

Chapter-One

Introduction

Naipaul as Advocate of Third World People

V. S. Naipaul is one of the prominent writers in the field of Indo-Anglican English literature. His novels are a source of pride and inspiration for his contemporary writers and critics. His novels have won acclamations not only from native critics but also from foreign critics. Naipaul has established basic form and theme in Indo-Anglican literature along with Salman Rusdie, R. K. Narayan, Edward Said, Chinua Achebe, Derek Walcott, Joseph Conrad and Mulkraj Anand. His novels attack casteism, colonial term, hybrid culture and loss of identity. So, his novels support multi-culture, established institutional issues and affairs of post-colonial states.

Naipaul was born in a small town in Trinidad into a family of Indian Brahmin origin. His father, Seepersad Naipaul, was correspondent for the Trinidad Guardian. He also published short stories. When Naipaul was six the family moved to Port of Spain where Seepersad Naipaul died of heart attack in 1953 without witnessing the success of his son as a writer. He had encouraged in his writing inspirations, telling him in a letter. "Don't be scared of being an artist." At the age of 18 he had written his first novel which was rejected by the publisher.

Naipaul was educated at Queen's Royal College in Spain, and in 1950, he won a scholarship to study in Oxford. In 1949 after having some pictures of himself taken for his application to the university Naipaul wrote to his elder sister, "I never knew my face was fat. The picture said so. I looked at the Asiatic on the paper and thought that an Indian from India could look no more Indian than I did...I had hoped to send up a striking intellectual pose to the university people, but look what they have got." After a nervous breakdown he tried to commit suicide but luckily the gas meter ran out. While at Oxford he met Patricia Hale and

they married in 1955. She died in 1990 from cancer and Naipaul married Nadira Khannum Alvi, a divorced Pakistani journalist.

On graduation Naipaul started his career as a freelance writer. During this period Naipaul felt himself rootless, but found his voice as a writer in the mid-1950s, when he started to examine his own Trinidadian background. From 1954 to 1956 Naipaul was a broadcaster for the BBC's Caribbean Voices and between the years 1957 and 1961 he was a regular fiction reviewer for the new statement.

As far as origination of Third World countries century later, after World War I, the demise of the Turkish Ottoman Empire was the catalyst for the independence of a number of countries in the Middle East and North Africa, including North Yemen (1919), Egypt (1922) and Iraq and Oman (1932).

The great agent for the creation of new countries in the Third World was however, World War II. As a result of weakness caused by years of war, the colonial powers-including Britain, Japan and France- relinquished nearly all their colonies in the 20 years after 1945. As a result, dozens of new countries, mostly in Africa, Asia and the Middle East, were created.

A fourth wave of creation of new states came at the end of the end of the Cold War, after 1980. Yugoslavia fell apart, and several new countries struggled to be born, including Croatia, Serbia, Slovenia, and Bosnia-Herzegovina. The demise of Soviet Union in 1991 also saw the foundation or re-establishing of many new states, including Estania, Lithuania, Latvia, Armenia, Estonia, Georgia, Tajikistan, Uzbekistan an several others. In sub-Sahara Africa, Namibia, Eritrea and Somalia and also emerged as new states following the Cold War.

In sum, the four waves of new state creation which followed the Napoleonic war, World War I, World War II, and Cold War were the result of the effects of international conflict. From less than fifty in 1945, the numbers of states in the world rose to more than

180 by 1995: at least two-thirds of that total are third world countries. There was an especial concentrated period of decolonization during the 1950s and 1960s, when more than 40 third world countries, mostly in sub-Sahara Africa and Asia, gained their independence from colonial rule.

When the colonial power was fading away from Asia, Africa, America and the new emergent nations were hopefully trying their best to redefine themselves along the cultural lines, people in these newly emerging nations were trying to reaffirm their own unified identity. Naipaul's major concern lay in etching the cultural confusion in the colonized land and also of the expatriated people like him and faced the psychological trauma in the Third World as Lillian Feder quotes Amon Saba Sakano's comments on Naipaul:

A man whose violent psychological turmoil is not being into a metropolitan society articulates itself in vitriolic, whose assumption of the world are dictated by the primacy of psychic trauma, of deep inferiority, which results in stasis, rather than political comprehension, analysis, or studies reaction in terms of rational political thought (123).

Naipaul published his first book in the late 1950, but they did not make much money for him or his publisher. His novel *The Mystic Masseur* (1957), about a bright young man who dreams of becoming a famous writer, was adapted for the screen by Ismail Merchant. It shows the gradual darkening of African society as it returns to its aged old condition of bush and blood to present inability to examine postcolonial societies in any depth.

Naipaul is well-known a novelist in Indo-Anglican literature. His writings are mostly based on realistic picture of Indo-African third world societies that expose hybrid people surviving there in the post-colonial time as displaced person, a person without identity, adapting multi-cultures. His bitter experiences with unstable identity works as a powerful driving force for writings. His being of diaspora in Trinidad and in London nurtures him huge

store of knowledge as Amitava Kumar says quoting from the book of Sahid Amin's *Naipaul's Mussalman* here, "Naipaul is the great chronicle of the diasporic experience a world whose wholeness has been lost to a scattering in history" (12).

Naipaul exposes his mastery in his writings by making the sentiment breathe in the mouth of a living character. His characters are as lively as the living people who are haunted by the sense of identity crisis, cultural dislocation, personality disintegration and alienation caused by colonialism in Third World. His all novels expose the plight of downtrodden, outcastes and hybrid people in postcolonial time. Among them the plight of dislocated people are struggling to get their place to stay with their identity. In *A Bend in the River* (1979), an Indian merchant tries unsuccessfully to establish himself in a newly independent African country. Each of these novels contains elements of sexual and political violence within an atmosphere of impending chaos, causing some reviewers to conclude that Naipaul views Third-World societies as essentially hopeless. However, most critics agree that his fiction displays narrative skill and command of powerful language. So that the controversy surrounding Naipaul's work intensified with publication of *Among the Believers: An Islamic Journey* (1982), in which he examines the Islamic revival in Iran, Pakistan, Malaysia, and Indonesia. Naipaul presents a scathing picture of the civil and social disorder in these countries and attributes it to the dominance of Islamic fanaticism.

The accusation most often leveled at Naipaul is that he had merely confirmed preconceived notions about his subject rather than attempting a deeper analysis of the Islamic religion and its impact. Edward Said observed that Naipaul carries with him a half state but finally unexamined reverence for the colonial order as critic Nayantara Sahgal states in her essay *The Schizophrenic Imagination from Common Wealth to Post-Colonial*;

Edward Said has accused Naipaul of forming orientalist judgments, of representing Africa and the cultures of the east as primitive, barbaric and

illiterate, the irrational than other against which the enlightened West defines itself. Naipaul in his essay *The Intellectual in the Post-Colonial World*, allows himself quite consciously to be turned into a witness for the Western Persecution of the Third-World (13).

Other reviewers affirmed this complaint, citing Naipaul's distaste for everything non-western as a major weakness in his work. Some critics praise him as a fair-minded, observer and brave explorer, and, in the mode of the best old-fashioned travel writers, a good, quick describer of nature and men of the Third World countries. Through his novels, he also shows some measures of getting displaced place back with their culture and identity. In his book *The Miguel Street*, Naipaul reveals that colourful characters of the sketches include Bogard, who got his name from the film *Casablanca*, B. Wordsworth who sells his poetry for four cents, and a man who is in a real mystery to the people of Miguel Street. In this novel the narrator, Salim, is a boy who grows up and starts to earn his own money and finally goes abroad to study as, " I left them all and walked briskly towards the aeroplane, not looking back, looking only at my shadow before me, a dancing dwarf on the tarmac." (116-117). Naipaul has always taken the people who have been socially, religiously, economically and mentally tormented. Their vulnerable condition cannot get out let for betterment in the post-colonial chaos.

Most of the Indian writers were quite to draw attention of ugly realities and cultures of Indo-African society. So, their writings could not talk about voice of the downtrodden and culturally displaced people. Naipaul's contemporary writers writing in English did not give outlet to the voice of self-exiled people in the post-colonial time. They ignored the issue of casteism and hybridity because they thought that these are ugly and horrible realities of the Indo-African Third World society. If these realities continued for a longtime, the displaced hybrid people would never get their voice outlet. Thinking these realities as the problems,

Naipaul sought solution to the problems of those people. So, Naipaul sensitivities and sympathies towards their miserable condition drew both his heart and mind. He tries his best to raise suppressed and marginalized voice of the displaced and the hybrid people against irrelevant situation of post-colonial society through his *The Middle Passage*: "When people speak of the race problem in Trinidad they do not mean the Negro-right problem. They mean the Negro-Indian rivalry. This will be denied by the whites, who will insist that the basic problem remains the contempt of their group for the non-white." (78) Through these lines it indicates that Negro-people of the Third World are dominated by the White people from the First World.

Naipaul states not only about the people but their religions, culture to bind the people together in a row equally through his book *A Writer's People, Way of Looking and Feeling*:

Rehman Khan had been born in 1874 in the United Provinces. He described himself as a Pathan, but that might have been only a matter of remote ancestry. Many of the Pathans of his childhood worked for Hindu merchants. There seems, from his book, to have been a composite Hindu-Muslim culture of the region; this composite culture has now vanished. Rehman, remarkably for a Muslim, knew Hindu very well, and was able to read the Ramayan, one of the two epics of India, a sacred text. Later in Surinam, long after his contract labour was over, he was still enough of a Hindu scholar, in his own account, to teach the Ramayan to Brahmins and Pundits in the benighted Dutch Plantation. (86)

So, birth cannot bind the people to perform their duties but their talents set the identity in the society.

Naipaul's analysis of the existing social realities and the situations of the people on the observation from humanist point of view. He does not accept any of the beliefs blindly

rather he observes different issue from neutral perspective for the sake of human beings. In this regard, we can call him as a man of Third World people and for those people to see every issue from humanistic point of view to uplift the life of the Third World people. The society is so horrible that people from the suppressed Third World caste groups can not raise against colonial people to fight them socially, mentally, religiously and economically. He states in his novel *The Mimic Men*: " The process of losing one's Indianness started with leaving India. That was the original sin, the fall. After that India traditions could only either decay into deadening ritual or become diluted, degraded and eventually lost through outside influences and intermarriage with others." (68) Whenever one leaves the country or the state that leaves his place to stay and his tradition and adapts the tradition and culture of the migrating country. That is the way of losing identity to be self-exile.

Naipaul's novels depict the Third World people and raise their voice for the right, liberty and position in the society and country. Mostly Naipaul's novels are based on post-colonialism in search of place to stay with their identity. So, some critics blamed him as a post-colonial antagonist. But he easily tackled such accusation witfully and follows post-colonialism enthusiastically. In his essay *The Intellectual in the Post-colonial World* states:

Nationalism can be reacting as progressive and is often the voice of those who have used political decolonization for their own tyrannies. Sociological criticism based on empirical evidence is neglected as ... the western educated upper bourgeois of the developing nations take on the airs of alienated victim of post-colonialism while doing quite nice. That sounds like revolutionary social justice is often the further of one's own comfortable nest whether the nest is that of third world intellectual in a first world university , the self-exile writer and the Third World reaching politicians or upper and middle class nationalists. (458)

Naipaul's commitment for the whole aspect of humanity is for establishing egalitarian and utopian society who no discriminatory can be felt in the name of the caste, creed, religion, and the colour of the skin. In this regard we can name him as an advocate of Third World people's life, liberty and pursuit of happiness seeking equal position of all colonial people in the society for equal participation and social inclusion. His concern is always for post-colonial, displaced third world people's liberation and negative obsession from all kinds of social bondages of third world people.

A valuable entry point into Naipaul's attitude about discovering individual and ancestral identity is found in the text of speech Naipaul gave at a conference in Trinidad on the East Indian community. It will also be helpful to become acquainted through this speech with Naipaul's views about black Indian relations and his ambivalence about particularistic approach and his power in the west Indies. He says:

Earlier this year I was in the Congo. It's not a journey I recommend. You'll find in the Congo all the nice ideas of Fanon ridiculously caricatured by the present ruler. But fine words of black consciousness are simply used to buttress a personal rule. I must be careful, I mustn't let myself run on about the Congo. But my point is the nihilism that can arise from nice words.

Mobutu says, you know, that he doesn't have a borrowed soul any longer; his particular thing is "authenticity". Authenticity means that Mobutu is god for you, that things are all right as they are. It is rejection of the strange, the difficult, the taxing; it is despair. It's a version of many of the things we have been hearing about in this part of the world. (Introduction 7-8)

Naipaul believes that literature is not merely a mode of personal expression, but an instrument of social change to establish egalitarian and utopian society based on justice, equality, humanity and a civilized morality. He also assures that a writer as the conveyor of

freedom to emancipate human beings from all types of immoral social bondages which annihilate egalitarian and utopian society. Naipaul himself says about the writing through his novel *The Mimic Men*, “ The descriptions of the immigrant’s life in *The Mimic Men* show how disillusioning that the life could be. Nothing would have prepared the West Indian for the English climate or the dreariness of living in a boarding house” (574).

The points discussed above show that Naipaul is a liberal humanist writer and his writings are in favour of those whose voices are repressed specially the Third World people. He is a true revolutionary thinker for the sake of humanity. That’s why all his novels are the aspiring sources for all the Third World People’s liberation. The theme of his novels always concern with increasing social awareness and severe protest against colonial disturbances.

Naipaul’s literary career began in 1950s but those books did not make him popular. His novel *The Mystic Masseur* (1957) about a bright Youngman who dreams of becoming a famous writer. Later he published *The Miguel Street* (1959) was a farewell to Port of Spain and dislocated of it. His another novel *A House For Mr. Biswas* (1961) tells the story of the search for independence and identity of a Brahmin Indian, living in Trinidad and his non-fiction book, *The Middle Passage* (1962) was published and that tells his first revisiting of the West-Indies and racial tension then he published *The Mimic Men* (1967) tells the story about Ralph Singh who is searching his identity as a politician and a writer. After that he appeared with *India: A Wounded Civilization* (1977) and *A Bend In The River* (1979) explains about the Muslim narrator Salim, an Indian trader, sets a shop in a town on the bend of the river and gains success. Then in *The Return of Eva Peron* (1980), he sees his own background as one of the Conradian dark places of the Earth. His *Among The Believers: An Islamic Journey* (1981) tells the ways of raising Islamic and ideological rage such as his semi-biographical novel *The Enigma of Arrival* (1987) depicts a writer of Caribbean origin who finds joys of homecoming after wandering years. His long waited novel *A Way In The World* (1994) After

that he published his another travel book *Beyond Belief: Islamic Excursions Among The Converted Peoples* (1998) tells his journey to the non-Arab Islamic countries marking with the western image of the region. He published with fictional history of colonialism and in same subject matter he published *Half A Life* (2001) where Willie Somerset Chandran was born in Indian Brahmin family from Brahmin father and low caste mother, rebels against his own background after that he published *Magic Seeds* (2004) the sequel of *Half A Life*, may be his last novel. Then *A Writer's People: Way of looking and Feeling* (2008).

His almost all the novels are related with the images and reflections social pictures of Third World people and their ways of struggling for their better place and identity. Among his novels, *Half A Life* (2001) explores peoples bitter realities of hybridity, multi-culture, loss of identity and displacement situation during the post-colonial time when India got freedom from the British Colony. So, this novel aims to show the ways of searching their place to stay and their identity with the opening sentence in *Half A life*: "Willie Chandran Asked his father one day, 'Why is my middle name Somerset? The boys at the school have just found out, and they are mocking me.' His father said without joy, ' You were named after a great English writer. I am sure you have seen his books about the house' (1). So, the novel *Half A Life* (2001) has become center of attraction to discuss for many critics after publication. Different critics have made different criticisms and judgments regarding the novel's gravity and subject matter. Most of the critics of the novel are positive towards the gravity and subject matter of the novel optimistically and also a few of them think negatively. Among the positive critics, Thomas Wheel is the remarkable one comments: "*Half A Life* is the story of a race in search of a familiar face in the mirror; the irony lies in the fact that even the mirror reflects a face which is not recognizable. Through the story of Willie Somerset Chandran, Naipaul presents the ironical existence of diaspora. The theme of dislocation and conquest of loss of identity has been a recurring one in the novel." (14) So that Jason Cowly is another critic who views

the novel similar as Wheel argues: “The characters interacting most intimately with Willie are like Minotaur... half men , half beasts. His half African, half Portuguese lover, Ana, moves in a circle of people trying to reconcile themselves to a world that presents to clear categories into which they can slip.” (28) Almost all the critics are praising Naipaul’s work but Derek Walcott, the West Indian Poet was quite unhappy in the presentation of characters and he remarks, “ If Naipaul’s attitude towards Negroes, with its nasty little sneers... was turned on Jews, for example, how many people would praise him for his frankness?” (27)

As *Half A Life* unravels the realities of post-colonial society and the people, the researcher finds that the post-colonial practices and its means are the most suitable tools for the textual analysis of the novel. The discussion about post-colonial seems to be quite relevant in the context of *Half A Life* because colonial people employ the hybridity, multi-culture, dislocation as the easiest means to continue their hegemony in colonial Hindu-Muslim society. In the novel, the writer has made a clear diagnosis of the colonial Hindu-Muslim society and also referred to the treatment of the problem by searching identity, location to stay with their own culture and changing the social scenarios are some positive indicators for the Third World colonized people to escape from the grip of dislocation, and losing identity.

Hence, *Half A Life*, as Naipaul appears to depict helps to become harbinger of a hybrid and displaced people. It also helps to build positive thoughts and consciousness of all the people for equality, easy living as well as have common understandings and goals by joining hand in hand to lead the displaced, hybrid people of the Third World ahead. So, Naipaul is truly advocate of the Third World people to regain their dignity, place to stay and to regain the lost of identity once again.

Chapter Two: Theoretical Modality

Post-Colonialism and Cultural, Individual Identity Crisis

'Identity' is a term that has to do with an individual or community. Generally Identity is attached with ethnicity, class, gender, race, sexuality and culture. It has the prominent role for the existence of an individual. People express their identity either by culture or by history or attaching oneself with the land. Identity is related to individual social cultural as well as spiritual and existential aspects of human life. To be acquainted to the outer world identity has its own importance for an individual. Every human being has their own identity nurtured within the boundary of one's culture and society

According to Haralambos and Holborn, the concept of identity has been defined as a sensitive aspect for an individual. So, they state

A sense of self that develops as the child differentiates from parents and family and takes a place in society. It refers to the sense that someone has of who they are, of what is important about them. Important sources of identity are likely to include nationality, ethnicity, sexuality, gender and class.

Although it is individuals who have identities, identity is related to the social groups to which the individuals belong and with which they identify." (885)

The concept of identity has become increasingly important in the modern studies and is frequently raised in the contemporary literature.

Earlier critics and writers rarely used the concept, although their work often implied a theory of identity. For example, most early studies of social class in Britain tended to see class identity as central to people's sense of who they were. Identities are no longer reducible to simply to the social groups to which they belong. To some writers, most individuals in contemporary societies no longer have stable sense of identity at all- their identities are fragmented. Identity is a must thing to make an individual live joyfully and exist blissfully.

People feel comfort being in touch with the certain racial group and living inside the fixed territory. People are always guided by their culture which gives them their stable identity. But the modern world and people are not only confined to the native place but globalization has increased the migration rate and has altered the relations between the western and non-western people and culture.

The tendency to remain within an indigenous culture and land is thwarted by the ongoing trend to settle in foreign land. The migration rate narrowed down the fences among the cultures and the identity of individuals are therefore fluid. Identity as Cornel West conceives is the matter of life and death. Identity gives life to the individual and secures for the individual. The individual lacking identity suffers in his or her everyday life. The people expatriated to the land other than own self suffer from the sense of alienation and dislocation. Having identity of own also, individuals lack in totality. One can not feel blissful in the expatriated land because he or she can not get the environment of where one has lived. So, the expatriated writers express the trauma and miseries of the migrated people in the new migrated land. People whose identity is in crisis take their identity seriously since they know it as a prime factor to live happily and harmoniously.

Modern people of eastern world are fascinated with the western people and their culture. They jump blindly to be as westerners only to experience frustration. The culture, the land and the history always reflect the identity of the individual. Identity gives protection to the individual and makes the everyday life easy-going. Individual feels secure and blissful remaining within the particular culture and society which gives the firm identity to the individual. Thus, it becomes necessary for the individual to enroll within the specific culture. As Cornel West conceives:

Identity is fundamentally about desire and death. Here you construct your identity is predicated on how you conceive of death: desire for recognition;

quest for visibility; the sense of what Edward Said would call affiliation. It is the longing to belong, a deep, visceral need that most linguistically conscious animals who transact with an environment participate in. And then there is a profound desire for protection, for security, for safety, for surety. (15-16)

Thus, identity is quest to make oneself known, to win dignity. It is longing to belong somewhere, owning definite culture and history. It is the fact since the evolution of history that every individual belongs to specific land or group, so they can exist and live. Individual without fixed identity is definitely going to extinct, they don't have place in the world. So, identity is and should be taken as a fundamental issue. The identity of individual works as a synergy and performs as a driving force to stimulate an individual. The identity of individual should be firmed and stable. The stable identity of individual gives force to exist and exit.

Whenever the stable identity is thwarted and caught up in cultural limbo, individual faces identity crisis. The usual structure of an individual changes and encounters difference. Globalization and migration work to change the fixed structure of an individual. As the Critique Michael Gora quotes from V.S. Naipaul's novel *Half A Life*:

The book opens in a newly independent India with the nameless father's attempt to answer his son Willie's questions. 'Why is my middle name Somerset?' The boy asks one day, and his father answers 'without joy' that the child is named for 'a great English writer (27).

Identity crisis results from the lack of definite location or specific culture or nation. The conflict within the everyday cultural procedure makes the notion of identity hybrid. Globalization, migration and the politics are closely associated with the identity and affect the stable identity of an individual. The globalization and migration in its long run blur the culture and cause the interfusing of identities, leading to what might be called the hybridity of

cultural identities. This process of interfusing cultures causes the crisis of identity of an individual.

People often disregard the notion of identity when their cultures provide them stable, familiar, communal, socio-political, moral, and intellectual and such other positions. But when the stable and old identities are thwarted and individual faces cultural limbo, and then the identity is taken seriously. The crisis of identity is seen as part of a wider process of change, which is fragmenting the central cultural structure and social process. Stuart Hall claims, "Modern identities are being disinterred, that is dislocated or fragmented." (274) The modern people experience their identities being fragmented in the multiracial and multicultural societies.

The effect of global market and global migration has thwarted the cultural landscape of class, gender, ethnicity, race and nationality which give firm location and social individual's identity. In such situation; contradictory cultures come together to merge into one another and arise the cultural confusion. Hall considers the role of globalization to be crucial to bring such a crisis of identity. The wide varieties of cultures are brought together and are assimilated mutually. But the assimilation is not equal. Always the so-called civilized culture of west dominates the culture of other than west. The colonial people and their cultures are always on the front and above among other cultures. There is binary relationship between the people of two cultures, races and languages and such relation produced a hybrid culture and hybrid society. It is always the people no other than no western encounter the fragmentation of life, culture and position, poised by assimilation of cultures and societies. But it is not the fact that diasporas people are left to die in the hybrid society and hybrid culture.

The experiences of being hybrid can be useful and effective tools to describe the diasporic situation. Critics now agree that V.S. Naipaul, Salman Rushdie and some other

prominent non-western writers find a unique and fertile place from where they can write about their anguish towards the west as well as express a hunting search for their own cultural identity. The experiences of being at one and the same time insiders and outsiders sharpen them for their writings. By articulating a grievance, their writings can be read as expressions to seek their belonging. Rushdie also accepts the diasporic experiences to be fruitful for the writers. On regarding diasporic situations and experiences Rushdie makes his statement:

Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures; at other times that we fall between two stools. But however ambiguous and shifting this ground may be, it is not an infertile territory for a writer to occupy (15).

Rushdie further says in new angles at which to enter reality can be explored through the diasporic experiences. However bitter experiences it is the expatriated writers seek to assimilate into new social milieu to create new identities for the existence.

The role of globalization and the impact of migration create the situation of multi-culture, multiracial, multi-ethnicity and so on and which pave the way for the hybrid identity. In such situation, contradictory cultures and identities grow within, pulling in different directions and create hybrid society and hybrid people. Individuals feel the crisis of identity when people have been dispersed temporarily from their homelands and cultures are cut and assimilated to each other. Individual can not locate into the fixed culture and society, which necessarily gives the sense of alienation. In long run of life, individual suffers from frustration being unable to join with the root culture and same with the new culture which he or she encounters in new land.

Along with V.S. Naipaul, many contemporary writers express their cultural dislocation and fractured identity in the alien land and search for root culture for their stable identity. They express nostalgia for the firm and stable culture from the vantage point of

cultural crisis. After unceasing attempt also, failing to create stable and dignity life, think themselves as culturally exiled and continuously try to rejoin themselves with the root culture as it can be seen in their writings. The sufferings and miseries experienced in the expatriated land and not belonging to nowhere causes frustration to the life of the expatriated people. People without stable identities suffer in the forthcoming life which the individuals have to face. People with split identity or hybrid identity are detached from the origin culture only to experience half life. In long term, the expatriated people or forcefully exiled people loose their native culture fully. They do not even have their own language to share with the people of same caste and culture among the plight of Third World People.

The life of displaced homeless people forced to inhabit or voluntarily inhabiting in the alien land and culture are very harsh and painful. People face trouble in everyday procedural life and their identities become fragile, pulling contradictory identities in different directions. The fully unified, complete secure and coherent identity is thwarted or ravaged by the contradictory cultures and identities. People are confronted by a bewildering, fleeting multiplicity of possible identities and ultimately jeopardized their lives and identities. Individuals in the expatriated land and cultures engender the identities by experiencing multiracial, multicultural and hybrid societies and cultures. Individuals lose their native cultures and even languages in the unknown land and culture. People encounter crisis in everyday life and ultimately to identity.

Being unable to stick with the native cultures and not getting the equal standard to the native people of the expatriated land, newly migrated people have to live split life. Individual is displaced and dislocated in the new land, from every place and culture. One is unable to cope socially, culturally, morally, politically and economically to self impose to face bitter experience which creates confusion and frustration in the split mind and body of an

individual. To heal the split mind and identity, individual makes hard attempt but only to experience half life having half identity.

Thus, cultural integrity and diffusion, cause the loss of belonging. Individuals find themselves in the sense of loss, discovering the state of insecurity. The people in the land of unknown seek belonging but nowhere do they find safe place. Culture and identity are intricately related to each other. The people rigorously and endlessly try to find their unified concept of identity when it is split or put in question. The issue of identity comes into front when the identity itself is in crisis of the individual. Unable to define themselves along the cultural lines, people seek to find out who we are? Where do we belong? But it becomes very late for their search of identity. Their cultural identity and unified concept of identity is already merged into the metropolis culture and becomes as rootless person.

Culture is defined as being the whole way of life found in a particular society. Culture is learnt and shared by members of a society. However, the concept of culture is a complicated one. Haralambos and Holborn take the help of Williams, Jencks and Linton to define the complexities of culture in their book *Sociology*. In his books *Keywords*, Raymond Williams, leading theorist of culture, claims that “ Culture is one of the two or three most complicated words in the English language” (884). The word culture has in fact been used in a number of different ways. All the ways in which it has been used implicitly or explicitly contrast culture with nature. The things that humans produce or do are cultural, whereas the things that exist or occur without human intervention are part of the natural world. As Christopher Jencks describes culture in this sense as “All which is symbolic: the learned... aspects of human society” (12). In this sense, culture is closely related to the idea of civilization. Ralph Linton say, “The culture of a society is the way of life of its members: the collection of ideas and habits of which they learn, share and transmit from generation to generation” (884).

The concept of identity is closely related to the idea of culture. Identities can be formed through the culture and subcultures to which people belong or in which people participate. However, different theories of identity see the relationship between culture and identity in rather different ways. Those influenced by modern theories of culture and identity are more likely to see identity as originating in a fairly straightforward way from involvement in particular cultures and subcultures. For example, people living in Britain would be expected to have a strong sense of British identity. Theories influenced more by postmodernism tend to stress the complexity of being British and the diversity of ways in which, for example, British people of different ethnic or national origins interpret British identity. Again Haralambos and Holborn quote the lines of Frosh to make culture clear. As Stephen Frosh describes the view that ideas draw from culture but is not simply formed by it. He says:

Recent sociological and psychological theory has stressed that a person's identity is in fact something multiple and potentially fluid constructed through experience and linguistically coded. In developing their identities people draw upon culturally available resources in their immediate social networks and in society as a whole. The process of identity construction is therefore one upon which the contradictions and dispositions of the surrounding socio-cultural environment have profound impact" (886).

Globalization

It is obvious that globalization is a fashionable term; it is often used just as a convenient rhetorical device. At the end of the 1990s globalization is found routinely across the social science and one used promiscuously by all manner of folk, from politician to media moguls. Barrie Axford states, "The word has become of a paradigm for the allegedly

uncertain and liable qualities of the times in which we live, an intimation of epochal changes in train, or a neat encapsulation of millenarian hopes and fears of the apocalypse” (239).

Globalization is the historical process through which the world is being made into one place with systematic properties. Globalization processes involve variable but always significant, shifts in the spatial ordering and reach of network for example, in trade, communications, finance, technology, migration, cultural goods and ideas in the stretching of interpersonal and social relationship across time and space.

It is also a process which triggers important changes in the consciousness, as individuals and collective actors embrace, oppose or in some ways are constrained to identify with global condition. Indeed the burden of much globalization is that boundaries are vanishing, giving way to a world made up of more or less dense networks of communication and exchange and hybridized identities resulting cultural confusion of individuals. On the one hand, the processes which are making the world one place are seen as destructive of localities of real cultures, of the environment while on the other, they intimate a future rich in hope for humankind. To reiterate: globalization is the historical process whereby the world is being made into a single place with systematic properties. It triggers and changes in consciousness of the world too. Axford clarifies that the global forms are all around us in the shape of transnational business organizations (Nestle, Nissan), transnational communities (New Age, Fundamentalist, diaspora and Virtual) and transnational structure (of production, finance and also governance).

The idea of globalization creating a world which is a single place should be taken to imply complete homogeneity, despite the fact that it does produce an essential sameness in the surface appearance of social and political life across the globe. The globalizing pressures are powerful enough simply to obliterate sub-global identities. The globalize world as one which is characteristically, if uneasily, hybridized and in which whole cultures and identities

are being replaced by those which are borrowed from Salman Rushdie, as he states, “ It is impure and intermingled if this sounds relatively begins. It still leaves some locals constrained to identity with the global condition through what they experience as a disabling loss of culture and identity” (242).

Today nowhere is immune from these changes. Global process affects the reproduction of locals and of localities. The more mundane fact is that globalization is making more difficult for social actors like nation-states, localities and individuals to sustain identity.

Diaspora

Modern term ‘diaspora’ takes account of being unfit in the newly settled land and society. Diaspora makes study of an expatriated people in the expatriated land who are socially and culturally fragmented. Individuals experience a kind of uneasy, being unable to adjust with the new situation. Individual neither can join to his roots nor can reach to the newly encountered culture. One cannot belong to either and encounter living in what Wuimart coins a term ‘No man’s land’ referring to the state of belonging to nowhere. Diaspora studies and presupposes the existence of expatriated groups of people who can retain a collective sense of identity.

Due to Laissez Faire economy and the fascination with the western world people started to migrate to the so called civilized world. Globalization made it easy to migrate to the foreign land. With fervent thought of life, people migrated to the unknown land but experience nothing more than frustration. Diaspora study the state of being unable to assimilate with the new society and culture and also not being able to return to the root culture. Diaspora involves the situation of being in between of both the root culture and target culture. Ashcroft, Griffiths and Tiffin say diaspora is a central historical fact of traveling and border crossing. The racial and cultural identity blurred with the culture of new region but

one is not accepted as the pure candidate of the new region. The expatriated people's behaviours, attitudes and values do not match with the new people. Regarding diaspora, Ashcroft, Griffiths and Tiffin write:

Diaspora, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of million. (68-69)

The process of moving from the native place and culture to the unknown place and culture give birth to the diasporic situation. Individuals in the foreign land do not meet the target what they had pre-supposed. Instead they are both ousted from their native place and culture and from the target culture and place. Diaspora is synonymous with dislocation and displacement, one is every time displaced and dislocated from the society and culture in the new region. Individual being unfit in the new environment and social milieu comes to realize the sense of rootlessness. The voluntary or involuntary migration brought different groups and races into the same circle which gave birth to the binary class among the races. It is the so called inferior people that have to suffer from the trauma of diaspora. Ashroft, Griffiths and Tiffin further more try to clarify on regarding diaspora through slave trade. They write:

After the slave trade, and when slavery was outlawed by the European power in the first decades of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economic was met by the development of a system of indentured labour. This involved transporting, under indenture agreements, large population of poor agricultural labourer from population rich area, such as India and China, to areas where they were needed to service plantation. The practices of slavery and indenture thus resulted in world wide colonial diaspora (69).

Similar story is with the people of West Indies, Malaya, Fiji, Mauritius and the colonies of Eastern and Southern Africa. The Slave trade and plantation slavery not only uprooted the slaves from their home environment, but, through centuries of systematic racial denigration, alienated enslaved people from their own racial characteristics.

Thus, diaspora is the process of traveling from known location to the unknown location to feel lonely in the crowd of multi-cultures and multi-races. Diaspora evokes the specific trauma of not belonging to no place and no culture. It is concerned with the predicaments of human dislocation and with the idea of cultural displacement. The process of cultural change and fusion of the cultures produce a diasporic society. The condition of hanging in between the native and the culture of the newly migrated land makes the individual a diasporic character. To be specific diaspora is a condition of homelessness.

The waning of nations and nationalism by the impact of globalization promote for the migration. People start to cross the territory. Gradually and eventually the migration procedure gave birth to the diasporic society and diasporic people. To settle comfortably in the cross border did not become easy. The fantasy before migrating to the new region turned out to be the terrible nightmare of not having dignities life. It causes many classes and people to be uprooted and forces to leave a half made life, dividing own self between the cultures.

Dislocation

When someone nurtured in one culture is placed in another culture and society, at that time she/he cannot cope with the new environment and faces cultural confusion. The state of cultural confusion of an individual is termed as dislocation. According to V.Saraswati, “The individual may create anger, frustration, fear, curiosity, fascination, repulsion and hatred in the state of experiencing cultural confusion or in the state of cultural shock” (223). It is universal that the totality of culture frames the overall view of the individual. It controls the

individual in the everyday or in forthcoming days. In the process of settling down in the new land, individual may be exhausted meeting with diverse cultures.

The upliftment of non-western writers' position in the literary field marks the improvement of non-western writings. The traditional method of seeing West and East as centre and periphery gives clashes between the cultures, literature, art, fashion, custom and so on. The existence of binary relation in between the West and East is the sole cause to discriminate the eastern or non-western people. The tendency to conceive other people as inferior creature by the western people create tension between eastern people and the western. The emergence of post-colonial discourse and other, however, made culture a most contested space. Post-colonial perspectives emerged from the colonial testimony of Third World countries and the discourse of minorities with in the geopolitical division of East and West. The tremendous critical explorations and revision was formulated around the issues of cultural difference, social authority, and political discrimination to reveal the unequal and uneven forces of cultural representation involved in the contest for political and social authority.

The conscious critics or writers of non western countries portray their own predicaments or what they observe in their journey, in their writings. The discrimination to the newly migrated or colonized people create havoc situation in their life. To justify Ashcroft, Griffiths and Tiffin say:

Dislocation is a feature of all invaded colonies where indigenous or original culture are; if not annihilated, often literally dislocated, i.e. moved off what was their territory. At best, they are metaphorically dislocated placed into a hierarchy that sets their culture aside and ignores its institutions and values in favour of the value and practices of the colonizing culture (75).

The dimension of cultural transformation, migration, diaspora, displacement, relocation makes the process of cultural translation a complex form, where the positional intellectual attempts to elaborate a historical and literary project.

Some critics like Edward Said, Chinua Achebe, are interested studying the relationship between the East and West, from the cultural perspectives standing in the position of a cultural critic rather than radical political theorists. Said believes culture has the power to authorize, to dominate, to legitimate, denote, interdict and validate. In modern society, there are a number of internal ruptures and fragmentations in cultures. Stuart Hall quotes the lines of Ernest Laclau to characterize the never ending process of dislocation:

A dislocated structure which is one whose centre is displaced and replaced by another but a plurality of power centres, and the societies have no centre, no single articulating or organizing principle. It is constantly being decentered or dislocated by force outside itself (278).

Thus, dislocation is the lack. People are disoriented in the confusion at cultural centrality and the disillusion and anxiety rules the individual.

Displacement

The term displacement and dislocation have ambivalence in their respective meaning. However, their meaning is marked with their roles. Displacement refers to the lack of fitness when an individual moves from a known to unknown location. The transportation of the individual may be due to the voluntary wish or by force. It has the history since the evolution of human beings. In order to exist in the harsh world human beings started to transport from one place to another. But the term displacement is not meant for them; instead it is invented for the people who were forced to work as a slave, or for the expatriated people. Dislocation and displacement are valid only multiple cultures. The sense of being unfit is dislocation and the process of replacing one's to other alternative place is displacement.

Displacement is felt both in culture and society. The individual feels uneasy in the foreign land only due to difference in culture. The physicality of the society is not important for the psychological effect of the expatriated people. Instead it is the culture, tradition, custom, life style that affects the people. It is due to the unfit in the specific cultural group, one is displaced to another place. Place is a complex interaction of language, history and environment not only a geographical land. Displacement is characterized in those who have moved to the colonies or to the foreign land. The gulf between the culture, the gap between the language and difference in socio-political environment create the base for displacement. Ashcroft and his friends write:

The concept of place and displacement demonstrate the very complex interaction of language, history and environment in the experience of colonized peoples and the importance of space and location in the process of identity formation (177).

Thus, it is to be cleared that the sense of displacement occurs in the multi-socio political and multicultural society. Ashcroft and his group further say that, “Indeed in all colonial experience colonialism brings with a sense of dislocation between the environment and the imported language now used to describe it, a gap between the expounded place and the description the language provides” (178).

The lack of adjustment between the place and culture causes the disruption of original culture and society. Individuals who experience multiple identities may encounter the sense of displacement of the lack of fit between language and place. The clashes between the moral codes and diverse attitudes in the exotic land pave the ground for dislocation and displacement. Expatriated people isolating from their own geographical and cultural contexts, try to adopt whatever is projected on to them by the new society into which they are introduced, but are also and displaced from the exotic culture and society. And there is the

formation of anxiety for the loss of indigenous culture. A place is embedded with cultural history, with the legend of language at specific area but such sense is disrupted due to the profound discursive interference of colonial impact. This is to say intervention disrupt a sense of place in several ways by imposing a feeling of displacement in those who have moved to colonies by physically alienating large populations of colonized people through forced migrations, slavery or indenture and also by willingly moving to the places and by disturbing the representation of place in the colony by imposing the colonial language. The individual facing the problem of locating own self in the specific zone is the process of being displacement. Ashcroft, and his friends try to make clear by saying:

The concept of place itself may be very different in different societies and this can have quite specific political as well as literary effects in the extent of displacement. For instance, in Aboriginal societies, place is traditionally not a visual construct, a measurable space or even a topographical system but a tangible location of one's own being (792).

Further more they write that, " The concept of place and displacement demonstrate the very complex interaction of language, history and environment in the experience of colonized people and the importance of space and location in the process of identity formation" (177). Ashcroft, Griffiths and Tiffin add more that, "A sense of displacement, of the lack between language and place, may be experienced by those possess English as mother tongue or by those who speak it as a second language" (179).

Thus, the base for being, to be in the specific land, place is very essential. The being of within the place guaranties the security of our life, physically and psychologically. The migrated people are avoided from the ground of being and faces crisis in their life. The land and culture in the alien land do not guarantee them. Finally, the idea of place may be clarified by again quoting words of Ashcroft, Griffiths and Tiffin:

The idea of not owing the land but in some sense being owned by it is a way of seeing the world that is so different from the materiality and co-modification of a colonizing power, that effective protection of one's place is radically disabled when that new system becomes the dominant one. Thus, what become apparent is the place is much more than the land. The theory of place does not propose a simple separation between the place named and described in language, and some real place inaccessible to it, but rather indicates that in some sense place is language, something in constant flux, a discourse in process (180-181).

Hybridity

Technically hybridity refers to the cross-breeding of two species. To make the species more developed cross breeding is done. Hybridity is one of the most widely employed and most disputed terms in post-colonial studies. Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization.

The process of moving from one place to another results the blurring of multi-cultures. The process of adopting other cultures creates hybrid culture. The hybrid cultures are comprised of language, custom, art, literature, fashion, tradition, and so on. So, hybridity is not limited to one sector only. It has wide range of perspectives. Hybridization takes much form: linguistic, cultural, political, racial etc. The linguist and cultural theorist, Mikhail Bakhtin, takes hybridity to suggest the disruptive and transfiguring power of multivocal language situations and by extension of multivocal narratives. Hybridity has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer/colonized relations stresses their interdependence and the mutual construction of their subjectivities.

Bhabha states:

For a willingness to descend into that alien territory... may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity (438).

The process of transculturation is the method of hybridization. The mutual cultural transgression in the melting pot of diverse cultures can be the perfect place for hybrid process. It is the in between space, not of colonized or not of colonizer that that the formation of hybridity is performed. But one should accept colonized culture subjugates to the colonizer or dominant culture. Regarding hybridity Ashcroft, Griffiths and Tiffin write:

Hybridity as frequently been used in post-colonial discourse to mean simply cross cultural exchange. This use of the term has been widely criticized since it usually implies negating and neglecting the imbalance and inequality of the power relation it references. By stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer, it has regarded as replicating assimilationistic policies by masking or whitewashing cultural differences (119)

Thus, hybridity occurs in cross-cultural or in post-colonial societies as a result of conscious or unconscious movement. The colonial power may invade to consolidate political and economical control to the colonized people and dispossess indigenous cultures to assimilate to new social pattern. The pattern of forcefully immigration from the periphery societies to the metropolitan or to the core societies produce complex culture palimpsests and may result hybridization process in their culture. It may also occur in self migrated societies. People happen to adopt the alien cultures knowingly or unknowingly.

The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncretistic, cultural synergy and

transculturation. There is however nothing in the idea of hybridity as such that suggest that mutuality negates the hierarchical nature of the imperial process or that it involved the idea of an equal exchange. Ashcroft, Griffiths and Tiffin further add:

The way in which some proponents of decolonization and anti-colonialism have interpreted its current usage in colonial discourse. It has also been subject to critique as part of a general dissatisfaction with colonial discourse theory on the part of critics such as Chandra Talpade Mohanty, Benita Parry and Aijaz Ahmad. These critiques stress the textualist and idealist basis of such analysis and point to the fact that they neglect specific local differences. The assertion of a shared post-colonial condition such as hybridity has been seen as part of the tendency of discourse analysis to de-historize and de-locate cultures from their temporal, spatial, geographical and linguistic contexts, and to lead to an abstract, globalize concept of the textual that obscures the specificities of particular cultural situations (119-120).

In considering about hybridity, we have to look at the various facets and problems in which people are situated. Their dislocation, displacement from their known social territory and indigenous cultural to unknown and alien cultures mark their problem. The assimilation or transculturation process is to be thoroughly scrutinized. It is no doubt hybridity occurs by immigration, which leads to identity crisis and social and cultural confusion. Robert Young suggests that the contribution of colonial discourse analysis, in which concepts such as hybridity provides:

A significant framework for other work by emphasizing all perspectives on colonialism share and have to deal with a common discursive medium which was also that of colonialism itself...colonial discourse analysis can therefore

look at the wide variety of texts of colonialism as something more than more documentation or evidence (163).

Migration, Exile and Mimicry

The movement of moving from the familiar place to the unfamiliar place or known location to the unknown location is the process of migration. Migration is mainly done for the purpose of prospects of better future. Migration is not the new phenomena. It traces the history back to the prime stage of human civilization. In simple term migration is the shift on the position of one's native place to the alien land. As King Bruce quotes from the book of Naipaul states here through *The Miguel Street*, "I come from a small society. I was aware that I had no influence in the world; I was apart from it. And then I belonged to a minority group, I moved away, became a foreigner" (17).

The phenomenon migration comprises all the details of shifting from one known territory to the alien territory. The problems and hardship, in adjustment, the difference in the customs and traditions, the feeling of isolation all come under the study migration. Individuals not only willingly migrate to the unknown location but also are forced to move to the new territory. The slave trade, indenture labour, etc may also be the cause for the migration. The frequently waves of voluntary and forced migrations challenge the cultural and demographic stability.

The condition of exile involves the idea of separation and distancing from either a literal homeland or from a cultural and ethnic origin. There is very near relation between expatriation and exile. But there is some landmark that gives them their respective meaning and existence. Exile which implies involuntary constrain and expatriation, which implies a voluntary act or state. Exile is one of the saddest things, it is interchangeable with banishment. One is forced to live the indigenous place and culture as a punishment. Individual is ostracized to the unknown territory to experience the sense of dislocation and

displacement, because his or her native cultures do not match with the newly encountered culture. Exile, as Ashcroft and his followers bring the lines of Andrew Gur, “exiled people are those who cannot return to the place of origin even if they wish to do so (92). But expatriated people may return to their native place in their will.

Exile is compelling and terrible experience of leaving native place. There is always the sense of loss of something left behind in the place of origin. We can say exile is essential saddest, which creates dislocation, displacement and alienation to the exiled people. Exiled people are cut off from their roots, their land and their history. Generally, they don't possess root, culture, land, history and nation. Therefore, exile feels an urgent need to reconstruct the broken lines to give an identity of own. The life of exiled people is more problematic and traumatic than the lives of expatriates. It is more painful, vulnerable where as expatriates assume much stronger sense of renunciation, of breaking with the past in the hope of building a new life and adopting a new national identity because expatriates voluntarily live in alien country, usually for personal or social upliftment.

The situation of the increasingly large number of diaspora people throughout the world problematizes the idea of exile. Where is the place of home to be located to such groups? In the place of birth, in the displaced cultural community into which the person is born, or in the nation state in which this diasporic community is located. The emergence of new ethnicities that cross the boundary of the diasporas groups, different cultural, geographical linguistic origins also act to probematize these category. Ashcroft, Griffiths and Tiffin state, “ Exile was also produced by colonialism in another way, pressure was exerted on many colonized people to exile themselves form their own cultures, their languages and the nations” (93).

Mimicry is an increasingly, important term in postcolonial theory, because it has come to describe the ambivalent relationship between colonizer and colonized people.

Ashcroft, Griffiths and Tiffin write:

When colonial discourse encourages the colonized subject to ‘mimic’ the colonizer, by adopting the colonizer’s cultural habits, assumptions, institutions and values, the result is never a simple reproduction of those traits. Rather the result is a ‘blurred copy’ of the colonizer that can be quite threatening. This is because mimicry is never very far from mockery, since it can appear parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized (139).

Mimicry is the imitation of colonial ideology, their culture, tradition, custom, literature and so on. Mimicry has often been an overt goal of imperial policy. Colonizer spread their culture and educates their culture as superior in the colonized land which sows for the fantasy for the colonizer culture which ultimately ruins the colonized people. The tendency to be as colonial people, to live as their life style or in simple to copy colonizers’ culture is mimicry. Ashcroft, Griffiths and Tiffin quote the lines of Homi Bhabha on regarding mimicry, “Mimicry is the process by which the colonized subject is reproduced as almost the same, but not quite”(140). It has been crucial to Bhabha’s view of the ambivalence of colonial discourse. The copying of the colonizer culture, behaviour, manner and values by the colonized contains both mockery and a certain menace, so that mimicry is at once semblance and menace. Mimicry reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction. The menace of mimicry does not lie in its concealment of some real identity behind its mask, but

comes from its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. Ashcroft, Griffiths and Tiffin write:

The 'menace' of postcolonial writing, does not necessarily emerge from some automatic opposition to colonial discourse, but comes from this disruption of colonial authority, from the fact that its mimicry is also potentially mockery (140-141).

Alienation

Alienation is the position of estrangement of individuals from the society or from the culture. It is the state of being isolated in the newly located land. It is the cultural and social estrangement under which the individuals feel a loss of the cultural belonging. The situation of dislocation and displacement in the alien cultural ground gives the sense of being alienated. It is the feeling of being far away from the origin ground of culture and feeling unsecured and lonely in the foreign culture and society. Individual feels powerlessness, meaningless in the unknown location. The dilemma occurs of what the individual should believe and why one should behave in socially unapproved fashion to achieve the purposes. Isolation is estrangement of the individual from the dominant aims and values of the society and feeling not being accepted as the member of the community.

Thus, alienation is the negative results of migrating to the unknown territory. It is inextricably synonymous with its akin: displacement, dislocation, diaspora and exile. Most of the critics now readily accept that all these terms are related to homelessness. Individual who has been abandoned by original society and culture is a 'homeless' man who is alienated and haunted by the root and culture. People often realize the importance of cultural loss when they are displaced, dislocated and alienated. The displacement and dislocation of the individual give the sense of alienation. Diaspora does the same because the diasporic subject

also feels the same loss of culture and loss of dignity which ultimately makes the individual homeless creature.

The contemporary societies have the history of alienation in the full volume. Individuals, after moving to the unknown territory, their high expectation does not with reality. Instead of having experience and being discriminated by the native people of the newly migrated land. They feel inferior and isolated which results in transforming angst for the loss of one's values and also forms frustration. The process of mimicking the cultures of foreign land makes an individual belonging to nowhere, which gives the feeling of estrangement from the individuals and societies. Individual is not fully accepted and is not given to entertain fully in the alien land and culture. Individual is only inflicted by the sense of loss in the unknown location, which paved the way for the formation of frustration in the mind of an individual. Alienation is the state whereby individual experience being stultified in the alien culture and society. The rapidly increasing interests in globalization reflect the changing organization of worldwide social relations. However there underlies the discrimination in the very process of globalization. The situations of Third World people or non-Westerners are the very example who are pathetic in the alien land. The people from these zones face uneasiness in the western culture and society. The alien culture and people does not readily accept the people from the other than the western people.

Thus, alienation is the very process of being isolated from the culture and society in the alien land and also from the indigenous culture and people. Desertion and isolation surrounds individual in the unknown land and culture to which individual can not escape. It becomes the fate of individual to live the life of solitariness and isolation in the alien culture, with the sense of alienation and discrimination among the weirdoes. The nostalgia for the past culture and roots haunts the individual in the alien land and culture along with the sense of being alienated in the unknown society and culture.

Cultural isolation, desertion, displacement, identity crisis, diasporic situation, and hybridity drive an individual into dislocation. Then dislocated person feels cultural alienation. That person suffers negative obsession with caste, culture in newly landed unknown land where he is being exiled himself in search of identity and home in Post-Colonial time.

Chapter Three : Textual Analysis

Self-Exile into Post-Colonial Chaos in Naipaul's *Half A Life*

Willie's Sense of Identity Crisis

Willie Chandran, the protagonist is not only stranded by the foreign culture but is confused by the sense of not belonging in the exilic cultural wilderness. The novel consists of three sustained, consecutive narratives, each told from a different point of view and each concerning an expatriated Indian having fractured identity and identity crisis.

The modern world is facing the problem of identity, since the world is narrowed down by globalization, migration etc. Identity has been often raised issue in the contemporary studies. Identity is a term that has to do with who or what an individual is. For the existence of an individual, for the study of ethnicity, class, gender, race, sexuality and sub cultures, identity has become the topical issue. Individuals in the contemporary societies are being thwarted by the sense of identity crisis. The trend of globalization and migration has made one's identity fragile. Contemporary's identities are therefore fluid or almost lost. The tendency of 'universal civilization' has brought people into limbotic situation. The transculturation causes to bring the specific culture, race, and identity of an individual into chaotic position which makes crisis in identity of the individual.

V.S. Naipaul's own hazy identity is reflected in his writings. His characters are obsessed with the unified concept of identity. The problem faced by the characters having no full identity is beautifully presented in his novels. His novel *Half A Life* cannot escape from this issue.

Naipaul's novel *Half A Life* makes a journey of a character facing the problem of identity crisis. The highly use of autobiography and experience explore the issues of culture and identity. Naipaul's protagonist Willie Chandran is tortured from the beginning of his life. His mixed cultural background inflicts his of not belonging to either. He is unable to draw

himself to the culture, to which he should follow. Willie attempts to make his identity of his own, since culture can not be neglected for one's identity, but is not in his hand. He possesses the split identity, half of his father and half of his mother of two contrasting poles. Colonial or missionary school imparts false education which ruins the mind of Willie. He starts to float in the realm of fantasy to become as his missionary teacher which marks the breaking down of his identity.

Willie's existence gets in crisis in his missionary school. With false education Willie transforms his original Indian existence into the so-called superb existence of western life style. He starts to write the story based on western style and western impact and get award for it (19), which inspire Willie to long for it. In long term, it becomes vile to Willie. The fascination of western life and culture makes him a man without stable identity. So, in order to escape the infliction of half-identity Willie longs for abroad. To fulfill his desires, to make his identity Willie arrives to London. In London, Willie starts to act as English. He even neglects the moral standards taught by his ancestral religion. To be equal to English people, Willie runs towards sluts and makes relationship with his friends' girlfriends and wives. Willie is disoriented by his motives to be as the English people, but does not realize falling in the gulf of void.

Willie starts thinking to be a writer in order to enter the world of writers and to establish himself as a writer. To materialize his goal, Willie collects the stories which he had written in his missionary school and had got good response from his teacher. Adding some other stories Willie gives it to the publisher. To be as an English writer he transforms his originality and imitates the western structure, only to notice being trivial writer. Willie is not guided by his own passion. He is all the time guided by others. In India, he is guided by his mother false belief and false education which pushes him into the underfeated gulf. Willie fails to establish himself work as a scriptwriter in BBC radio program also. He is displaced

from every place and society. Willie can not complete his study and starts to worry for his future. Willie is ousted from his every attempt, however not very genuine. Naipaul reflects his autobiography in Willie, since Naipaul himself works as a scriptwriter to BBC program and had to face trouble in his initial writings.

Willie's life is disrupted in London since he cannot lead his life according to his own desires. He is inflicted of not being able to construct his identity in the mid-of bohemian society of Notting Hill. The hypocritical people whom he meets in London sack him. Willie feels being alienated in the midst of bohemian people and culture. He seeks for the relief which he has been longing from India and unto London. Willie cannot lead the life of his ancestor and cannot also follow the life style of English people. He is trapped by cultures and not able to give his life ride. He cannot make his life constructive. To give totality to his life and to feel secure Willie escapes to African country with Ana. Willie feels comfort when he first meets Ana who is also born out of two different family backgrounds. Willie thinks of his swimming in ignorance, have been living without knowledge of time (55). Failing to secure his existence in London, Willie seeks Ana's help. He was unanchored, with no idea of what lay ahead (58). Willie lives for eighteen years with Ana in Africa. But the entire eighteen years passes without making any fruitful progress. Willie is only a half made character living in the half made culture and society. Wherever he goes he encounters fractured people and fractured society. Willie's weak foundation and gullible tendency makes him as a puppet. He steps and lives his life according to others' choices. He does not have his own ideology about life. His only one motive is to exist. He loses his dignity and prestige in his own homeland. The frustrated life in Indian and alienated life in London makes him a man of pessimistic. Failing to re-invent his fractured identity in totality, Willie does not attempt again to reconstruct it. Moreover, he is lost in the wilderness of Africa life, and culture and trapped in the nature of Africa.

Naipaul very artistically present the unseen world that major people are living in. Naipaul's own experience sharpens him for his writing. Naipaul's pursuit of making stable identity is reflected in most of his novels. Naipaul's Novel *Half A Life* also can not escape from this matter. Willie can not give his identity in his own native country and in London and Africa. His fractured birth, and moreover, the colonial education makes him very fragile, which causes him to become a man without identity, with no self image and ideology. Willie becomes as a wanderer, learning about life from the different people he meets. Willie gets lost in the shuffle and begins to exist according to how others live. He continues this pattern even as he moves to another place and time. They proved to be of no help to his understanding of himself. Willie gets trap in the vicious circle of colonial and cultural confusion. He can not make the tract and direct onto the right path. The choices he makes are entirely guided by false education and his fascination for the English people. His mother and his missionary educational background make him to long for it, which marks the breaking-down of his root and identity. Willie's fascination for the English life style and his genetically fractured identity divides him as a unified character, and leads to identity crisis. And this hybrid situation fosters a sense of ambivalence in him as he sees western world as a world of perfection. This sense of perfect world pushes him to the world of vagueness.

Willie Chandran, the mission school student who had not completed his education, with no idea of what he wanted to do, except to get away from what he knew, and yet with very little idea of what lay outside what he knew only with the fantasies of the Hollywood films of the thirties and forties that he had seen at the mission school, went to London (51).

Naipaul's character Willie, brainwashed by the false education by the missionary school, thinks London as a great city. His idea of great city was of fairyland of splendor and dazzle. The only two places he knew about in the city were Buckingham Palace and

Speakers' Corner (52). But his fascination turns into frustration. The predicaments of the people living in an expatriated land are reflected in the life of Willie. Willie's uncertain existence in his own homeland forces him to lead into the void of wilderness, where he encounters dislocation, displacement and feeling of alienation. Willie's attempt to invent his identity and to construct his future is aborted in the very process. Naipaul makes a highlight that the ruptures in culture exhibit the problems of cultural belonging and thereby create among individuals a sense of cultural dislocation and sense of alienation. Naipaul tries to articulate the sense of loss in his writings ultimately stressing the need of individual struggle in the world of cultural confusion.

Cultural Confusion

The issue of culture is prime factor for the study of class, race and people. In the modern contemporary world culture is the stamp that gives the people of their identity. Culture not only marks identity of an individual but it also nurtures for the upbringing of the individual. But there comes the problem when individuals are brought up in mixed-culture, which truth can not remain exception. Today, world is getting narrow and the cultures are in the merged situation. People are losing their original culture and identity. The literature of contemporary time also reflects the condition of modern context, people lost in the limbotic world. The issue of identity is raised when it is endangered by some factors, and the identity is always attested with culture. Writers having experienced the unstable and fragile identity raised the issue of culture and identity, mostly by non-western writers and black writers whose existence is in critical.

There is no doubt culture shapes the mind of an individual and guides the behaviour of an individual. Since, the dawn of civilization people could not escape from the shadow of their culture. Every individual is guided and motivated by their culture and it is the culture that gives identity to the individual. The lack of culture brings ones into limbotic situation

which brings an individual into the unstable state and place. When an individual stays far away from his/her own culture where one has grown up at that time she/he may face cultural dislocation, alienation and cultural confusion. One can not cope with the altered culture, the individual can not relief in the new social milieu. The two different cultures hinder the individual to step ahead in gaining full identity and for the better prospects of future.

Globalization has brought people so near that people have started to assimilate into each other cultures. Migration rate has increased and people are settling in new different places and societies. Having some advantages of migration there come the problem of culture which is associated with the existence of the individual. Individual faces cultural dislocation and existential unease in the newly migrated land. People enjoy the culture of other only to make their own identity nebulous, to encounter uncertain existence. The issue of identity and culture merge into one for the queries of an existence. To give identity of an individual culture and place should be attached. But the people in expatriated land keep them detached from all these issues and face multiple-culture. The blending of religious and cultural traditions is not generally reached harmoniously. Being unable to hold their own culture, they face cultural confusion as Willie faces in the bohemian culture and later in African culture.

Generally considered the leading novelist of the English speaking Caribbean, winner of the Nobel Prize in literature, Naipaul's writings dealt with the cultural confusion of the Third World and the problem of an outsider, a feature of his own experience as an Indian in the West Indies, a West Indian in England, and nomadic intellectual in a pos-tcolonial world. Naipaul's novel *Half A Life* is the manifestation of the story of a confused culture. He is confused and disoriented with in his own territory. His mother's ideology and his father's ideology splits in vis-à-vis. His mother brought up in missionary school and his father fascinated by Mahatma's ideology have different view regarding the culture and ideology. Willie is confused in his own home. Naipaul depicts the cultural clashes in the life of Willie,

born out from Brahmin father an untouchable mother. The mixed marriage of Willie's parents makes him alienated in his own native village and forces him to drive towards London. In London also Willie becomes unable to adapt with the bohemian families. He can not assimilate into changing social scenario of London. Willie again runs towards African country hoping to be adjusted into the mixed African culture only to experience failure for he can not define his own identity and can not adapt with the Portuguese-African culture. This cultural change in his life makes him a character without stable identity. The vicissitudes in his life gives him not more than frustration, alienation dislocation and confusion.

Naipaul's spokesman Willie Chandran not only struggles for his career but also for his stable identity. To get identity of his own he mingles into different cultures and societies but in vain. He can not locate himself in the stable culture and society. Naipaul also depicts the confused mind of the people of colonized world. They are left in the mid-path neither to go forward nor to come backward to their native state. Naipaul's reminiscences of his early life in Trinidad and his efforts as a youth in London to make himself a writer recur through out his works.

Hybridity: The result of Globalization and Acculturation

The fusion of multiple culture and race gives way for the hybrid situation. The fate of Willie is also as of diasporas. Neither he can climb to the ladder of colonizer or up to the metropolis culture nor descend to his indigenous culture. The term hybridity was intended for the ruin of Third World culture of colonizer and of colonized effects both the cultures. But it is the Third World or the periphery culture that is on the subjugation. Willie faces cultural confusion and experiences cultural dislocation in the trans-cultural and multiracial society. He is in the 'in between space', not belonging to either, which causes him to be a diasporic character, experiencing hybrid identity. The diasporic condition inflicts him not belonging to

nowhere and feels insecure and isolated from the world where he moves from time and space. He is spatially and temporally dislocated by his rootless and homeless quality.

The brilliant exposition of hybrid societies is reflected in Naipaul's novel *Half A Life*. The setting in India, London and African country that is Mozambique, is full with hybrid people and culture. The effect of colonization has paved way for the hybrid culture and hybrid people. Naipaul very tactfully and worthily presents the world with full of amalgam of different people, different races and different cultures. The way to hybrid society and culture and its effect is sketched in the novel *Half A Life*. Naipaul very thoroughly scrutinizes the world of hybrid people and hybrid society. The effect of hybrid society and hybrid people is felt up on Willie Chandran. Having hybrid birth in India and confronting hybrid culture in London, and later in Africa makes him hybrid too and is forced to live the life of diaspora. He is perfectly as the pendulum hanging in the empty space and time.

V.S. Naipaul very explicitly presents the issue of culture in his novels and he is mastery of the issue such as identity, culture, migration, hybridity etc. The term hybridity is the topical issue in the modern contemporary study of culture. Naipaul's novel *Half A Life* gives the sound portrait of the issue of hybridity.

In V.S. Naipaul's novel *Half A Life*, Naipaul presents most of his characters having multiple identities caused by the mixed culture and cross-cultural marriage. Taking the protagonist Willie Chandran to the heroine Ana and other characters all suffers from the plight of hybridity. Naipaul presents hybridity as bar for receiving stable and full identity. The characters suffer from their hybrid birth. Willie, the son of a Brahmin father and an untouchable mother suffer from the beginning of his life. He cannot locate himself into his own social milieu due to his split ideology and split identity. Willie cannot follow the track of his father nor of his mother. He is inflicted by his birth. His hybrid situation gives ambivalence to his identity. Being unable to locate into the fixed social milieu, Willie runs to

London. In London also he suffers from his unstable identity caused by the hybrid birth. His fragile identity in his own land cannot give him the unified identity in London and later in Africa.

Ana, the Portuguese-African girl also has the same fate as that of Willie. She cannot invent her identity and has the trauma of half identity. The entire people in Africa suffer from the sense of having no full identity. The issue of identity is majestically and artistically presented in *Half A Life*. The novel also seems to be the product of bad impact caused by the colonialism. Before and after colonial rule the people are left to nothing. Globalization and colonialism narrowed down the world and the cultures assimilate into each other which paved the way from hybrid culture. In the long run people lost in the midst of mixed culture from where they could not find their root and culture. The fusion of cultures disable the people to trace out the indigenous culture and led towards cultural confusion.

People in post-independence Africa are merged into both the culture, own native culture and of Portuguese but trying to be as Portuguese, the African Negroes people fall into the delusion of cultural clashes. They cannot be part of Negroes nor of non-Negroes. They trap themselves in the isle of emptiness. People are lost in between African and Portuguese cultures. Willie and Indian Brahmin boy get lost in the vastness of African culture. As Donna Seaman comments:

Through Willie's observant if uninformed eye, Naipaul examines the politics of sex, race, and class on bohemian 1950s Africa. Passive and detached, Willie slowly realizes that without coming to terms with his own heritage, he will never fit in anywhere (1).

Thus, Naipaul very tactfully and precisely portrays the trauma and plight of hybrid people and the suffering caused by hybrid culture. Naipaul becomes successful in presenting the life with full of sorrows and pain in the multi racial societies. The unnoticed world is

diagnosed by Naipaul in most of his novels, which makes him one of the remarkable writers of the contemporary world.

Willie's Feeling of Dislocation and Displacement

Naipaul's own journey from Trinidad to London has the experience of dislocation and displacement and this experience is reflected in his writings. Most of Naipaul's writings are suffused with his sense of wonder of his own transplanted physical self in England, at the unlikely achievement of a 'profoundly ignorant' Indian from a Hindu-peasant background.

The contemporary world as the story of displacement and dislocation due to the modern technology. Globalization has increased the migration rate and has altered the relations between western and other cultures, to which Naipaul reflects in his works. Naipaul's fictions and non-fictions carry the message of the modern contemporary societies reflecting the issue of displacement, dislocation, alienation, exile, migration and so on. His recent novel *Half A Life* truly exposes these major themes.

V.S. Naipaul's novel *Half A Life* is a subtle and complicated document of such dislocation and displacement. The novel is semi-autobiography of Naipaul. It is the story of an immigrant, a review of the personal and social conditions in the country of origin, an account of rootlessness in the new land, sense of dislocation and displacement feeling of alienation in the expatriated land. In this novel, Naipaul presents the personal dislocation of the protagonist and his harsh condition in London who leaves India in pursuit of his literary career and to invent his identity.

Willie Chandran, the ignorant Hindu Indian boy, faces the problem of dislocation and displacement in the era of imperial decline. When he leaves his native land at the age of twenty with his fractured identity to follow his literary ambition in England he encounters hardship and confusion. We find Willie being unfit in the new place and situation. He is socially unable to adapt with his surrounding. The culture what he learnt in his native country

does not allow him to cope with the new social land. Willie, with great zest and zeal enters to the new land but when he encounters it at the right moment he upsets with his newly experience. Neither he can find any friend or can he adapt with the situation. He experiences a kind of solitary and isolation in the new society. In order to exist in the new social milieu Willie adopts same standards of the new land but his origin does not allow him to be fit in. He is all the time haunted by his own split culture and society. He is socially and culturally displaced. He is dislocated from his own land and not able to locate himself no where. Individual and also gives relief to the individual. But when individuals are far away from their culture and society they face the problem of cultural confusion and feel being dislocated and displaced. One can hardly find the environment that encourages the individual in other's land.

Willie Chandran, the optimistic protagonist, comes to London only to face harsh society and people. The new society and people distort his identity by dislocating himself from his original cultural background. Willie's optimistic tendency is shattered to be culturally dislocated, identically unfit and psychologically abnormal. With fractured identity and failure career Willie heads with his wife Ana into the African world. Willie is lost in the wild and vast culture of Africa. For eighteen years, he is lot in the grandeur of African culture and society. Willie totally losses his identity and lives the life of others. Physically he has his own body but fuels others' soul, the soul of his wife Ana and other people whom he encounters in his eighteen years stay in Africa. In the wilder culture of Africa, Willie is dislocated culturally and socially. Thus, Willie fails to be owned by London and Africa, and he feels dislocated. Willie's settlement in Africa, where he stays with his wife Ana also cannot give him true sense of belonging as he is from another cultural background, from another hemisphere. Noelle Paredes writes, "V.S. Naipaul' novel, *Half A Life* moves through time and space through the life of Willie Chandran, an Indian man whose illusions are

shattered as he travels to places where reality is composed of pretense and many disappointments.” Further more Paredes makes the comment:

Willie’s character is as complex as the novel itself for he is continually shaped by his experiences and environment. Willie’s background seems to have destined him for a life of an outcaste, of not belonging, of always searching for a place while he can fit in. His quest to create an identity takes him to distant places such as London and Africa where he lives a make-believe existence (1).

Willie’s background and his fantasies to exist in London and later in Africa are shattered at the very moment. He is displaced and dislocated wherever he goes. His split identity, original culture does not give him to create his own identity. He is destined to live life of other’s. Willie becomes a wanderer in London and learning about life from the different people he meets. Yet, they prove to be of no help to his understanding of himself. In fact, Willie gets lost in the shuffle and begins to exist according to how others live. He continues this pattern even as he moves to another place and time in Africa. He could not make his own believe and idea of life. He could not invent his identity and could not give constructive to his life in London and Africa.

Naipaul, in most of his novels, presents the suffering of the expatriated characters, being disoriented in the midst of so-called western civilized world. Since they are far away from their original homeland, their own original traditions and religions become meaningless to them, and thus, they cannot identify themselves with those remote rules and codes. However, as they are different from the western in cultural, traditional, racial and religious backgrounds, they can never successfully associate themselves with the westerners and suffer from the sense of dislocation homelessness, fragmentation, and loss of identity. Willie, the Brahmin Indian boy regards the culture of his master as rich culture, customs and traditions, religion, and races to be inferior to those of his master and try to identify himself with his

master. The missionary education cultivates him to think so, and longs to gain it, which drives Willie to be a half-man to become Ana's London Man in the final section of the novel.

Naipaul craftily exposes and examines the plight of Willie who is guided by his fantasy and false education. The impact of colonialism in the post-colonial society is vividly portrayed in Naipaul's novels. The characters are misguided and led towards nowhere. They are every time dislocated and everywhere displaced and living in the world of confusion. Willie Chandran, the protagonist of *Half A Life*, is expatriated to London and later to Africa. He tries to impose order in his life, reconstruct his identity, and get rid of the crippling sense of dislocation and displacement. In other words, Willie is the representative of displaced and displaced people. In other words, Willie is the representative of displaced and disillusioned individuals. He is a prototype of the people living in the exiled world having no stable identity who is all the time displaced and dislocated in the new social milieu.

Naipaul not only focuses to Willie, he is only the protagonist of the novel *Half A Life*. But it is true through Willie, Naipaul attempts to disclose the world, the people, full of anxiety, suffering from dislocation, alienation and living only a half life. People are seen meddling in the culture not of others and also not of own. People's identity is seen as the pastiche having no single identity. People are created with of multi-personality, multi-culture, and multi-identity, which cause one to be far from one's culture and society and also do not allow to assimilate into other's culture. It is the fate with Naipaul, which he genuinely expresses in his writings.

Sense of Alienation in *Half A Life*

People or an individual living not in one's culture periphery and society does face the angst of alienation. Alienation is related with estrangement estranging own self from the society, from the culture and people. Not only this much it is also a kind of estranging owns self from individually.

V.S. Naipaul was born in Trinidad of an Indian ancestry family and his life in England gives him the split identity. His origin and his stay clashes and gives him the sense of displacement and dislocation which causes him to experience alienation and dislocation. Alienation causes frustration to the people and the frustration gives pessimistic opinion. People of modern world are suffering from the sense of alienation as the protagonist of *Half A Life* does face. Willie Chandran, the half Brahmin and half untouchable boy is alienated in his own society.

The mixed marriage of his parents makes Willie an outsider in his own native village. He neither can locate himself to his father's culture nor to his mother. He has been dislocated and alienated both from his culture and geography. So, being unable to locate himself into the fixed culture, he is exiled to London. In London, he tries to assimilate into the bohemian culture of Notting Hill only to experience failure for he can not define his own culture. To locate himself in the periphery of bohemian culture, he avoids his own culture and dignity, which confiscates his identity. Neither Willie gains solace in the new territory nor preserve his culture dignity but only receives humiliation and rejection. He sees dark and hypocritical people around him. The people who Willie's father had asked to see not to response politely to Willie. Gradually, Willie understands how the world is harsh and selfish in front of him which he has to step forward. Willie starts to see for prostitute to get relief from the pain of being alienated. His beautiful dreams terminate into the bitter reality of not being adapted to nowhere. The rejection and humiliation in London again force him to exile to Africa with his beloved and would be wife Ana. In Africa, he is totally lost into the wilderness of African culture. Already uprooted Willie fails to make a stand. In a sense Willie becomes a wanderer in search of but of nothing. His existence of being culturally dislocated makes him a rootless and homeless character having fractured identity.

Naipaul's expression of being alienated and the forthcoming results of it are beautifully depicted through Willie's life. The unstable identity marches one to nowhere, as Willie runs to three different continents without any progress. The life without root and culture is extremely pathetic, so, as to Willie. The lacking of Willie's identity makes him alienated and displacement character which causes frustration in him. Thenceforth, he even starts illicit relation with his friend's wife and other women. Willie's attempt to make a stand and to create identity of his own is aborted by his own misbelieve, to be as his master that is to become like the English people. In attempting to become like the master he becomes not even his own self. Willie loses remaining nebulous identity in trying to be as the English people.

V.S. Naipaul, as an expatriated man in London, is very simple and artistically presents the trauma of the expatriated people which they experience in the new land and new society. Writers like Naipaul, Salman Rushdie an Indian Muslim family in Bombay, then of a 'Hohajir'-migrant family in Pakistan, and now as a British Asian says his like-characters identity is at once 'plural and partial' (15). Rushdie being unable to locate himself in the fixed place creates his imaginary homeland in writings. Rushdie further says, "Expatriated people straddle into two cultures but without the base (23). Similarly, Naipaul also presents his experiences in his writings. The trauma of being displaced and alienated which Naipaul experiences in his early stay in London is reflected in his character, Willie. Naipaul writes the first step disappoints Willie when he sets out for London. Naipaul writes:

Willie thought the Maharaja's palace in his own state was far grander, more like a palace, than Buckingham palace and Speaker's Corner and this made him feel, that the kings and greens of England were imposters, and the country a little bit of a sham (52).

Willie's disappointment increases more when his country fellow did not talk to him besides giving "satanic smile" (53). The people whom he meets gives him a sense of humiliation. The journalist who knows Willie's father and also the writer after whom Willie was named a filthy relation. They try to avoid Willie as if he will ask job or other else. Willie starts to realize how harsh was the world was for his father and makes the comment, " I misjudged my father, I used to think the world was easy for him as a Brahmin and that he became a fraud out of idleness. Now I begin to understand how hard the world must have been for him (58).

Willie's alienation life in his home town and his isolated life in London brings further alienation in his life. In England, he experiences himself as a stranger, and a foreigner and feels insecurity. Willie starts to feel bore in his study. The learning he was being given was like the food he was eating without savour (58). At the college he had to re-learn everything that he knew. Naipaul writes about the nature of Willie's studies as follows:

He had to learn how to eat in public. He had to learn how to greet people and how, having greeted them, not to greet them all over again in public place ten or fifteen minutes later. He had to learn to close doors behind him. He had to learn how to ask for things without being peremptory (59).

Willie feels extremely humiliated by the behaviour of his known people and also by nature of his studies. He cannot find the culture to which he can rest and share. And this bitter experience in London brings in him a sense of loss, frustration and a sense of alienation. He then starts to indulge in sexual affair to deviate himself from the cringe of humiliation and alienation. He is so tormented by the sense of alienation he does not pass his degree. Willie comforts for sometime when he works as a scriptwriter to BBC. But when his ambitious work- his books appear as stillborn, he had to face the heavy blow. Willie becomes anxious about the future, about losing his position or being thrown out the room to face the hostile

world outside. Willie fears for his forthcoming days. He finds himself pitiable and ponders for his condition in London:

I have been believing in magic. My time is nearly finished here. My scholarship is nearly at an end, and have planned nothing at all. I have been living here in fool's paradise. When my time is up and they throw me out of the college, my life is going to change completely. I will have to look for a place to stay (130).

Thus, Willie feels insecure in college and fears for the hostile world waiting for him. He becomes very lonely, his expectation comes as a terrific nightmare, and what remains is only the solitariness. The fate of non-Europeans are pathetic in the colonized societies whoever one may be either a poor labour or the prestigious person. Every non-Europeans are discriminated. To support the point we can bring the trauma of M. Gandhi's railway journey from Charlestown to Johannesburg. He was not allowed to sit with the White passenger and when he claimed for his right, he was severely knocked by the agent. He could not do anything only for praying to god for help. Gandhi writes, "I heaved a sigh of relief on seeing some Indian faces" (106). M.K. Gandhi depicts how the people from periphery group are facing the world of humiliation in the metropolis world. He says, "The fate of a barrister is miserable, what about others? (108)

Finally, Willie turns towards Ana to secure his life and to construct his identity. But his way with Ana is also not free from estrangement and isolation. He feels uneasy on the way to Ana's place. When he sees the strange people he considers himself as the only isolated and alienated creature and plays with words, "I am not staying here, I am leaving. I will spend a few nights here and then will find some way of going away (133). Willie does not feel comfort wherever he goes. His life seems to be as a life of isolation, life of alienation. Willie's penetration into the wilder nature of Africa makes him feebler. He draws comfort

from Ana, and totally sacrifices his life on Ana's luck (141). Willie makes a claim that, "I believed that she was in some essential way guided and protected, and as long as I was with her no harm could come to me. I loved Ana and I believed in her luck" (141).

Willie wanders for 18 years in the wilderness of Africa and African cultures. He slips one day on the front steps of the state house. He found himself in the military hospital when he comes into his conscious state. The coming of into conscious state is very significant for the turning point of Willie's life. Willie regrets for the bygone life, a life without destination, a life without existence. Then, Willie makes a firm decision to quit Ana and says, "I've given you eighteen years. I can't give you anymore. I can't live your life anymore. I want to live my own" (136).

Willie's face up and down unstable from the very beginning of his life. He is displaced from his own society to the bohemian society of Notting Hill in London. His dreams to make a career in London upset him only to be displaced to Africa.

Willie has the 'loss' of his culture, people and geography. He tries to define himself but hopelessness surrounds him. He becomes helpless. Willie's life is full of vicissitudes, though he gets the opportunity. His unstable identity obstructs him to gain the success. The strange world all the time haunts him for making his own identity. At the last section of the novel Willie is again displaced to Germany. The sense of alienation hinders Willie to make constructive to his future and compels him to be displaced from one place to another from one society to another society.

So, giving close reading to Willie's life, it is clear to direct from his origin colonization and the false missionary education compels him to direct from his origin culture and pushes towards the so-called civilized society. The colonial impact makes him like a boat without an oar, fleeting according to the waves of water, having no own force and track. Willie gets lost in the vast sphere of hypocritical civilization, and so-called civilized society.

Willie as Mimic Man

The fusion of multiple cultures creates the individual to be a mimic man. The tendency to live the life of the metropolitan people and to be equal to them leads the individual to adopt the cultures and customs of the metropolitan or the colonial people. The fascination for the colonial culture and life style drags individual into the void.

Willie Chandran, protagonist of Naipaul's *Half A Life*, is haunted by the colonial cringe. His fascination to be as his missionary teachers and his impression that he gets in his missionary school imparts him to long for the culture of his teachers. Disrupting his own indigenous customs and traditions Willie longs for the western culture and western life. He has the deep desire for the recognition as the westerner, but his origin culture contravenes him to be the English people. He is not accepted in the English society and not identified in the bohemian culture of Notting Hill. Willie tries to create his new identity concealing his own reality only to distort his origin. The colonial education and moreover, Willie's mother fuels him to long for the English people and culture, which certainly pushes him for so called civilized culture.

The colonial discourse nurtures Willie's ambition to be as English people. It operates as an instrument of power which disables Willie stimulating for a future of false accomplishment and honor in the metropolitan society. The depiction of superiority of the colonizer's culture, history, language, art, political structures, social conventions, and the assertion of the need for the colonized to be raised up, through colonial contact dismantles the ideology of the colonized group and force to be mimic man. In the process of becoming as the civilized people, individual even distorts own identity. The case with Willie is similar to those of mimic men. Willie not being able to create his career and identity in his indigenous society rushes towards London. In the process of being as the so-called civilized people and living as them, Willie leads the life against the moral code of his ancestor. Willie becomes

just a man of wanderer without destination or without any progression. He starts to live according to other's ideology and get lost in the hybrid society. Moreover, Willie alters his original structure of his story which he had written in India. His ambition to become a writer foils in accepting the prototypes of western patterns in his writing. Willie's fascination for the western people and their culture makes him a mimic man from his very childhood. In his childhood, he writes stories based on western movies and comics. He does not entertain in his original life and background. Willie confronts chain of disappointment, his first book of stories falls stillborn from the process, and he is sexually frustrated and haunted by feeling of in-authenticity, which foster frustration in the mind of Willie.

V.S. Naipaul depicts most of his characters as mimic men. The characters have fascination or ambition to live as the colonizers. Their desire to be recognized as the prestigious characters is aborted by their original background. Moreover, the colonial or the metropolitan people do not accept the expatriated people in their native circle. Ralph Singh the narrator and character of Naipaul's novel *The Mimic Men* falls into the gulf of void in attempting to be as English people, from where he can not get escape. He changes his original name, marries to white girl and tries to follow western culture and customs only to experience being ostracized not only from the expatriated land and culture but also from his native land and culture. He is doomed to exile in the unknown location in the vastness of darkness. As is the case with Willie, his false belief and false education prevaricates him from the truth and happens to become a mimic man.

Willie's Search for Identity

Naipaul's novel *Half A Life* is the journey for the search of identity. The entire shift from India to London and again to anonymous African country is carried out for the search of stable identity or unified concept of identity. Willie Chandran, the protagonist of the novel who could not locate himself into the fixed place and culture in his own native land, sets out

for the formation of identity of his own and for the better career in the metropolis society or in the world of his master.

Set in London and an unnamed African country that is recognizably pre-independence Mozambique, that vast balcony overlooking the great emptiness of the Indian character. *Half A Life* reads as a study in estrangement and inner exile for the search of better life and stable identity. As a young man, embarrassed by the failures of his father and inflicted by fractured identity, Willie arrives in 1950s London determined to remark himself through study and literature. He is, as was the young Naipaul full of dreams of writings life. But his experiences as an Indian in the metropolis closely informed by those of the young Naipaul himself are a chain of disappointments: his first book of stories falls stillborn from the presses; he is sexually frustrated, socially alienated and culturally dislocated. His attempts to create his identity and form his career as a writer foils. Willie experiences isolation and humiliation in his presupposed fertile land of opportunities.

Willie eventually finds a semblance of peace with a young Portuguese-African, Ana, whom he follows to Mozambique. In hope of recreating his identity, there he lives for eighteen years among the mulatto workers on the great estate, the mixed race administrators and self-styled second rank Portuguese landowners. Naipaul has written provocatively, in his journalism and travelogues, of the disorder created by the collapse of empire, and Willie's Mozambique is an accordingly what he calls a half life and half world. His life is incomplete in other ways too. No one has ever taught him the art of seduction, of how to love a woman in London, he had visited prostitutes but the experience was distressing. Willie gets shock when his friend Percy discloses that he starts sex at small, practicing on the little girls (71).

Yet in Africa, even as he grows apart from Ana, Willie experiences sexual relation through visiting African prostitutes in a garrison town. Willie inhabits shadow land of sadness and

loss, one threatened by a calamity to come a bush war is raging, guerrillas of the liberation army are powerful and the Portuguese are preparing to leave Mozambique to the chaos of civil war.

In this strange, languorous, often painful new novel it is not the African, but the settlers whose lives seem most incomplete, who are displaced both from their cultural heritage and from themselves. It is they who are the true Conradian grotesques, wandering restlessly without home or hope. Willie a stranger in his origin homeland is like a puppet in the wilder of African culture, who dances according to other's movements. In his wife's home country, in which colonial system is breaking down, Willie is also an outsider. He forgets his destination to recreate himself; he is not able to make his own stand, he is lost in the multiracial society for eighteen years. Only after eighteen years he decides to leave Ana, and tries to find his identity. He has lived half life, shadow life but Naipaul does not tell what will happened to him. Willie's existence search continues and the rest of his story is left open.

Thus, the novel *Half A Life* centers on the life of Willie Chandran and examines the plight of an expatriated Indian boy having fractured identity and running in the life of shallowness. He is obsessed with the identity in totality and to assert his identity and substantiate it. He explores in the gulf of void in search of unified and stable identity. Willie's obsessive goal is to become like English which is not possible for the character of Third World. We find Willie a confused, mixture of activity and inactivity, professing and postponing showing who he is. Willie an apparently outlaw from the society, plunged into a culture where identity is as plastic as it is inflammable. We finally feel that a lifetime on the road has so eroded his identity that he is reduced to be rootless and homeless.

Willie as a Fractured Character

In a spare and beautifully crafted narrative that takes us across three continents, Naipaul explores his great theme of inheritance, intimacy and directness unsurpassed in his

extraordinary body of works in sentences of great precision and balance. Naipaul reanimates the dilemmas of the late and post-colonial experience the pathos of marginality and exile, the fear of throwing into avoid, the failure of the liberated to remake their societies, the inexorable slide into ruin.

Naipaul's recently published novel, *Half A Life* portrays the fragile identity of Willie Chandran who is the central character of this novel. Willie Chandran faces trouble in his native place when he finds his father as a rebel, who ends of a monastery. Willie rebels against his own background and long for recreating his own identity. His genetically fracture identity hinders him for the selection of his ideology. In this sense he is genetically and socially fractured in his native land. He can not pick up the moral codes and standards neither of his father nor of his mother. He can not locate himself in the definite circle. In the fear of losing his identity and in order to build up his fractured personality into the firm and stable, Willie rushes towards London. He is more lost in the great metropolis of London; he experiences a complete loss of context. He confronts the reality that he is doomed to failure, even whatever attempts he makes. His dreams of London and the ambition to recreate him as a writer, makes him to realize a strong sense of futility for his action. The gap between his convictions and the reality of his life makes him at once a despicable and tragic figure. This kind of quality is often apparent in Naipaul's characters, even in his descriptions of character in his non-fiction, where functions as a questioning of his own authorial voice.

Half way through the novel, there is a perceptible change. He meets Ana, a Portuguese African girl, with who he feels comfort, falls in love and has a pleasurable, satisfying relationship. The isolation and alienation in London further pushes him to go to Africa with Ana. It is a panicked attempt to escape London, but it does not carry a sense of possibility with it. Failing to reconstruct his split identity, Willie enters to the splendor of vast culture and nature of Mozambique. Willie finds different culture and tradition in Ana's place

and accepts whatever comes in front of him. As Willie grows away from Ana, he attempts to find freedom in clichéd sexual encounters with African prostitutes. When he finally leaves Ana, it is with the full realization that his life with her was only another sort of protected half-life.

There is a note of hope at the end. Willie Chandran un-likes Ralph Singh who is not content to be at peace with himself merely by sitting at a desk and analyzing his past. Instead, he expresses disgust at what he has wasted, and seems to look forward to the unused half of his life as a new beginning. At the same time, Naipaul can not convince the reader of what potential Willie has to become a fully realized man of action and the uncertainty is still there as to whether the will for change is enough. Giving very thorough study of Willie's life, we can conclude he is misguided by his false notion of being equal to the colonizer or as his teachers in the very youth of his school days. His entire life is as the half-life living in the half world. The gradual progress in his life is only the confrontation of the world of dislocation, isolation and alienation. His split haunts him wherever he goes. He can not transform him into the new place and time. The process of metamorphosis is only of time and space, but not of psychological and cultural. Willie lives the life of others by trying to adjust to different culture and people of recreate the identity. Willie is destined to live in constant motion, of always trying to escape the influences that continually haunt him and prevent him from achieving a whole identity.

Thus, the novel *Half A Life* can be called the manifestation of fractured cultures that ultimately give rise to the fractured identity. And the fractured identity is more shattered by the impact of western education. Naipaul portrays Willie as a badly wounded character by his mixed identity, whose character is complex for his experiences and environment continually shapes him. Willie's background itself seems to have destined him for a life of an outcaste,

having fractured identity, of not belonging, of always searching for a place where he can fit in a find the stable identity.

Depiction of Post-Colonial Cultural Bewilderment: Willie a Man of Action not Deeds

The characterization of Willie Chandran encompasses typically Naipaulian concern about the tragedy of the absence of possibility to realize individual potential in hybrid society. Indeed Willie Chandran is doomed to failure even as he tries. Naipaul pours authorial scorn on his attempts to follow missionary call and attempts to reinvent his unified identity in the expatriated land which he could not redefine in his own culture.

As an ironic contrast, Naipaul portrays this supposedly unsophisticated and invisible man as a possessing a strong sense of purpose, where he is brought up in the society where action is futile, cloaked in self-delusion, and where people have no ability to progress. The gap between his convictions and the reality of his life makes him at once a despicable and a tragic figure. Doomed stasis is what Willie Chandran seeks to escape and like Naipaul's characters before him, mere disgust at what he has left behind will not save him. In the great metropolis of London, he experiences a complete loss of context. Though, Willie tries to make successive attempt but experiences only failure. When he tries out as writer his book appears to be stillborn. He works as a scriptwriter only to be exploited. Willie makes effort to reconstruct his identity in vain experiences only failure and frustration.

Willie further seeks to construct his identity in African country. He meets Ana, a Portuguese-African girl, with whom he falls in love and decides to go to Africa. With here it is a panicked attempt to escape London, but it does carry a sense of possibility with it. But the culture of Ana is too ravaged by the colonial effects, whereby Willie gets lost. He tries to define himself but hopelessness surrounds him. He becomes helpless. Finally he makes resolution to leave Ana, to escape from groveling in her feet and prepares to journey to Berlin where his sister Sarojini resides.

Thus, Willie makes his attempt to define his identity in three different cultures: India, London and Africa. But his action is merely to be categorized as futility. He is not success to reinvent his identity and career in the land of hybrid society. Willie encounters hybrid culture and hybrid people wherever he moves and people living in the confused state. Though there is a note of hope at the end of the story but Naipaul cannot convince the reader of what potential of Willie makes him the man of deeds and the uncertainty is still there as to whether the will for change is enough.

Naipaul, like his character Willie in his novel *Half A Life*, tries to find a place in the world of confused societies. But before finding the place, he belongs nowhere. So, he says, “I was born in Trinidad, I have lived mostly of my life in England and India is the land of my ancestors. That says it all. I am not English, not Indian, not Trinidad. I am my own person” (3).

Chapter Four: Conclusion

Half A Life as a Pathway to Search Home and Cultural Identity

The present study of Naipaul's Nobel novel *Half A Life* exposes the trauma of himself and his character's lack of stable identity. To support the fractured identity of Willie Chandran, the rhetoric dislocation, alienation, diaspora, hybridity work according to the purpose of Naipaul.

On behalf of Naipaul, Lillian Feder comments:

He has been acclaimed for his penetration into the lasting impairment of postcolonial societies, especially the deprivations of individuals who inherited a history of exploitation, and he has been excoriated as a reactionary loyal to imperialist values (17).

Fefer describes that the genesis of Naipaul's long commitment is 'to deliver the truth'. Naipaul penetrates into the societies which are exploited by the colonial rule and come up portraying their pathetic condition with the burning issues such as fractured identity, hybridity, mimicry and so on. Naipaul has been praised for his creative use of autobiography in his travel, narratives and novels and for converting autobiographical material into poignant fiction, and he has been accused of projecting his own neurosis into his narrators and characters. It is his philosophy of life that in the changing world scenario he belongs to many places, and there are many things that go to make his idea of who he is, which he juxtaposes in his characters.

To prove the cultural dislocation and personality disintegration of an individual, we should first consider the culture, place and history of the individual. Culture is inevitably bound up with place and simultaneously place is inevitably bound up with culture. There is no mistake to say culture of the individual shapes the development and live history. And it is the culture that keeps the individual secured by providing stable identity. The people without

identity are doomed to extinct from the society. So, it is very essential for the individual to enroll oneself into the circle of specific culture.

But the modern world is facing the state of transculturation and acculturation. Due to the colonialism and globalization, the cultural bonds are fading up. Cultural values have been eroding by the transformation of other culture and people into the single culture. The cultural loss appears to be a striking blow among the people. People then encounter one's position in the constant flow being displaced and alienated. Cultural values have been transferred to other cultural groups and other's values have migrated to one's group. Individual does not find to claim for his or her own culture. The cultures have been already blurred with others and the questions of identity is opened up.

Naipaul, the descendant from Indian ancestor, was born in Trinidad and living in London becomes aware of himself and his place in the world around him and longs for his identity through his writings. He, being dislocated, displaced and living as a diasporic person searches for his culture and root. Understanding the power and value of culture, Naipaul depicts culture as a powerful expression in his writings, of which he has been deprived of since his childhood. Culture as the source of life and identity appears to be significant throughout history, providing a sense of belonging to people. The role of culture is of considerable importance in defining and defending the behaviours of people.

To exist and to keep one's identity secure, people must preserve their culture being assimilated with other culture, and the culture in which people are confronted to shape them. When people find themselves in new culture and geography, their identity becomes more important. To assert one's identity in the midst of newly encountered culture and people indigenous culture should be preserved to defend and to define the existence and identity of the people. Individual's identity is reflected through their culture. But when individual cannot define himself or herself and cannot face the simple question, "Who am I?" the identity of the

individual can be said to be in crisis. The crisis of identity gives sense of nostalgia for the indigenous culture as it happens to Naipaul. Whenever we find ourselves in the alien location and culture detached from our culture, we feel a sense of insecure, being dislocated and displaced.

The sense of alienation haunts us in the great gap between our past, which is the indigenous culture and place and the present world of unknown. The same fate is with Willie Chandran, the protagonist of *Half A Life*. He is lost in alien culture and the sense of alienation fosters frustration in him. He seeks to assimilate into the new location and culture because he cannot define through his native culture but only the futility surrounds him in the alien land and culture. He encounters cultural dislocation and cultural clashes. The cultural clashes make him a wanderer without hope and home and that is self-exile from his home land to new place with new culture, language, and people. As Kenneth Champeon comments on the exile life of Willie of *Half A Life*:

The novel flashes through cultures and geography like an ambitious globetrotter. Willie Chandran often finds himself within one foreign culture endeavouring to understand it through further subcultures and imported enclaves of people. Willie's story is thus that of a man caught between everything imaginable: points on the globe, ambitions, love, hate, and foreigners (41).

Another significant point to be noticed is that the individual is incomplete without history as it gives the sense of identity to the individual. It is all the time Naipaul seeks for it, for what purposes, he frequently visits his ancestors' place. Naipaul tries to trace out his history only to define his identity. So, he attempts to create his root through his writings. Naipaul seeks to write his history as one of his autobiographical character, the narrator of *The Enigma of Arrival* says, "Men need history, it helps them to an idea of who they are" (386).

So, it becomes very clear that to Naipaul it is the history that gives the identity of the people. The history is attached with the specific people and place. People without history can live physically but he or she dies spirituality in the world of cultural entity. The history of the individual keeps one to live happily and joyously. It sparks the enthusiasm for the individual for the tranquil life. Naipaul's almost all characters in his writings are obsessed with their identity and their castes, because they are entangled and confused by their cultural history. As James Wood comments on Naipaul's protagonist, Willie in *Half A Life*:

Willie is ultimately unable to escape his father's negative obsession with caste. He is inherited. And in imperial or colonial societies, where Willie now lives, an obsession with caste must become an obsession with race...that the world he had entered was only a half-and-half world, that many of the people who were out friends considered themselves, deep down, people of the second rank (27).

So, Naipaul emphasizes on the search for identity who are already detached from their culture and history but Willie, the self-exiled person, cannot find his identity and culture wherever he visits.

The issue of identity cannot complete skipping the language. The culture, history and language in totality only can define the identity of the people. People can be identified by the use of the language they speak. Some philosophers claim the language is the product of culture itself, language cannot go beyond the territory of culture, so, it is the language that exposes the culture of the specific race. And it is also very clear that people feel themselves comfortable when they can communicate in their own language. People feel easy and relief in the common speaking ground. But the lack of individual's native language in the unknown location creates an uneasy environment. Individual experiences a sense of dislocation and displacement in the alien land and distorted speaking because the language is not only

sufficient for the use of it. As it has been explicit through the language there comes the culture attached with it, to which foreign speakers cannot be accustomed. Though in this complex world, individual may be specialist in different languages but it is very fact that it is in his own native language he or she feels comfort in communicating with others. Moreover, individual experiences easy talk with the same race and people.

In the novels of Naipaul, he often brings the world of multi-culture and multiracial people to depict the hardship of hybrid environment. Naipaul exposes the pathetic condition of the newly expatriated people, basically the people from the Third World, suffering from the cultural, historical and linguistic problems. In the novel *Half A Life*, Naipaul presents the protagonist having split identity in his native place and culture. Naipaul shows the consequence of false education and impact of colonialism in the novel. Willie unstable identity in India is more fractured when he leaves his origin place and goes to London. He is insider an outsider at the same time. He is physically inside the alien cultural territory but spiritually he is all the time out of the circle. He is all the time displaced and dislocated in the metropolis society an culture. It is the same fate with Willie in Africa also. Willie is haunted by the linguistic problems. In his way to his wife's country, Willie tries to murmur few of his native words either if he forgets and falls into the dense of delusion.

Naipaul's novel depicts the life of Willie Chandran who is physically and mentally fractured. Naipaul portrays how the individuals are displaced, alienated and after all fractured in the foreign land an culture though the portrait of Willie's life. Naipaul's main focus lays up on the place, the source of the meaning for the people as it helps them define culturally, historically and linguistically and also defend providing stable identity. People in the alien land feel culturally displaced and socially alienated which cause the individual to feel a loss of identity, erasing the cultural, historical and linguistically belonging. Naipaul's basic concern remains in the issue of identity and culture. To define one's identity the culture, the

historical and the place with definite language is most essential. An individual being detached from these moorings is reduced to a homeless, rootless wreck. He or she is compelled to live the fractured life in the dislocated and alienated land as a pitiable diaspora. This state of life is to be reflected in Naipaul's character, Willie Chandran, the protagonist of *Half A Life*, who cannot identify himself with the history. Through which he has lived: he remains uprooted because he cannot attach him with his culture and language.

To conclude Naipaul's novel *Half A Life* and his concern for the culture should be magnified for the understanding of it, as the source of life and meaning. Cultural root purifies the soul of people, which makes the life meaningful and gives unified identity. The loss of cultural belonging pushes the individual into the abyss, which can be noticed in Naipaul's writings. Naipaul thus, opens up an avenue for the new perspective on considering the problems of belonging in the post-colonial world. The new perception should be applied for the understanding of colonized people and colonized culture, so that the trauma and plight of their everyday life can be visualized lucidly and vividly as Samuel P. Huntington says, "The people come to the cultural lines to define and create themselves" (83). So, the loss of cultural belonging makes the individual's life fractured and she/he is compelled to live half-life in the realm of confusion and disillusion without hope and home far from their own place.

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