term itself can be a rather illusive, amorphous and even vaporous one. Willie Chandran a protagonist who has allowed one identity after another to be thrust upon him. In his early forties, after a peripatetic life, he succumbs to the encouragement of his sister- and his own listlessness – and joins an underground movement in India. But years of revolutionary campaigns and then prison convince him that the revolution ‘had nothing to do with what we were fighting for,’ and he feels himself further than ever ‘from his own history.’ As the narrator further states:

The India of his childhood and adolescence; the three worried years in London, a student, as his passport said, but really only a drifter.

Willing himself away from what he had been, not knowing where he might fetch up and what form his life would take; the eighteen years in Africa, fast and purposeless years, living somebody else's life. (155)

The protagonist found himself an outsider everywhere which never gave him a sense of being an insider. The quest to define himself was his first and last priority. His endless

search for identity in relation to masculinity continues through out the novel from beginning to end. Identity is always in the process of formation. It is the product of society that is not stable. We have to begin to look out at the various ways in which human beings have constructed their desire for recognition, association and protection.

The essence of identity such as masculinity, femininity, there is no such thing, something concrete or never changing that represents identity. Rather forms of identity are changeable and related to definite social and cultural conjuncture. Identity, such as masculinity, femininity changes over time, spaces and usages. People in diaspora face such crisis, like Willie Chandran, the troubled protagonist of *Magic Seeds*. Naipaul further writes:

Another world. He was living there in a temporary, half-end-half way with his sister Sarojini. After Africa it had been a great refreshment, this next kind of protected life, being almost tourist, without demands and without anxiety. [. . .] I may not be able to get your visa renewed again. (1)

We first glimpse Willie, a perpetual itinerant and outsider, after he left his Portuguese wife and Africa and moved to Berlin, where he is staying with his sister Sarojini and her German husband. Wherever he goes, he does have no identity of him. He has to depend on others. Seeking the purpose he has never had, he now allows himself to be persuaded by his sister.

Willie lacks cultural identity. He neither gets his pure original cultures nor he can assimilate easily with other culture. He is descendant of Indian parents with Hindu culture and his birth place is in Trinidad and he chooses his career place in England. It is the cause of assertion of a tendency of discourses analysis to

dishistoricize and delocate cultures from their temporal, spatial, geographic and linguistic context and to lead to an abstract, globalized to concept of the textual that obscures the specificities of particular cultural situations. Cultural identity is continuous subject to 'play' of history, culture and power. Identities are the names we give to different ways we are positioned by, and position ourselves with in the narratives of the past. As Straurt Hall writes about the notion of cultural identities, "Cultural identity is the matter of becoming as well as of being" (192). The position of identity that we can understand the traumatic character of the 'colonial experiences' out of which are constituted the identities.

Willie is a self-conscious migrant who does not hide the nationalist idealism in his book *Magic Seeds* as well he powerfully exposes the cultural confusion and identity crisis in the post colonial time. This endless search for identity gives him sense of rootlessness, dislocation, it is because of drift impact of colonialism and its consequences as narrator says:

He felt into old ways. Twenty-five years before, when London been as formless and bewildering for him as it had been [. . .]. Willie thought, 'I wish this healing book had come my way twenty-five-year ago. I might have become another man. I would have aimed at another life. I would have felt that shabby life in Africa among strangers.' (18-19)

Being an intruder, what the narrator feels, is displaced. His conflict with the culture, his diasporic plight and his search for identity lead him to feel no subjectivity. His original identity is changed and became another man and aimed to another life along with it.

The rhetoric of dislocation finds a powerful but often oblique expression in the novel. The situation of the protagonist, Willie, in *Magic Seeds*, is more frustrating. He

is tried by the alien culture and geography. He does not belong to that land and, therefore, a perpetual sense of dislocation. Naipaul, like his character Willie, tries to find a place in the world. Willie has explored with great sensitivity, the predicament of exile—the pain of homelessness and loss of roots, as he says, “I do not see what I can do. I do not know where can go” (1). He left one island—Trinidad—hoping to get permanently settled in another but his restless travels around the world have not given him any sense of belonging. History, geography, and his own individual trait combined to ensure that he would remain an outsider. “But now that is done. I have got away from home and all that I was. I would pretend to be part of this new place” (5). This unhousedness could be seen as a problem that has haunted him all his life.

Willie’s life is a form of drift as he says. He is sensitive and intelligent, and sometimes means well. His most attractive feature, perhaps, is his shame. “I have so many causes of shame” (8), he says. In India, London and Africa, they are fresh after twenty years. He does not think they will die ever. They will die only with him. It is an important feature of Naipaul’s portrait of Willie that we do not know what to make of his prophecy. His shame could have lasted twenty years and died the next day, since we know he has illuminations he thinks of miracles and forgets within two weeks. He settles into new life, as he has settled into the many other lives that had claimed him at various times.

Naipaul’s latest novel *Magic Seeds* is the sequel of *Half a Life*. *Half a Life* is a fictional autobiography of Willie, the result of the accidental mismatch between a Brahmin and an ‘Untouchable’ in pre-independence India. The themes of his tale boil down to a simple three-step scenes of his life: India, London and Portuguese East Africa. This continues in the novel *Magic Seeds*. Willie is dislocated from his native land, language, history, culture and so on. He attempts to be fit in, to be a part of some

mainstream in different places, but every time he fails and is subsequently dislocated and displaced. Willie is in search of his new life and attempts to discover 'himself' and his self. He starts a sort of expedition to discover himself journeying to different continents only to be dislocated wherever he goes.

So, his history, identity, culture are not located having fixed origin. As narrator says, "Willie, with his mixed background – his upper caste father, placid, inactive, with strain of asceticism, always expecting things to work out, his more fiery mother, many stages down, wishing to seize the world" (103). Willie is a mixed-caste misfit in India because he cannot reconcile his high Brahmin aspiration within his confused adolescent longing. His birth is hybrid in terms of caste. So, he has no fixed location in terms of origin. The he remains a misfit among the Weirdoes and hollow men of bohemian London. Finally, he thinks that he has found where he belongs among the mixed race second-class Portuguese of Mozambique.

The hero, Willie, and his sister are confronted by a rose-seller in a restaurant, Berlin. The rose seller is a Tamil and what disturbs Willie, and Indian himself, is that the Tamil does not look at them in the eyes. To Willie, the Tamil rose-seller epitomizes servitude. Willie's sister, however, makes a point in showing her brother that his way of thinking reflects what most Indians have been made to believe through out history, that is to say, that, "in India there were servile races, people born to be slaves, and there were martial races. The martial races were fine, the servile races were not. You and I half belong to the servile races. I am sure you know that" (7). So, the identity, Willie trying to create himself is false. He does have some how relation with his ancestors. In Willie sister's eyes, that false belief stems from the empire and imperialistic ideas. Yet, there is no truth in the existence of 'servile races' and

‘martial races.’ So called ‘martial races’ were, in fact, bused by the Empire and then treated like inferior beings.

Naipaul has quite intuited that identity is one of the great questions that haunt our times. He has understood that many of us, born in one country of parents born in another, and moving from place to place as exiles, tourists, refugees, commuters, have become the inhabitants of anonymous landscapes in which we live often bereft of a mother tongue, of a methodology, of ancestral wisdom and of a traditional of meaningful rituals. Apparently, Willie’s quest for identity. Originally, he is a Hindu Brahmin self, disinterested in rituals, tries to find in India what he expected but unfortunately with the fusion of Britain self does not find solace. He remains totally homeless without any brand of identity, only a split of sensibility. As he states further:

Twenty years ago I would not have seen what I am seeing now. I am seeing what I see because I have made myself another person. I cannot make myself that old person again. But I must go back to that old way of seeing. Otherwise my cause is lost before I have begun. I have come from the world of waste and appearances. I saw quite clearly some time ago that it was a simple world, [. . .]. I must understand that now I am among people of more complicated beliefs and social ideas. (27)

So, what Willie thought about his history and identity, that is changed now. As he says, if he could not go according to time and space, there, he would be lost.

Homelessness is the only world to describe his condition. He has a privilege of Indian ancestry. Naipaul’s writings on India show that a root Brahmin sensibility has over laid with a western vision as a result of which ultimately there is no home for him India. He calls himself as an unknown Indian. It was his ancestral place from where his history was cut off. There is no possibility to get home and identity in that land.

To be identified, to be recognized, to feel secure, to feel protected, or to label as such, people make different efforts. They try to connect themselves with different associations, groups, or binding themselves with national identity or making access to physical/material resources and the likes. Fueled by political struggles as well as by philosophical and linguistic concerns, identity emerges as the central theme. In the quest of his identity, Willie moves from Trinidad to London to Africa to create his self. There he can't create his self-identity. He feels insecurity in African society because he does not belong to that alien territory, he has no self-identity as he says:

I had no idea at all what I might do or where I might go. After fifteen or sixteen years in Africa I began to change. I began to feel that I had thrown away my life, that what I had thought of as my luck was no such thing. I begin to feel that all I was doing was living my wife's life. Her house, her land, her friends nothing that was my own. (115)

He loses his individual identification in Africa. He lives only in terms of his wife's identity. The things around him, nothing belongs to him. Within history and culture, Willie goes to involve guerrilla movement in India, but there his identity slips one after another.

Indicating his identity in underground movement the narrator says, "man from Africa, you will do sentry duty" (49). His identity into guerrilla movement is sentry. Later on, Willie moves to the town of Dhulipur with his friend Bhoj Narayan. As Bhoj Narayan states, "the leadership are taking quite an interest in you. You have hardly be in the movement, but already they want you to be a courier" (73). Now, he is changed into messages taker. Similarly, he works in low-paid with Bhoj Narayan in the sugar factory. Bhoj Narayan says, "We have a job for a week" (64). His identity is changed into labour. As he writes a letter to his sister locating his present identity, "I

am working in a sugar factory, carting wet bugasse from ten at night to three in the morning for twelve rupees a day” (66). His mission to create identity is being failure and, he is becoming more and more confused about his identity.

So, different in mood and promise from the self-sacrificing pleasures Willie had been living with for more than a year, he cannot create his self history and identity. There he seems that the movement is disoriented and without a mission. All of the major leaders are arrested. Willie says, "There has been an emergency. Bhoj Narayan has been arrested” (97). He looks frustrated. So, Willie goes to surrender to police. There he is accused of the crime of killing three men. Focusing on his next identity, the third person narrator says, “He was as assessor to the murder of three men and going to be charged” (155). Now identity changes into the identity of murderer. It is the most regretting identity in his life. In the jail, Willie also gets him released as well as established him as a good writer. At focusing on his fictional identity the narrator says, “Willie read that book was pioneer of Indian post colonial writing” (188). When he becomes a failure to discover his actual identity, he tries to create his fictional identity which is very temporal.

Willie is, now seen as a forerunner of “postcolonial writing.” He returns to London, where he alternates between making love to Perdita, Roger’s wife and looking for a job. The novel emphasizes than shift curiosity, as Willie’s reentry into intellectual life, working for a small architectural magazine, is subordinated and sharpened awareness of the slough of amoral cheapness into which England – and, by extension, Western civilization – seems to him to have lapsed. Returning to London, he comes to realize that he is failure in his self-discovery because he does not think about the practical aspect of life. He does have lack of mission, job, home, technical education, spiritual way and hope, and practical vision of life. Joblessness is the cause

of failure in Willie's life. As he says, "I have never done job. My father never did a job. My sister has never done a proper job. We spent all our time thinking about the bad hand that had been dealt to us and not really preparing ourselves for anything" (199). Because of joblessness, he is dislocated and he cannot create his new life and his own identity.

Likewise, lack of technical education, optimistic vision as well as home determine to make his identity fragmented. There he cannot get practical education, lack of it, he cannot find a way out from the problems and fails to discover his identity. As narrator states:

The idea of learning for its own sake had always attracted him and he had been frustrated by his mission school and the London teacher-training college. Because these places had not given him a proper grounding, he had been always defeated afterwards in his causal attempts to extend his range. (229)

Willie is frustrated by the education because it does not give any way of life and help to discover himself. He is simply turned into an itinerant wanderer. Even in Africa, he cannot take positively his own life as well as in India joining the guerilla movement, Willie feels more despair and loss. Wherever, he goes, he tries to create history and culture, and tries to discover his new life in the postcolonial societies; he finds as a strange and cannot fit himself among other. He does not feel any sense of harmony, peace and humanity in every place. The third person narrator narrates:

From the dislocation real scarcities of broken down estate house in an abandoned Portuguese colony in Africa: to the flat in Berlin, to the Riviera Hotel, to the Neo Bhawan, to the guerilla comes in the tick forest, and now this shock of tanneries in small town he didn't know

wouldn't be able to find on a map, separable chamber of experience and sensibility. (58)

Willie, everywhere gets detached. He does not find any clear cut identity and history, everyplace is new for him although he tries to relate him with others. He sees that every part of the world is falling into the burning problem. To create his history and identity, as suggested by his sister, he joins the guerrilla movement and becomes an itinerant wanderer as an insigent all over India but he cannot get a proper location to fix his identity. The history, in which they belong to, is the history of marginal and itself marginalized. From his birth place, he is dislocated in terms of history, culture and identity. This sense of dislocation leads him to the belongingness of his location. So, he always wants to create himself from which he is detached. Willie is emotionally attached with the quest of his location because he wants to discover himself. At length, however, he realizes that he is wrong and he can't escape from his own fragmented identities.

Willie's Diasporic Masculinity

Naipaul, in most of his novels, focuses the ambivalence of the exile and the problem of outsiders, a feature of his own experiences and a nomadic intellectual in the postcolonial world. Naipaul situates his novel in both colonial as well as ex-colonial societies and gives perspective account of the complexities inherent to such societies. In the novel *Magic Seeds*, Naipaul tacitly exposes and expresses the masculinity that is inextricably bound up with the notion of location. Naipaul tries to depict the real world with all its cruelties. Though he exceeds further to deliver the hollowness of the world where he describes the experiences of the individuals like him who have willingly moved from the imperial 'home' to colonial margin, are wondering in the search of belonging. So, the work primarily and necessary throws

light on the condition of diaspora masculinity felt by the writer and his character in the novel, *Magic Seeds*.

The novel, *Magic Seeds* vividly shows the diaspora trauma of the protagonist and brings the 'manly character' in crisis. The protagonist, Willie, a self exiled native of India wanders different places. Willie, Naipaul's pilgrim, whose existence began in *Half a Life*, continues in the second volume a progress which Naipaul defines as moving as it were from one scaled chamber of spirit to another. In India, where Willie spent his childhood, London of the fifties where he fails to be a writer, a Portuguese colony in Africa where he was introduced to sex and its melancholy mysteries. After his return to Berlin by leaving his Portuguese Africa wife 'Ana,' stays with his sister Sarojini, urges him to join a vague political movement intent on liberating the poor Indian who, as Willie discovers; are not all that keen on being liberated. Sarojini urges her forty-one-year lost soul brother to find his cause, conceiving him to join a revolutionary group in India. As Sarojini states:

You were on the outside because you wanted to be. You have always preferred to hide. It is the colonial psychosis, the caste psychosis. You inherited it from your father. You were in Africa for eighteen years. There was a great guerilla war. [. . .] It was always far away. It was a secret war, until the very end.' It was a glorious war. (2-3)

Willie's existential ennui antagonizes his sister, who feels that her brother has abdicated his responsibility to involve himself in some cause of the global stages. Where he does have no any fixed decision as a man, but his sister gives advices and shows the way to move ahead during the course of life.

Willie's character throughout the novel is entirely passive; he allows himself to be acted upon by the other characters, while refusing to take any active role in

charting his own destiny. As Saronjini says, "You have never felt that there was anything for you to do. You have never understood that men have to make world for themselves" (2). He is so emotionless that even he does have no any destination of his life, where sister is suggesting him, to make his own world. Here, Willie, a male character but his all behaviours and conducts indicate as a female; the traditional notion of stable masculinities has come under erase. In contrast, Saronjini is a bold, strong, decision maker, revolutionary character, does have own purpose of life, however, Willie is passive, flexible and emotionless.

People in diaspora face such crisis, like Willie Chandran, the troubled protagonist, when the two brother and sister are at restaurant in Berlin, a young Tamil rose-seller comes in selling long-stemmed red-roses. At that time, Willie feels senses of inferiority. After rose-seller's departure, Saronjini says to Willie, "I don't know what you fell about that man. But he is far more than you [. . .]. He has found his war. He could have hidden from it" (5). She shows, he was self-possessed, the rose-seller, full of the idea of his own worth. Willie not looking at the man's face, concentrating on his brown trousers, saw that in his own setting the rose-seller would have been someone of no account, someone unseeable.

His diasporic experiences start with the account of his grandfather dispersion from India to Trinidad, along with his father's writing career and his own dispersion from Trinidad to England to be a great writer. He was born in the Indian community of Trinidad, but eighteen years ago, he left for England, having own the scholarship to Oxford. England has been his base ever since, but he has continuously meditated on his origins, and traveled the world mostly the third world, exemplified in cultural dislocation, alienation and illusory freedom. He is displaced and unable to make his own home. What, in our traditional notion is, a man should have his own house, if not

than he is kicked away from the position of a male in a society or categories his position as a female. Here, Willie faces the same problem, due to diaspora. As he further says:

I have never slept in a room of my own. Never at home in India, when I was a boy. Never here in London. Never in Africa. I lived in somebody else's house always, and slept in somebody else's bed. In the forest of course there was no rooms, and then the jail was the jail.

Will I ever sleep in a room of my own? (185)

He has no home in his entire life, wherever he goes either in India, London or Africa. He lives in other's home and sleeps in other's bed. He is still wondering whether he will get his own home and his own bed to sleep. He wishes to visualize the detail of his displacement, wonders different places; always a stranger. Due to the diasporic situations, Willie's manly character is questioned that is, unstable, fluctuating and the identity crisis where Willie says, "I don't see what I can do. I don't know where I can go" (1). Every time he depends on his sister, always looks forward her suggestions when difficulties come. Even he is unable to make his own world as Sarojini says, "You have never understood that men have to make the world for themselves" (2). He always depends on other and thinks other will help to make his world.

In the process of settling down in the London life, Willie tries to assimilate his new action in new society but he fails; the feeling of insecurity, isolation and dislocation always hunt in his mind, and on the other hand, he is fearful of losing 'Ana' with whom he has an affair at the end of the college life. To get relief from this hunting, as he gets opportunity, he follows Ana's steps and tries to relocate himself in Ana's estate, Mozambique. So, he traverses to Africa from London where he stays there for eighteen years with 'Ana' happily in the early years. But, he cannot keep

good long term relationship with his wife, in Africa, because he has no job, his own home, money, family and friends. He is living in other's world. There also he could not play the manly character's role and fails. There, he feels sense of insecurity and psychological alienation. He wishes to leave his wife. About the feelings and the situation, Willie says:

I was in Africa. A Portuguese colony on its last legs. I had been there for eighteen years. My wife was from that colony. I was living in her big house and on her land. Twenty times more land than anyone here has. I had no job. I was just her husband. [. . .] I began to feel that all I was living my wife's life. Her house, her land, her friends, nothing that was my own. (114-15)

After his arrival from London to Africa, he cannot create his self-identity as a male. He realizes that he loses his individual identification. He only lives in terms of his wife's identity. The sense of belonging always haunts. Nothings seem to be his own or in relation to him, whatever is there that belong to his wife. It is the most regretting identity in his life. He does have no job there and money too whatever she brings or gives only the way to survive in other's land that is just opposite to the traditional notion where male is depending on female.

There is no harmonious family relationship among his family members. His life is incomplete because of this lack. He can not get good response from his parents and sister because of his family members push him toward problem. Indicating his family relation the narrator says, "He is thought his own family life had been bizarre, his childhood blighted" (220). Harmonious family relation plays vital role to create the mission of life, but he is always living his lonely life so his life is out of mission, couldn't do anything remarkable in life.

Lack of self-decision is one of the main causes of his failure. As Naipaul presents his characters often become the spokesman of his trauma of cultural obsession, the belonging and the exile. The sense of belonging always haunts his writings that create a journey to his nostalgic past in search of never-ending process of defining himself. Willie, by breaking the marital relationship with Ana returns to his sister, Berlin because he does not find any manly position in that society. Drifting away from one place to another, Willie feels that he is dislocating, inferior, insecure, isolated that haunts in his mind. In Berlin too, he fully depends on his sister, does not have any job, penniless. He is worthless, only a burden to his sister.

Moreover, Willie makes a decision to go to India and join the guerrilla movement because his sister evokes him that he should create the history of his caste. Joining in the movement, he tries to discover marginal history and culture. Within it, Willie also tries to discover his new identity because his identity is temporal. As the information provided by Sarojini, they are detached from the history of India because the history of propaganda of India which is only written through the western perspective. As she narrates about the source of history, “All the history you and people like you know about yourself comes from a British text book written by a nineteenth century English inspector of schools in India called Roper Lehbridge” (6).

The history, in which they belong to, is the history of marginal and itself marginalized. So, Sarojini suggests Willie to create his own history that is based to the race system but what we find, the whole India is divided into the double races: servile and martial. According to her narration about Indian history, “One of the most important of those ideas was that in India there were servile races, people born to be slaves, and there were martial races. The martial races were fine, the servile races were not. You and I half belong to servile races [. . .]. The Tamils selling roses in

Berlin belong wholly to the servile races" (7). This is the history written by others, what they found comfortable for them, they wrote. It is the first person narrative where fiction and fact come together. As the history shows, they belong to the servile races not fully only half where they have no any fixed location in the history as the Tamils has. The Tamils selling roses in Berlin belong wholly to the servile races.

Willie was born to a Hindu family in Trinidad, though is mixed-cast. His father was from an upper caste but mother from an untouchable caste. So, his history culture and identity are not having pure. As narrator says, "Willie, with his mixed background – his upper caste father always expecting things to work out, his more fiery mother, many stages down, wishing to seize the world" (103). This made him, he thinks, twice displaced, doubly colonized: first by the colonization of India, which had cut Hindus off from their cultural roots; and second by the British empire's economic needs. Sense of dislocation from history makes aware about their history. Willie goes to India to discover the history, culture, identity as the suggestion of his sister, because present history of propaganda of his native land is written through the western prospective.

So, with the full encouragement of his sister, he is mentally, physically, emotionally determined to involve in the movement to bring out the reality from the ground; the real history of his native land. As the narrator further states, "He saw India in everything they wore and did. He was full of his mission, full of the revolution in his soul, and he felt a great distance from them" (26). Willie becomes missionary and revolutionary to bring out is real history. His soul is full of revolution and feels, there is a great distance between other people and himself because of his mission to go to India to create a new history.

Willie, with a high hope comes to make his new identity to survive his life in his native land. He thinks, he has precise goals, limited and attainable with new possibilities of identity that has never seen before: "Twenty years ago I would not have seen what I am seeing now. I am seeing with what I see because I have made myself another person" (27). Now, Willie has changed his thoughts and perspectives to look the world. He looks differently then the earlier. He does not want to go back on that old vision and his past identity.

After his involvement in the guerrilla movement, Willie comes in contact with different people of different levels. Through them, he tries to collect more informations about the Indian history. One of them is Bhoj Narayan who is an active member of guerilla movement, gives him a companion in the town. Similar to Willie, the history of Bhoj Narayan is also based on the caste system. He is too from hybrid caste. His ancestral history seems a bit pathetic in the beginning but later moves toward the success. As Bhoj Narayan further says:

His ancestors had been peasants. They had been driven out of their land and village by a great famine at the end of the ninetieth century. They were backward caste. They had gone to a new British – built railway town, and there his grandfather had found a work of some sort. His father had finished school and found a job in the state transport system. His mother's family had had the same kind of history and cultural background. (60)

His ancestors were peasants, they were in pathetic condition and swept away by the natural crisis but later on there is a sort of relief in their family. His grandfather as well as his father have got some sort of job. Where as Ramchandra also has his own history like Bhoj Narayan based on caste, but his story is a failure as the narrator

states, “your father is a temple priest. An upper-caste man. If that is true why are you here? Why aren’t you not in England or the United States? That is where many of my relations are” (109). His ancestors were priest from high caste, but Ramchandra is suffering in the movement, India. He seems failure in life. This is the subjective history only records of mind where fiction and fact come together. History comes as a form of literature.

Willie gets the Indian history. As Naipaul deals with the cultural confusion of the third world and the problem of an outsider. Willie which he thinks India is his native land, cannot find his clear cut history. India is always scared by outsiders, in the name of religion. Making aware of the Indian, Joseph further states:

All the land of India is scared [. . .]. Hundred years ago the Muslim invades ganged up on it and destroyed it. They spent weeks, possibly months, destroying it. They leveled the capital city. It was a rich and famous city, known to early European travelers. They killed the priests, the philosophers, the artisans, the architects, the scholars. (37)

The Indian history as narrated by Joseph, who shows the land of India, is scared by Muslims. Muslim invaders destroyed everything which belongs to others. They showed their inhuman behaviour by killing priests, philosophers, scholars. Naipaul has presented the history of India in the form of literature, recorded in mind in relation to fact and fiction.

In the mission of creating the history of India, it is also related to caste system. There is vast difference between low caste and high caste. High caste always dominates to low caste. High caste even not ready to touch to the low caste where they are also human. They show inhuman nature, there is miserable condition of the

lower caste. Within them, there is the sub-division and discrimination too. As Joseph states:

There were various low castes, and there is no caste hatred greater than that of the low for the low, one sub-caste for another. Some ran before and after the horses of their lords. Some did the scavenging. Some did the grave digging. Some offered their women. All of them referred to themselves as slaves. All of them were under fed. (38)

The history of India depends on castes, high and low. Within low caste, there are various castes, that is, there are sub-divisions and divide among them also high and low. They hate one another. They do have very pathetic condition. They do not have any fixed job where they involve.

Moreover, in the mission of creating the history of India as well as his own servile races, he seems a bit failure. He cannot give continuity to the mission, where he has involved. The movement of Kandapalli is gradually turning out to be a failure. As Einstein reports “there is no beauty in the pleasant. That is Kandapalli’s teaching. He is a man of a high caste, though he suppresses his caste suffix. He is wrong because this movement is not a movement of love” (105). There he seems the revolution is disoriented and without the mission. The revolution is guided by false ideology. There is no true representation of lower caste and lower people. The leaders all most all, who were involved in the movement, belong to the middle class. Only the slogans, they have sung reached to the lower level but not their behaviours have touched the every heart of lower people. The leaders are only distributing dry and artificial dreams among the lower level people about their lower classes and races liberation.

There is Willie's realization that he cannot discover the marginal history and culture. Involving in the underground movement, he visits different places, come to know the reality very closely. As he writes to his sister:

That war was not yours or mine and it had nothing to do with the village people we said we are fighting for. We talked about their oppression, but we were exploiting them all the time. Our ideas and words were more important than their lives and their ambition for themselves. That was terrible to me, and it continues even here, where the talkers have favoured treatment and the poor are treated as the poor always are. (167)

He cannot create his-self history and turn upside down the history of propaganda. He comes to realize he is failure to create them because he is already detached. His identity in India becomes very temporal, no fixed origin and there comes to the diasporic sense. Therefore, in this diasporic state, there is sense of exile, the sense of humiliation over the identity crisis that he faces with. Especially it is sensed by the descendants of diapura which becomes extremely intense and irrepressible. In the process of discovery, he is detached from his caste, religion, language, education. Of course internally and externally, Willie is separated from his culture of his native land. And he fails in his mission because with what determination he has come to India, he is not able to complete and this shows the failure of masculinity in diasporic state. He again returns to London.

So, people in the diaspora have been forced by cultural displacement to accept the provisional nature of all truth. When a man in diaspora finds himself marginal, and thereby, feminine or feminizing position. As, Willie in diaspora, feels ashamed of his social and political marginality. There identities are at once plural and partial. The

migrant people as they resettle in foreign lands have to face a lot of different problems in terms of all aspects like culture, language, food and others. They are always considered to be outsiders through the eyes of native people. They feel ashamed and want to hide from others. They are in dilemma either go with his own tradition or follow to others. Willie also faces such problems in diaspora state as the narrator narrates:

The two worlds co-existed. It was foolish to pretend otherwise [. . .].
Now all that had followed from that wish seemed to him shameful. His half life in London; and then all his life in Africa, that life when he was permanently in semi-hiding, ganging his success by the fact that in his second class, semi-Portuguese group he did not particularly stand out, and was 'passing,' all that life second shameful. (10)

Willie, when he was in Africa with his Portuguese-Africa wife and there was the mixture of the cultures. He is doubled displaced; London and Africa. There is no existence of his origin and culture; either follow to London or Africa. He is in the state of hiding and seems very shameful. There, his masculinity does not work; dissolved. His perspectives and definitions are changed. He equates his marginality with feminization in Africa. In that Portuguese colony, he fully depends on his wife rather than himself. As he says, "I had no job. I was just her husband" (114). It clearly shows that the diaspora experiences loosen gender subordination and its affect one's sense of identity. It is converse to the nomadic forms of lifestyle, and, the manly character is questioned. Here, the narrator states when Willie was with his wife, in Africa, "the life with her had given him strength and spirit and knowledge of the world" (115).

Diaspora affects on one's sense of identity, and equally in the formation of masculinity. Masculinity represents the power of inheritance, the consequences of the traffic in women and the promise of social privilege. But, here, these all notions are questioned. Whatever we say, the traditional notions of masculinity do not remain same at all; there is the fluctuation and subversion on the stable masculinity, in the displaced situation. As Roger further states, "My woman friend is at this moment about to kick me in the teeth. She is going away for a week end with a friend of mine. I didn't know it was possible to suffer so much. I thought I was the patron. I do everything for her. All these years I thought the condescension was mine" (227). Here, Roger's woman friend is going away from him with his another friend. Roger is about to suffer. He is doing everything for her like a patron, but she does show no any concerns. It makes us clear that the gender is redefined. Females have sought to rectify the male bias. The traditional notion of masculinity has been uprooted. Women are not in the control of men, they do have their own life and freedom.

Willie as a mixed-caste, misfit in India because he cannot reconcile his high Brahmin aspiration with his confused adolescent longings. The narrator states, "as soon as they know you are an untouchable they do not want to have anything to do with you" (39). Willie too, is suffered from the caste system in India. He is from hybrid caste. He feels that he is detached and cannot reconcile in the original history. In India there was a high practice of caste and caste system. Willie narrates, "A low-caste boy, a harijan used to come home with me. My father did not mind. He thought the boy was ambitious and he thought that was what mattered in people. My mother did not mind either, but she refused point blank to wash any cup or glass the boy used" (110). There is the measurable condition of lower caste people there is the

division of sub-castes. And the division into sub caste systems has created self-hatred within lower-caste.

Here, in the novel *Magic Seeds*, we can see the 'Third-World' women, their condition and gradually changed culture through the perspective of protagonist narrative. Mainly, in the third-world women are 'double marginalized' that is one from the patriarchal society and another from the European domination. The notion of 'double marginalization' is that women, in formally colonized societies, were double marginalized by both imperial and patriarchal ideologies. Women are oppressed and suppressed by their husbands. Here, Tim dominates his wife on a trivial thing. She narrates about her sufferings:

Tim would say, just before he went to work. 'I have run out of toothpaste. Buy me a tube: I am just giving an example. And all day I would be thinking of that tube of toothpaste I had to buy. Tim would be in his office, doing all his exciting deals, and having his exciting lunches, and I would be in house thinking of the toothpaste I had to buy for him. Do you see what I mean? It oppressed me. (219)

It clearly shows the practice of the patriarchal society. And how women are in such a pathetic condition, their sufferings: mentally and physically. Tim as a male, enjoys his full power and superiority using masculinity over a kind-hearted woman. They are imprisoned within the four walls of a house. The dominant patriarchal ideology at that time presents artistic creativity.

Third-world women like colonized subjects, have been rejected to the position of 'Others', colonized by the various forms of male dominations. As well as women are highly exploited in the third-world. They are treated as things, if needed take care and if not than throw away. As Perdita states, "what happened to that person you went

to Africa with? Willie said, "I don't know, I suppose she went away. I don't imagine she would have stayed. [. . .] I wanted to forget" (187). It is clear that Willie has no more concern at his wife Ana as earlier he had. Now, he treats as a thing and opines as use and throw. "Eighteen years in Africa. Your poor wife, she thought she was getting a man" (2). When Willie did have no identity, used her as a mean to survive in the foreign land now he wants to forget her love and contribution to make him as a man. Men do not value their sentiments but vandalized. Many critics argue that colonialism operated very differently for woman and for men, and the 'double colonization' that resulted when women were subject both to general discrimination as colonial subjects and specific discrimination as women, need to be taken into account in any analysis of colonial expression.

Returning to London, the real world-and the present- are not places where Willie feels too comfortable. Typically, he finds he does not like going about London any more because it no longer excited him to see the London of the past. To see it too often was to strip it of memories, and in this way to lose precious pieces himself. That means, returning London is the sign of failure masculinity in the displaced situation as the narrator says, "it had seemed to him that he was dismantling a life that could not be put together again" (195). Willie as anything but a hero, who clearly knows what is right; instead, he is all damaged soul, uneasy in the contemporary world and unable to function in it. He always lacks confidence and not as strong as he should be. He says, "If I were a stronger man I could do it all and not be affected. But I am not strong in that way" (166).

So, the lapses of direction and purpose, the life has not dealt him a good hand and becomes a series of surprises as he states, "My life has been a series of surprises. Unlike you, I had no control over things" (179). He feels in time, the whole things are

so strange such a string of unreal episodes. Everything is changing, no any control over things in other's place. Even, he also feels that the idea of sex with a woman, exposing himself to that kind of intimacy, is distasteful for him. When he sees a variety of more specialist pornographic magazines, they make him ashamed. As he says, "The fact is all sexual intimacy is distasteful to me. I have always considered my low sexual energy as a kind of freedom" (267). Willie shows his low sexual interest as the result of dislocation. So, in the whole, displacement has created havoc in his manly character.

IV. Conclusion

Naipaul's *Magic Seeds* picks up Willie Somerset Chandran's story where *Half a Life* leaves off, yet this is not a life made whole; it continues, very much, to remain half a life. Willie is living with his sister Sarojini in Berlin. After his brief stay in Berlin, Sarojini admires a revolutionary named Kandapalli, - pushed into it by his revolutionary- friendly sister--is certainly a spectacular attempt to do something and would seem to offer certain change, but leaves him more of an outsider than ever. Heading his sister's advice, Willie travels to India to join a revolution putatively committed to liberating the lower castes from oppression as well to find his lost history and identity. Naturally, things go wrong from the start, and he actually winds up a member of a different fractions.

In India, with his mission to carry out the history of marginal people and to turn upside down the history of propaganda which is written through the western imperialistic perspectives, he becomes failure because the revolution is guided by the false ideology. There is no real representation of lower castes and lower class of people, where as all the leaders belong to high or middle classes and castes; only talking about the lower classes and races liberation. Without any mission, they are fighting for the shake of fighting. Willie realizes that his all attempts to find his real history is worthless because he is already detached from it. Within the history, he tries to search the culture of Indian society, as a source of his identity such as religion, education, way of life, language, yoga, food, clothes and the others. But he does find, he has never been a part of these practices because of displacement.

In the course of identifying his self as a male, he wanders in different places around the world. His first visit to London from Trinidad as a purpose of higher studies as well for his new discovery where he learns new culture, education and language for his existence but that cannot locate him in a certain place. Along with his dislocation from history and culture, the sense of diaspora starts. Marrying with Ana, he moves to Africa for his discovery in the new culture but he feels insecurity and alienation because of displacement, joblessness, and lack of culture and self-identity. Loosing his manly identification in Africa, he only lives in terms of his wife's identity. He breaks marital relationship with Ana, and leaves Africa and moves to India where his identity again slips one after another. There too, he spends worthless life that means failure of his mission and failure of his masculinity.

Efficient meddler Sarojini does manage to help him out of this mess as well; it lands him in permanent exile back in England. Every times, he takes help from his sister when problems arise, does not dare to face with as a man. Here too he moves in

with an old friend, Roger, and muddles along, taking what comes his way but barely trying to shape his life. Willie is drawn to better- world initiatives but-- whether it is something as simple as practicing yoga or as complex as starting the revolution-- is unable to carry them out with much conviction or enthusiasm or any success. The real world- and the present- are not places where Willie feels too comfortable. He lacks direction and mission of his life as the result of displacement.

V. S. Naipaul, in *Magic Seeds* depicts the diasporic masculinity in the light of postcolonial experiences. It explores the nexus between diaspora and masculinity, and also shows how the diasporic situations subvert the traditional notion of stable masculinity. The confused modern world and its more confused inhabitants are artfully presented by Naipual. Naipaul feels that lack of direction and purpose is the root of the problem. Moreover, as location of debate, social activism and cultural production, diaspora can have an impact on identity formation vis-à-vis their homelands and host lands. So, Willie's manly character is questioned in diaspora.

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