

## I. General Introduction

### V.S. Naipaul: A Biographical Sketch

Nobel Laureate Sir V(idyadhar) S(urajprasad) Naipaul, son of a Brahmin journalist, was born in Trinidad on August 17, 1932. He was educated at Queen's Royal College in Port of Spain, and later after winning a scholarship at University College, Oxford. Arrived from Indian Hindus who had immigrated to Trinidad as agreement servants, he thought himself as a rootless man as he found himself in new vicinity with the people experiencing different social and cultural practices of which he was honestly unaware.

He met Patricia Hale and married her in 1955. Before his marriage he had undergone a nervous breakdown that made him almost commit suicide; however, he luckily survived. Their marriage could not last long as she died in 1965, that led Naipaul to marry a Pakistani divorced Journalist, Nadira Alvin. After his graduation, he started his lifelong career as a freelance writer. It was then for the first time that he felt himself a rootless writer, finding himself far from his source culture, language and people. He, however, as a broadcaster for BBC's Caribbean voice from 1954 to 1965, and as a regular fiction reviewer for the *New Statesman* from 1957 to 1961, got nascent cultural impetus in coloring one of his first novels, *Miguel Street* (1959) with the love and nostalgia he had with Trinidad. All of his early novels expose his ambivalent stance as a natal son of Trinidad, depicting the lives of the people as he could sense them from the nearest possible point. *The Mystic Masseur* and *The suffrage of Elvira* written in 1951 and 1958 respectively set his ambitious career as a novelist that ultimately flowers in *A House for Mr. Biswas* (1961), a tragic-comic story of the search for independence and identity. The protagonist of the novel, Mohun Biswas is said to have partly modeled after the author's own impoverished father. The solid

basis of existence -- a house for him -- touches the book that ultimately became one of the main themes of his subsequent novels. The same daring theme is repeated in his *Letters Between Father and Son* (1999), a record of father - son correspondence in the early 1950s.

Naipaul merges history, memories, fiction and journalism and lays them bare in his books creating an accommodable place for each; but in contrary to this, he solves the problem, of their incompatibilities. His arrival, for example, in Wiltshire, his home now, turns to be an *Enigma of Arrival* (1987), a novel in which he depicts its pastoral life and a man's love and hatred to the arrival itself. His three full-fledged books about India -- *An Area of Darkness* (1964), *India: A Wounded Civilization* (1997) and *India: A Million Mutinies Now* (1990)--appear as homage as well as a protest and disenchantment to his Hindu root. These are his journeys from memory to the reality eschewing the ambivalence within the collage of generic distinction and scaffolding the cultural remnants for the historical inquiry, and the result being the source for his own identity in writing.

Naipaul found immense materials for his ambitious and dazzling novels and travel books through his extensive travels to India, Malaysia, Iran, Africa, South America, and the USA in the 1960s and the early 1970s. These remarkable books are the small incentives from the sociology of the colonized heritage, and the borders of which extended in works like *In a Free State* (1971), *A Bend in the River* (1979), and *A Way in the World* (1994). He presents the world with typical obsession relating the world replete with the faultiness of conquest and rear. The irredeemable duskland that he presents in his works can be taken as an enlarged *Conradian Heart of Darkness*.

Naipaul becomes the topic from the intellectual circles for the views he expressed about the Muslims and the so-called third world. He saw Islam not as a

religion but as an emporium in his *Among the Believers* (1991) and *Beyond Believer: Islamic Excursions Among the Converted Peoples* (1998). He often regards that Islam goes beyond the Islamic peoples, i.e. to the converted Muslims, and thus makes it imperial demands. Other novels also seek the similar themselves bringing civilization, culture, nationality, history, geography, journalism and travels in one conflated amalgam. One of them is *The Mimic Men* (1965), which explores the contemporary problems of identity in a disguised portrayal of the novelist himself. His *The Middle Passage* (1962), a novel of his reflections, depicts the problems of his native land Trinidad, that he experienced as he first arrived there after leaving for London in 1950.

He has successfully distorted the boundaries of genres such as travel, narratives, autobiography, reflection and history that examine conflated in a changeable non-fictional mode, which he has used repeatedly. His presentation of the dark sides with his own entrepreneurs can aptly be compared to Joseph Conrad's vision of the so-called third world. Like Derek Walcott, Wole Soyinka, Salman Rushdie and some other writers in English form the stance highly debated as 'margin'. Naipaul also struggles hard to find his place, culture and history. About his own life, he says, "My life is short, I can't listen to banalities. If writers just think of oppression, there will be not time for writing" (qtd. in Kuruvilla 1). Many critics see his and his works differently: Pico Iyer calls him a "literary Sannyasi" (56) whereas Khushwant Singh calls him a "Literary mulatto" (89). He is branded as "V.S. Nightfall" in the definition of Derek Walcott (Qtd. in Suroor 54). Everlyn Waugh, a fastidious critic of the West of the Times remarked, "Naipaul's mastery of the English language should 'put' to shame his British contemporaries" (qtd. in Sruoor 55). Edward Said and Salman Rushdie often criticise Naipaul's views on islam and the Islamic peoples (qtd.

in Suroor 55). Naipaul, nevertheless, stands out to be one of the celebrated figures in literature, and a man of fine prose in English, but still countless secrets linger regarding his biography and rigidity of the opinions, which make and echo in Paul Thoreaux's book *Sir Vidia's Shadow* (1998). No one has gone in such depth of closeness with Naipaul, and as a result, Thoreaux's book appears to be the outcome of this frustration with Naipaul after their three decades long friendship. And the Nobel Prize of 2001 awarded to Naipaul encouraged Lillian Feder to write Naipaul's *Truth* (2001) that reveals the truth behind his writing.

Nowadays Naipaul lives in Wiltshire, London, with his wife Nadira. His latest novel, *Half a Life* (2001), was published in the year he got the Nobel Prize. Apart from the Nobel Prize, Naipaul has also been honored by the Booker Prize in 1971, the W.H. Smith Prize, the Howthornden Prize, the Bennett Prize and the T.S. Eliot Award, and was also knighted in 1990. The peculiar artistic quality related to his afflatus, that is also the creative force in his writing, is that he turned to his own life for materials, writing of his migration from Trinidad to England. Writing has really been his own career, which has been proven by his many novels where he seeks his own image although immature. Naipaul, after all, is trying for a house for himself for which he has devoted his whole career as a writer. His both life and works expose his unique search for a home.

### **Naipaul's Writing Style**

Naipaul stands among the most prominent contemporary English novelists not only by writing fictions and travel memories to extend the area of English literature but also by using his remarkable and peculiar style of blending different genres of writing. He also writes critical and political essays to forward his ideas about the world and the problems seen in it. In this way, he is celebrated as a novelist and as an

acclaimed critic of oddities and controversies cropping up in the world. He contributes in the field of fiction and travel writing both by the innovation in form and verbal dexterity, and also by the profound exploration of human condition. He is severely criticized for his ideas and representation of the Muslim world and religion by such range of critics as Edward Said and Salman Rushdie. As Wough observes, "Naipaul is supposed to be the voice of the dire times, representing the world as he could sense it is the language more powerfully than any British contemporaries" (qtd. in Suroor 55). Though he has been honoured by almost all principal literary awards in England including the knighthood in 1990, it is after receiving the Nobel Prize for literature in 2001 that his canonicity as an English writer from so called margin is conformed.

Naipaul tries to expose the controversies and the hypocrisies in a simple and apparent language. There is yet another aspect of the writer too: Naipaul is a great chronicle of the diasporic experience and loneliness of the world but not with a flashy wrap of genius of a word whose wholeness has fallen apart in the chequered history of his life (Kumar, 12). He prospers, after all, as a writer because so much of his work, notwithstanding the change of aloofness in some of the travel writings, is also an occupied, engaged and prolific narrative about writing from the periphery with the voice producing from the splits created within history. The ruptures in the history exhibit the problem of cultural belonging, and thereby create among individuals a sense of cultural alienation. The subjects facing this problem, like Naipaul himself, try to articulate that sense of loss in their writing ultimately stressing the need of individual struggle in the world of cultural confusion.

Naipaul's life itself is full of oddities, complications and problems. He is not only an expatriate in London but also an exile from nowhere. So, he has a strong

sense of history. Naipaul really wants to write his history as one of his autobiographical character. Ralph Singh, who in the *The Mimic Men* says, "My first instinct was towards writing of history" (81). Regarding his style, Tarun J. Tejpal writes:

With Naipaul there were no excesses of language, no flashy turns of phrase, no exhibitions of vocabulary. In fact there is a word out of place. There is no better school to learn the craft of writing. There is architecture to the phrase that, in its simplicity and design, is classical. The words stacking off, the sentences stacking off, the paragraphs stacking off, have an air of profound inevitability. In each book, in classical fashion, the materials are simple - brick and lime - but the time the construction is over, a magnificent building - complex and ingenious - is in place. Good reader could spend years unlocking their peculiar wisdom and secrets. (54)

The way presenting cultural desiderata in equally powerful and fine language makes Naipaul a writer of both interest and difference. Tejpal further says, "Vido is already an original, seized of his own opinion, prodigiously intelligent and intellectually unafraid" (162).

His writing, therefore, makes him a novelist of distinction, whose choosy and sardonic tone conceals a profound concern of twentieth century uncertainties and insidious effects of imperialism upon the people of so - called their world nations. This is a trauma of alienation and deracination to which Naipaul himself belongs. In this regard Lillian Feder writes. "I approach the body of Naipaul's fiction as part of composite opus, the central theme of which the life long process of self - creation, an

individual narrative of a search for truth that incorporates the historical and social framework in which it is enacted." (20)

Naipaul's truth, as Feder emphasizes, simply rests on his exploration of his self in his own writing. And Feder writes a single book on the same theme to reveal Naipaul's basic preoccupation with writing. The representation of Africa in his books is taken to be a sequel to Joseph Conrad's views. Conrad, a Polish born British novelist whose texts, including his novella *Heart of Darkness* (1902) explores the darker side of human nature, and so does Naipaul. Naipaul and a number of twentieth century novelists got a significant influence from Conrad's theme and style.

Naipaul is a self - conscious migrant who does not hide the nationalist idealism in his fiction but powerfully exposes the cultural confusion and identity crisis in the post colonial time. The writing of any kind, after all, involves language, and about language, David Crystal clearly states:

Our use of language can tell our listener or reader a great deal about ourselves - in particular, about our regional origins, social background, level of education, occupation, age, sex and personality. The way language is used to express these variables is so complex that it requires separate discussion, but the general point can be made here, that a major function of language is the personal identity - the signaling of who we are and where we 'belong'. (13)

Crystal emphasizes that the case of language is purposely related to the expression of personal identity crisis. In other words, the trauma of identity crisis can be sensed in the language that one uses. Commenting on his writing Susan Sontag says:

... Naipaul's book is a work into which the writer has poured so much feeling for the language and for the possibilities of description. When

reading that book I was thinking that this could be something so simple for another writer, but Naipaul brings this kind of seriousness to the project, this intensity. (4)

There is no plot in the novel *The Enigma of Arrival*. We cannot read for character. All characters are viewed through the eyes of the narrator, a thoroughly unlikable man who has come to the country to write and to heal himself from other writing disasters. Rather each individual is put under the narrator's verbal microscope, dissected on the basis of external appearance. We learn that a gardener always dresses up formally and changes clothes with seasons but we do not know why. We observe the comings and goings of the village people and the narrator's landlord but we do not understand their hearts, minds or motives.

The narrator's distance ultimately comes across as hostile superiority. He does not belong here in this house in the country and he knows he will never fit in. Yet he never allows himself to have a genuine reaction to what he experiences. His counter with the English countryside is filtered through the writers and artists he knows: Wordsworth, Constable, and more. He tells rather than shows. He does not build suspense. The characters do not evoke sympathy. Yet Naipaul's command of language keeps the reader turning the pages. The ending of the book yields the greatest insight. The readers realize that the narrator has become a man without a country, at home nowhere. He sees his own rituals through the eyes of a stranger. It is sad and, perhaps, inevitable. But in the end the present researcher, as a reader, was as detached from the narrator as he was from his own environment.



## Major Themes

### i. Sense of Dislocation and Alienation

A term for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated event. The phenomenon may be a result of transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling movement from a known to an unknown location. The term is used to describe the experience of those who have willingly moved from the imperial 'home' to colonial margin.

Naipaul tries to depict the real world with all its cruelties. Though he exceeds further to deliver the hollowness of the world where the individuals like him are wandering in the search for belonging, he does not shy away from the oddities of the world. Lillian Feder says that Naipaul has depicted the contemporary society that is both actual and living (160). She further points out:

In his stories and novels Naipaul transforms actual societies he has known, their rules and subjects, into fictional communities that generate narrators and characters more vivid than their models.

Emerging from different social classes, with various talents, goals, level of education they reveal the truth about themselves. (161)

Naipaul has thus vigour of transforming the present reality in fiction. His actual world is the post-colonial world, and he does represent it as Rob Nixon points that his prestige as novelist has surely assisted him "in sustaining his high profile as an interpreter of the post-colonial world" (4). Nixon sees in his fiction a voice of the post-colonial mandarin who is obviously Nipaul who has his own vision different from other writer (2). His characters, as Nixon says, carry out the themes of "exile, emigre, expatriate, refugee", and all are displaced ones (3). Thus, Nixon is encouraged

to say that "Naipaul is reading his own life" (17). It is because he himself is "alienated" and is "haunted by a global homelessness" (17). Naipaul's own sense of displacement and a "longing for root" (17) are reflected in his writing. His ostracism with his Trinidad and western colonialism colour his writing. His characters are also in the process of defining themselves. Paul Thoreaux shows his anger by saying the same thing that Naipaul's condition is the juncture of homelessness. He is the first in line without tradition and home (29). Naipaul, like his character, Willie, *in half a Life*, tries to find a place in the world. Before finding the place, one belongs nowhere. So, he says, "I was born in Trinidad, I have lived most of life in England and India is the land of my ancestors. That says it all. I am not English, not Indian, not Trinidandian. I am my own person" (3). Naipaul, as he reveals some important facts in an interview with Rahul Singh, is entirely his won person, and so are his characters facing new culture geography and people. They are their own.

All these themes are loaded in his both fictions and non-fiction. The oddities and contradictions inevitably come in his writings. The displaced characters are not only obsessed with their geography and people but also with their culture. They have been the eviction of the alien culture, always trying to define themselves but hopelessness finding the way out of that grim reality. They are, after all, seeking their cultural identity in the world of cultural hybridity. The endless search for identity gives them a sense of 'rootlessness', 'dislocation' and 'alienation': to some extent, it turns to pessimism. Feder sums it up thus:

Emerging from different social classes, with various talents, goals, levels of education and accomplishment a number of these protagonists are lined to each other and to their progenitor by an impulse to pursue

truths about themselves and their world however circuitous the course.

(161)

The narrator - protagonist as the writer of *The Enigma of Arrival* has exercised (with the restraint of an artist) his imagination and empathy to create a microcosm in and around Waldenshaw, which reflects the finer moods of life and death. Underlying this sublimated world, suggested in the imagery, is the animal world of human brutality, violence, decay, indifference and death. He dramatizes his characters trying to keep this world at bay, most frequently by ignoring it as long as they can. In their private Eden there is no recognition of this aspect of human activity:

Cows and grass and trees: pretty country views -- they existed all around me [...] Now, not far from that view, there was this intimate act of cruelty. The memory of that mutilated, bleeding pony, still with the bad - tempered toss of its head and mane, being led to the white fate below the yews by the two big - headed men, father and son, was with me for some time. (38)

The situation of the narrator in *The Enigma of Arrival* is more frustrating. Naipaul himself continues his life and his career as a writer. He is tired by the alien culture and geography. He does not belong to that land and therefore, a perpetual sense of 'dislocation'.

The rhetoric of dislocation finds a powerful but often oblique expression in his books. In an interview with Rahul Singh, Naipaul strongly determines that he is not an English, nor a Trinidadian, nor an Indian but his own man (3). It shows that his home is there where he lives. It is his philosophy of life that the world has a move and he belongs to many places, and "there are many things that go to make our idea of who we are" (Huntington 74). For this reason Naipaul is considered "a voice of dire times"

(Jones, Newsweek 50). The question of identity and the ruinous effects of colonization haunt both his works and life. His work, therefore, is a creative preparation upon the anguish of whole countries and people unable to cope. So, his novel, *The Enigma of Arrival*, shows the personal history from a new vantage point. Naipaul, thus, brings many issues together but his chief concern is to show the individual struggle for identity, the frustrations and agonies of the contemporary people, cultural loss, multiculturalism, diaspora, rootlessness, dislocation and alienation. The idea of rootlessness, dislocation and alienation energize a man like Naipaul to define the self which is rightly the case in his latest novel *Half a Life* (2001). The protagonist of the novel, Willie Chandran, has an incessant struggle in nameless nation. S. Prasannarajan sees this novel as "an enlarged Conradian heart of darkness" ("A Prize" 50). It has always been the case of half - male societies where the past is not completely rejected and the future is yet to come.

Naipaul's writing expresses the ambivalence of the exile and the problem of an outsider, a feature of his own experience and an Indian in the West Indies, a West Indian in England, and a nomadic intellectual in post colonial world. Naipaul merges history, memories, fiction and journalism and lets them be bare in his books creating accomodable place for each, but in contrary to this, solves the problem of their incompatibilities. His arrival, for example, in Wiltshire, his home now, turns to be *The Enigma of Arrival* (1987), a novel in which he depicts its pastoral life and a man's love and hatred to the arrival itself. The novel, *The Enigma of Arrival*, depicts the condition of the protagonist, the first person narrator I, who leaves his own world (Trinidad) and arrives in another (England). This arrival in England for him is an enigma because he arrives at a place where one arrives by not arriving. It is because where he wanted to make his home (his identity) he could not. Thus, this enigmatic

arrival has created a sense of dislocation and alienation. Finally, the protagonist becomes a man without a country and home.

Naipaul's recently published book *Half a Life* is the fictional autobiography of Willie, the result of an accidental mismatch between a Brahmin and an 'Untouchable' in pre-independence India. The theme of his tale boils down to a simple three - step scenes of his life: India, London and Portuguese East Africa. Willie is a mixed-caste misfit in India because he cannot reconcile his high Brahmin aspirations with his confused adolescent longings. Then he remains a misfit among the Weirdoes and hollow men of 1950 bohemian London. Finally, he thinks that he has found where he belongs among the mixed race second - class Portuguese of Mozambique. At length, however, he realizes that he is wrong. He cannot escape from his own fragmented identity.

## **ii. Search for a Home**

Naipaul is seeking a home in his writing, which has become a part of his life. His characters are also in the process of creating a home, and thereby try to establish a coherent belonging to their root. His writings express the ambivalence of the exile and the problem of an outsider, a feature of his own experience as an Indian in the West India, a West Indian in England and nomadic intellectual in a postcolonial world. Naipaul really wants to write his history as one of his autobiographical characters. Ralph Singh, who in *The Mimic Men*, says, "My first instinct was towards writing of history" (81). In this novel, *The Enigma of Arrival*, the narrator expresses:

For years, in that far-off island whose human history I had been discovering and writing about, I had dreamed of coming to England. But discovering and writing about, I had dreamed of coming to England. But my life in England had been savorless, and much of it

mean. I had taken to England all the rawness of my colonial's nerves, and those nerves had more or less remained, nerves which in the beginning were in a good part also the nerves of youth and inexperience, physical and sexual inadequacy, and of undeveloped talent. And just as once at home I had dreamed of being in England, so for years in England I had dreamed of leaving England. (110)

Naipaul really wants to write his history as one of his autobiographical characters, Ralph Singh, who in *The Mimic Men*, says, "My first instinct was towards writing of history" (81). Like Naipaul himself, almost all of his characters are entangled and confused by their cultural history (Feder 252). She emphasizes on Naipaul's "search for truth" in the writing and by that he tries to show a loss (5). Rob Nixon gives a title "License of Exile" to be his first discussion of matter about Naipaul in his *London Calling: V.S. Naipaul, Postcolonial Mandarin*. He starts: Naipaul's familiar and personal displacements figure so badly in both his work and its critical reception - that he has come to celebrate as the ultimately literary apatriote, the most comprehensively uprooted of twentieth - century writers" (17).

This is the reason why Naipaul declares his strategy to be his method of searching truth, a term he used frequently in his autobiographical writing, interviews, fictions and non-fictions (Feder 5-6).

According to Rob Nixon, at least three points are necessary to understand Naipaul's life and his writing:

- i. Naipaul's "autobiographical reflection or more detached exile"
- ii. His geographical, cultural and national displacement bringing the "medley of terms exile, emigrant, emigre, expatriate, refugee, and homeless individual"
- iii. His "dislocation for his reputation" (18)

Thus, Naipaul is understood as a displaced writer from his root, who tries hopelessly to recreate his own past, history, ancestry and culture. He felt himself 'dislocated' and an 'alienated' writer, writing from a margin. When he had come in India in February 2002 to attend a meeting of IWE (Indian Writers in English), he said that he belongs nowhere. Rahul Singh asks a question about his belonging: "Have you yourself started feeling more of an Indian ?" Naipaul reveals everything that he was born in Trinidad, spent most of his life in England and India was his land of ancestors. So, he is not an English or an Indian and nor a Trinidadian. He is his own person (32). He spoke the same thing when he received the Nobel Prize in 2001. This is the problem of belonging, and therefore, the problem of identity.

### **Autobiographical Elements in *The Enigma of Arrival***

Naipaul's novel, *The Enigma of Arrival* (1987), depicts a writer of Caribbean origin, who finds joys of homecoming in England after wandering years - during which the world stopped being a colony for him. The narrator - protagonist of *The Enigma of Arrival* is a writer. The novel is in five parts -- two parts describe events in the writer's life, which 'seed' its three remaining parts.

The novel opens with the protagonist - narrator ruminating on his arrival at his retreat in the cottage in the grounds of the Waldenshaw estate in the valley of the Avon River, near the town of Salishury in Wiltshire. He is a stranger to the locality with the raw nerves and extreme self - consciousness of a newcomer. David P. Lichtenstein, in "A Brief Biography of V.S. Naipaul", examines the book *The Enigma of Arrival* as "key Naipaulian concepts such as cultural alientation, detachment, and anxiety, relating them to the narrative of the writer's life, a story in which fact and fiction are deliberately and artistically blurred" (2).

The novel dramatizes a period of just over ten years of his life in this cottage and ends with his move to another house, a short cottage. It describes minutely a rural landscape incongruently aware of industrial life and modernity - farm machinery, refrigerated tanks for collection of milk, milking machines, modern storage bins, mechanized transport, pre-fabricated sheds, artillery ranges luminous orange in the sunlight and farmers who look like industrial workers in haphazard company with dilapidated barns, decaying hay ricks, shepherd's cottages, rutted muddy roads, crude methods of cattle rearing and sheep shearing. And against all this is Jack and his garden and the ancient circle of the Stonehenge, the tall beeches, elms, sycamores and oaks -- the beauty of the natural landscape. As a writer he had been compared to Joseph Conrad because of similar pessimistic portrayment of human nature and the themes of exile and alienation. In the same book *The Enigma of Arrival* the narrator says:

I had thought that because of my insecure past - present India, colonial Trinidad, my own family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for a writing career, my coming to England with so little, and the very little I still had to fall back on - I had thought that because of this I had been given an especially tender or raw sense of an unaccommodating world. (99)

In the last section of the novel, "The Ceremony of Farewell" the narrator becomes an acute observer of his sister's death ceremony to show cultural crisis of his original culture. The protagonist, leading a bachelor's lonely existence, cherished his solitude as a period of respite and recovery from tragic experience -- the death of this sister



Sati in far away Trinidad and the rejection of book by a publisher who had commissioned him to write it.

The publisher had wanted a travel guide to a Caribbean island, but he had written it 'sincerely', researching into its history to discover its transformation into a British colony. Apart from the financial strain, this rejection is negation of the writer's personality and task. At present he is writing a book about a region in Africa. he says:

I had written a lot, done work of much difficulty; had worked under pressure more or less since my schooldays. Before the writing, there has pressure more or less since my schooldays. Before the writing, there had been the learning; writing had come to me slowly. Before that, there had been Oxford; and before that, the school in Trinidad where I had worked for the Oxford scholarship. There had been a long preparation for the writing career ! And I discovered that to be a writer was not (as I had imagined) a state - of competence, or achievement, or fame, or content at which one arrived and where one stayed. (109)

*The Enigma of Arrival* is, however, full of surprises. It is a metaphor of the journey that becomes prominent: the fear of entrapment recedes.

The protagonist knows that the journey he undertakes into the Wiltshire countryside is different from all previous journeys -- it is an arrival with a difference. It is a changed man who, though excited about his new surroundings, yet exercises restraint and caution in interpreting them as they are in themselves and how they matter to him. Reviewer Madeleine Hurd from Sweden says:

In this book, Naipaul has dryly written insights. The very subtle experience of (an immigrant's) belonging and loss in a remote cottage in the English countryside. It is less a book about a colorful colonial

society or person; it is about what it means to be an immigrant to (the reader's) country, nature, land; the symbols which to an individual, mean loss; how to experience loss. (Big city: 10)

So this stranger in a new land has arrived in many ways and he is contented. He is able to appreciate the paradox of arrivals and departures as in the painting by Chirico, gives the title *The Enigma of Arrival* by the poet Apollinaire. He then writes his novel of the same name, seeing a certain ironical reflection of his own situation in this painting. He says, "I felt that in an indirect, poetical way the title reflected to something in my own experience" (100).

So *The Enigma of Arrival* is a careful and moving vision of the rural English landscape; but it is significant that it is the work of a man who grew up in another, hotter, harsher climate, and came as a stranger to the fields and water meadows of Wiltshire. It is in fact the real subject of the book: the fascinating process by which a person leaves one world (in Naipaul's case, childhood in Trinidad) and arrives in another (England) and thereby develops into a different persons, because the enigmatic arrival is not merely physical or geographical but emotional and spiritual.

*The Enigma of Arrival* is about Naipaul himself and the way in which he has been changed by living in England. In this novel, he expresses this fact:

Such a big judgment about a city I had just arrived in ! But that way of feeling was something I carried within myself. The older people in our Asian-Indian community in Trinidad-especially the poor ones, who could never manage English or get used to the strange races-looked back to an India that became more and more golden in their memory. They were living in Trinidad and were going to die there; but for them it was the wrong place. Something of that feeling was passed down to

me. I didn't look back to India, couldn't do so; my ambition caused me to look ahead and outwards, to England; but it led to a similar feeling of wrongness. In Trinidad, feeling myself far away, I had held myself back, as it were, for life at the centre of things. And there were aspects of the physical setting of my childhood which positively encouraged that mood of waiting and withdrawal (142).

He spent many years in the Wiltshire village where he remained as a tenant. Later this place became his own residential place where he is still living. "Now, in Wiltshire in winter, a writer now rather than a reader, I worked the child's fantasy the other way. I projected the solitude and emptiness and menace of my Africa on to the land around me" (186). At that time, staying in this place, he wrote many books expressing his plight. He expressed Africa in his waiting." [...] I projected Africa on to Wiltshire. Wiltshire - the Wiltshire I walked in - began to radiate or return Africa to me. So man and writer became one; the circle became complete" (187).

Thus, the situation of the narrator and writer meet to the same floor. Naipaul's chief subject, has always been himself, and his best books are those in which he addresses this subject most directly. *The Enigma of Arrival* is a beautiful book to describe the pain of a rootless wanderer who is in great dilemma to find and experience his own original culture. Naipaul has time and again used his honest and penetrable vision, attached with an extraordinary command of the English language and its traditions. This story professes the novel as a closed form when it projects the tragic-comic existence of contemporary man. The protagonist-narrator-writer is witness to the events and the tragic-comic characters of this story.

## **II. Postcolonialism and Cultural Identity :**

### **Bases of Diaspora Aesthetics**

#### **Colonialism**

Colonialism is the process of one country's domination over another country or its people. It is usually achieved through aggressive, often military, actions and they establish their territory. The terms colonialism and imperialism are sometimes used interchangeably, but scholars usually distinguish between the two, reserving colonialism for instance where one country assumes political control over another and using imperialism more broadly to refer to political or economic control exercised either formally or informally.

This term is basically used to define cultural exploitation. It is developed with the expansion of Europe over last 400 years. There were many practices of domination before Renaissance period. But it is explicitly seen after the post - renaissance practices of imperialism. Edward Said offers the following distinction: "imperialism" means the practices, the theory, and the attitudes of a dominating metropolitan centre ruling a distant territory "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory (Said 1993:8).

The fact is that European post - renaissance colonial expansion was made with the development of a modern capitalist system of economic exchange. The colonizers provide raw materials for the burgeoning economics of the colonial power. While doing so the relation between colonizer and colonized was locked into a rigid hierarchy of difference. It leads to the deeply resistant to fair and equitable exchanges, whether economic, cultural or social.

In colonies, where minority indigenous people existed, are subverted by ideology of race of an unequal form of intercultural relations. Racial prejudice was a great product of the post - Renaissance period, for example the development of slave trade of the Atlantic middle unclear Colonizer's aim was not just to profits and convenience but also could construct as a natural state. "Survival for the fittest" applied hand in hand with the doctrines of imperialism. Albert Memmi elaborates the condition of colonialism:

These people excluded from system will proclaim their exclusion in the name of national identity: it is colonialism that creates the patriotism of the colonized. Maintained at the level of animals by an oppressive system they are not given any rights, not even the right to live, and their condition worsens day by day: when a people's only remaining option is in choosing how to die, when they have received from their oppressors only one gift - despair what they got left to lose ? (4)

It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self - determination or most usually, by extended and active violent opposition by the colonized.

It is one of the great myths of recent British colonial history in particular that the granting of independence to its colonies was the result of a proactive and deliberative polity of enlightenment on the part of the British People, a policy that distinguished British Colonialism from the inferior and more greedy European brands. Such readings are, of course, part of the construction of the ideology of late nineteenth century imperialism in which literary representation played a vigorous part, whether

actively as in the work of Rudyard Kipling, or in a more ambivalent way in the works of Conrad. Despite the anti-imperial strain in some of his writing, Conrad continues to distinguish actively between the English model of colonialism, which has

"an ideal at the back of it, and the mere rapacity of the imperialism; lesser breeds; of imperialists. These specious distinctions are projected back into the narratives of the greedy Spanish conquistadors; though the British treatment of the Indian in Virginia different from that of the Spanish only in quantity not in the degree of its brutality". (Hume 12)

Thus, colonialism caused many problems in former colonies. The economics of old colonial systems linger, especially in former exploitation colonies, where these nations struggle to overcome depressed economies and outdated class systems. Also, one of the most controversial legacies of colonialism is cultural intolerance. White settlers who conquered nonwhite people often held the attitude that ethnic and cultural differences define some people as superior and others as inferior. Some colonizing countries began education programmes that maintained white superiority by distancing native students from their own culture and history.

Although imperialism, in one form or another, remains an issue, by the late twentieth century, colonialism had become obsolete. In 1970 the United Nations General Assembly, which by then was dominated by a huge majority of former colonies, declared colonialism a crime. After that, even though western societies continued to intervene other countries' affair for example, the U.S. invasion of Panama in 1989 - the idea of establishing formal colonial control has become unthinkable. The remnants of colonialism were confined to a few small islands, such as Bermuda, a self-governing dependency of the United Kingdom.

## Post-Colonialism

From the late 1970s, the term post-colonialism has been used by literary critics to discuss the various cultural effects of colonization. In post-colonial era, the indigenous people have to struggle with newly arrived culture and all of its beliefs, values, habits and traditions that have now become complicated within their own lives. Each part of the change may bring benefits as well as harms. The term has subsequently been widely used to signify the political, linguistic and cultural experience of societies that were former European colonies.

Here, the term 'Post-colonialism' comes into play: "The word is a tool or a methodology of examining most often through literature, what happens when two culture clash, based upon one of the culture's assumptions of his superiority", (4) says Zandra Kambysellis. Kambysellis further adds, "The term 'post - colonialism can be taken as the name for condition of natives longing in post independent national groups and the need of those nations, which have been the viction of imperialism to active an identity uncontaminated by Euro-centric concepts"(7)

Post-colonialism is a way of examining an unconsciously changed culture through its literature and creates discourse of oppositionality which colonialism brings into being. Basically, post-colonialism creates and introduces the two distinct parties of colonizer and colonized or oppressor and oppressed. It also refers to move than just people adjusting to changes. So, the term 'post-colonialism' can rightly be considered as continuing process of resistance and reconstruction. Whether visible or invisible to the colonized, the colonizer's presence is unquestionably felt during his regin. Even after the colonizer had left and the formally colonized nations have been liberated, the presence of the colonizer still remains as something of a shadow. Post-colonialism touches many issues, language land men's and women's roles, nationalism, and

hybridism. A forced mixing of cultures and a strange process for indigenous to adoption is hybridism.

Post-colonialism is now used widely to include the study and analysis of European territories, conquests, the various institutions of European colonialism, and the discursive operation of empire. Moreover, it also talks about contemporary colonial legacies in both pre and post-independent nations and communities. It is widely used in historical, political, sociological and economic analysis, as their disciplines continue to engage with the impact of European imperialism upon world societies.

Colonialism has been contested by a more elaborate understanding of the working of post colonial cultures, which stresses the articulations between and across the politically defined historical periods of pre-colonial, colonial and post-independence cultures. Aijaz Ahmad explains that the term 'colonialism' can be pushed back to the incas and forward to the Indonesian occupation of East Timor. Then it becomes a transhistorical thing, always present and always in process of dissolution in one part of the world or another (9). So, it is clear that post colonialism, as it has been employed in most recent accounts, has been primarily concerned to examine the processes and effects of, reactions to, European colonialism from the sixteenth century up to and including the neo-colonialism of the present day.

In colonialism people disregard their responsibilities due to the dictatorship. There were specially two types of dictators: natives' oppressor and colonizer. But western culture caused so many changes in African, Caribbean, and post - colonial societies where people thrust into new experiences which they could not comprehend with the quidence of their old original tradition. Their original cultures changed too



much and it was very difficult to return to the root. New problems have been arisen in African, Carribbean and Indian countries even after colonization.

Similarly, nowadays new term anti-colonialism is used, which is the political people against the specific ideology and practice of colonialism. Anti - colonialism raises various forms of opposition against the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control. Anti - colonialism has taken many forms in different racial liberation, as in the case of nineteenth - century westracial liberation, as in the case of nineteenth - century West African nationalists. Conversely, it may accompany and demand for recognition of cultural differences and diverse front, as in the Indian National Congress, which sought to unite a variety of a single, National Independence Movement.

In the sameway, the next - term neo-colonialism is broadly used recently. The term was coined by the first president of Independent Ghana, Kwame Nkrumah, in his *Neo-colonialism: The Last Stage of Imperialism* (1965). This title, which developed Lenin's definition of imperialism as the last stage of capitalism, suggested that, although countries Like Ghana had achieved technical independence, the excolonial powers and the newly emerging superpowers such as the United States continued to play a decisive role. Through international monetary bodies, through the fixing of prices on world markets, multinational corporations and cartels, and a variety of educational and cultural institutions. In a wider sense the term has come to signify the state of inability of so-called Third World economies to develop as independent economic and political identity under the pressures of globalization.

## **Diaspora**

Diaspora means 'to disperse' according to Greek meaning. Diaspora, the voluntary or forcible movement of people from their homeland into new region is a central historical fact of colonization. Colonialism itself was an extreme diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. Many settled regions were developed historically as plantations or agricultural colonies to grow food stuffs for the metropolitan populations. Thus, a large-scale demand for labour was created in many regions where the local populations could not supply the need. The regions that today export more food stuffs of European provenance -wheat, barley, rye, cattle, pigs, sheep, or goats whatsoever five hundred years ago. This had led to one of the most profound ecological changes in the world.

The result of this was the development, principally in the Americas, but also in other places such as South Africa, of an economy based on slavery. Virtually all the slaves shipped to the plantation colonies in the Americas were taken from West Africa through the various European coastal trading enclaves. The wide spread slaving practised by Arabs in East Africa also saw some slaves sold into British colonies such as India and Mauritius, while some enslaving of Melanesian and Polynesian people occurred in parts of the South pacific to sever the sugarcane industry in places like Queensland, where it was known colloquially as 'blackbirding'.

Slave trade was the prominent way that created many diasporas throughout the world. When slavery was out-lawed by the European powers in the first decades of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economies was met by the development of a system of indentured labour. This involved transporting, under indenture agreements, large population of poor

agricultural labour from population rich areas, such as India and China, to areas where they were needed to service plantations the practices of slavery and indenture thus resulted in world wide colonial diasporas. V.S. Naipaul's grandparents are transported for the same process from colonized India to colonized Trinidad. Indian populations formed substantial minorities or majorities in colonies as diverse as West Indies, Malaya, Fiji, Mauritius and the colonies of Eastern and Southern Africa. Chinese minorities found their way under similar circumstances to all these regions too, as well as to areas across most of South- East Asia (including the Dutch East Indian Colonies, in what is now Indonesia) and the Spanish and later American dominated Philippines.

The descendants of the diasporic movements generated by colonialism have developed their own distinctive cultures, which both preserve and often extend and develop their origin cultures. Naipaul's grandparent's shift from India to Trinidad is same process of colonization, creolized versions of their own practices evolved, modifying indigenous cultures with which they thus came into contact. The development of diaspora cultures necessarily questions essentialist models, interrogating the ideology of a unified, 'Natural' cultural norm, one that underpins the centre/margin model of colonialist discourse. It also questions the simpler kinds of theories of nativism, which suggests that decolonization can be effected by a recovery or reconstruction of pre-colonial societies. The most recent and most socially significant diasporic movements have been those of colonized peoples back to the metropolitan centers. In countries such as Britain and France, the population now has substantial minorities of diasporic ex-colonial peoples. In recent times, many writers such as Salman Rushdie, V.S. Naipaul, Michael Ondaatje and so on have adopted the notion of 'diasporic identity' as a positive affirmation of their hybridity.

Diaspora is the movement of people from any nation or group away to other countries. With the development of postcolonial theory, it has been extended to cover a range of different cultural and ethnic groups held together by shared cultural or religious commitments and having some sense of exile from a place or state of origin and belonging. The term within cultural studies is used to describe a dynamic network of communities without the stabilizing allusion to an original homeland or essential identity. To live in diaspora is to experience the trauma of exile, migration, displacement, rootlessness and the life of minority group. In this regard, Rushdie argues, "It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt" (10). The writers of diaspora create 'imaginary homelands' as a form of transformative change.

People in diaspora have been forced by cultural displacement to accept the provisional nature of all truths. Their identities are at once plural and partial. According to Radhakrishnan, "The diaspora has created rich possibilities of understanding different histories. And these histories have taught us that identities, selves, tradition and natures do change with travels" (210). So, identities, perspectives and definitions change when people move. Diaspora is not infertile space to occupy in spite of that diaspora people feel to be torn apart between root culture and adopted culture, and the ground to be shifting and ambiguous, Rushdie writes: [...]. I have been minority group all my life - a member of an Indian Muslim family in Bombay, then of a mohajir-migrant-family in Pakistan and now a British Asian" (4).

Thus, the situation of diasporas can refer to territorial dislocation, forced either as slavery or as voluntary migration. It is a sort of dispersion or scattering of people away from their original land be it on the part of colonizers or the colonized.

## **Mimicry**

This is an increasingly important term in post-colonial theory because it has come to describe the ambivalent relationship between colonizers and colonized. Colonial discourse encourages people to 'mimic'. The colonizer tries to depict colonizer's cultural habit, assumptions, institutions, values and norms in day - to - day activities. The result or new emerged culture cannot smooth and easy going. Rather the result is 'blurred copy' of the colonizer that can be quite threatening. Mimicry cannot be very far from mockery because it can appear to parody whatever it mimics. Mimicry, therefore, locates a crack in the certainty of colonial dominance, an uncertainty in its central of the behaviours of the colonized.

Sometimes mimicry is also depicted as a goal of imperial polity. For example, Lord Macaulay's 1835 minute to parliament mocked oriental learning, and advocated the reproduction of English art and learning in India through the teaching of English literature. However, the method by which this mimicry was to be achieved indicated the underlying weakness of imperialism. Macaulay suggested that the riches of European learning should be imparted by "a class of interpreters between us and the millions when we govern a class of persons Indian in blood and colour, but English in tastes, opinions, in morals, and in intellect" (Macaulay 1835). In other words, not only was mimicry lent, but also Macaulay seems to suggest that imperial is compelled to make it so in order for it to work.

The term mimicry has been very important in Homi K. Bhabha's view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaulay's is that mimicry is the process by which the colonized subject is reproduced as "almost the same, but not quite" (Bhabha 1994:86). The imitation of the colonizing culture, behaviour, manners and values by the colonized contains both

mockery and a certain 'menace' so that mimicry is at once resemblance and menace (86). Mimicry reveals the limitation in the authority of colonial discourse, almost, as through colonial authority inevitably embodies. The seeds of its own destruction the line of descent of the mimic man' that emerges in Macaulay's writing claims Bhabha, can be traced through the works of Kipling, Forster, Orwell and Naipaul, and is the effect of a flawed colonial mimesis in which to be Anglicized is emphatically not to be English' (1994:87).

The consequences of mimicry for post colonial studies is writing, that is, postcolonial writing, the ambivalence of which is menacing' to colonial authority. 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" (88). The 'menace' of post - colonial writing, then, does not necessarily emerge from some auto - writing, then, 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. While Macaulay's interpreters, or Naipaul's 'mimic men' are appropriate objects of a colonial chain of command; the threat inherent in mimicry then, comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject - " almost the same but not white" (Bhabha, 1994:89) -- means that the colonial culture is always potentially and strategically insurgent. Mimicry can be both ambivalent and multi-layered in his novel *The Mimic Men*, V.S. Naipaul opens with a very subtle description of the complexity of mimicry when he describes his landlord:

I paid Mr. Shylock three guineas a week for a tall, multi-mirrored, bookshaped room with a coffin - like wardrobe. And Mr. Shylock, the

recipient each week of fifteen times three guineas, the possessor of a mistrees and of suits made of cloth so fine I felt, could eat it, I had nothing but admiration [...], though Mr. shylock looked distinguished, like a lawyer or businessman or politician he had the habit of stroking the lobe of his ear inclining his head to listen. I thought the gesture was attractive, I copied it knew of recent events in Europe; they tormented me; and although, I was trying to live on seven pounds a week I offered Mr. Shylock my fullest, silent compassion. (Naipaul 1967:7)

This deeply ironic passage uncovers the way in which both hegemony and mimicry work. Although the title suggests a disparagement of the tendency to emulate the colonizer, the complexity and political insurgency of mimicry emerges in this passage. The narrator not only copies the habits of the landlord, but also mimics the guilt of a post - war. A guilt that is embedded in a cultural familiarity. He is encouraged to mimic a compassion for the one exploiting him. But the very irony of the passage suggests an inversion, a mockery not just under the surface; but of the whole process of colonization that is being enacted in the narrators mimicry and cultural understanding. The mimicry of the post colonial subject is therefore always potentially destabilizing to colonial discourse, and locates an area of considerable political and cultural uncertainty in the structure of imperial dominance.

### **Question of Cultural Identity**

Latin word 'culture', the act of cultivation of soil, gave birth to 'culture' in English. Later this term is applied in a broader term to discuss about any custom, art, social institution, literature, music and so on to cultivate the society. Culture, thus belongs to broader human consciousness that is both developed and shaped by society, religion, history and geography (Saraswathi 23). There is no doubt that it is

the religion, society, geography, cultures, literature, custom, that gives identity to people. If these things get changed, then the identity lies in shadow. And when someone nurtured in one culture is placed in another s/he may face "cultural shock" and the reaction, anger, frustration, fear, curiosity, fascination, repulsion, hatred or confusion (Saraswathi 223). Culture is the only tool which shapes and controls man's view of the world around his society.

Culture touches each and every aspect of society after to an individual. It talks about the complexity of general human history. The term is also used to refer to intellectual and artistic works or practices which in their very forms and meanings define human society as socially constructed rather than naturally acquired. So, culture can be a state of artistic or intellectual development, to social historical moment or a broad epoch.

Culture has very broad meaning. According to a British cultural marxist, Raymond Williams, the term in its most widespread use in later nineteenth and twentieth centuries, refers to the work of arts (literature, music, painting, sculpture, theatre, film). Thus, Williams receives the term a being intricately related to changing history, exposing different forms in different periods. Culture has, therefore, been defined in relation to this historical form of society, and the forms many oppose each other (*Culture* 36). As a result, culture is seen as a reflection of necessary automatic and spiritual values of a particular period, but demands a continuous and often superstitious continuation. Mathew Arnold directs F.R. Levi's and T.S. Eliot's notion of culture by saying it as "mobilized to serve a liberal or radical conservative ideology" (Daichess 45). Similarly, Theodore Adorno and some other Marxists from Frankfurt School valued culture as that of a minority or an elite, through the authors, artists, genres and individual works may be as different as the Greek classics the



thinking of and concept of popular culture can also be adjusted in the same line. And twentieth century post colonial critic Edward Said put the definition of the term as:

A concept that includes a refining and elevating element, each society's reservoir of the best that has been known and thought, as Matthew Arnold put it in the 1860s this differentiates 'us' from 'them' almost always with some degree of xenophobia. Culture in this sense is a source of identity, a rather combative one of that, as we see recent 'retarns' to culture and tradition (Culture XIII-XIV).

This definition emphasizes the importance of culture as "the source of identity" and equalizes the term to somewhat "reservoir of the best" (XI). So, culture appears to him as "a protective enclosure" (XIV). Nevertheless, it is to be noted that Said does not digress from his point that "culture is a sort of theatre where various political and ideological causes engage one another" (XIV). Similarly, a Harvard professor, Samuel P. Huntington continues Said's idea of culture and highlights his point that power in relation to culture and civilization is shaping the consciousness of people (13).

The next factor of identity crisis of an individual as V.S. Naipaul's migration, that led him altering relation between western and other cultures. The sense of identity of the individuals whose lives have taken them across the borders between the so-called first world, the second world, and the third world, or across in effect, pre-modern run has caused the interfusing of identities which can be termed as the hybridity of cultural identities.' This notion of hybridity suggests that it has the relation to racial' and 'ethnic' identities. Moreover of mixing, fusion, and creolization, following the mixing and movements of culture. Specifically from the slave trade to mass media, there lies the great shape of modern identities. The result is the fusing or hybridity of identities, which cannot be taken as the product of 'assimilation' of one

culture or cultural tradition by another, but the production of something new. This new notion of identity is equated with the studies of the hybridity of cultural identity that are closely related to accounts of diaspora identities. Diaspora is a term that was initially used to refer to the dispersal of Jewish people across the globe, but is now regularly used to describe black and other diasporas. These identities are shaped by this sense of having been, in Salman Rushdie's. Phrase, across the world", of being in but not entirely of the west (17). Many critics now agree that V.S. Naipaul, Salman Rushdie and some prominent black writers find a unique and fertile place from where they can write about their anguish towards the west as well as they can express a haunting search for their cultural identity. They, therefore, seek their belonging and write about that. Their writings are full of cultural expression relaying on the fact that the notion of cultural identity in fact is problematic and they struggle to adjust as well as assimilate with the new notions of identities by both aspects: failure and success.

### **Hybridity**

Hybridity, one of the most widely employed and most disputed terms in post colonial theory, commonly refers to the creation of new transcultural forms within the contact zone Produced by colonization. As used in horticulture, the term refers to the crossbreeding of two species by grafting or cross- pollination to form a third, hybrid species. Hybridization takes many forms: Linguistic, cultural, political and racial. Linguistic examples include pidgin and creole language and this echoes the fundamental use of the term by the linguistic and cultural theorist Mikhail Bakhtin, who used it to suggest the disruptive and transfiguring power of multivocal language situations, and by extension of multilocal narratives.

The term 'hybridity' has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer /colonized relations stress their inter

dependence and the mutual construction of their subjectivities. Bhabha contends that all cultural statements and systems are constructed in a space that he calls the third space of enunciation (1994: 37). Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable for him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural difference may operate:

It is significant that the productive capacities of this Third space have a colonial or post colonial provenance. 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 (Bhabha 1994:38)

It is the 'in-between' place that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important.

Hybridity has frequently been used in postcolonial discourse to mean simply cross culture 'exchange'. This use of the term has been widely criticized, since it usually implies negating and neglecting the imbalance and inequality of the power relations it references by stressing the transformative cultural, linguistic and political impacts on both the colonized and the colonizer. It has been regarded as replicating assimilationist policies by masking or 'whitewashing' cultural differences.

The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural synergy and transculturation. All the problems that are related to culture and

identity can be solved in relation to culture itself. Culture is the defining principle of mankind: it provides them their valuable identity. Moreover, culture is the power that is related to both repulsion and attraction. Samuel P. Huntington, therefore, says that the "people and countries with different cultures are coming apart" and at the same time he insists the fact that "cultural identity is the central factor shaping a country's association and antagonism" to other (s) (125). To find their place in culture and civilization, people ask such questions: "who are we ?", "where do we belong?", and "who is not us?" (126). Huntington names this situation as "global identity crisis" and it is to be noted that a bulk of literature can be produced on this topic (126).

V.S. Naipaul lacks cultural identity. He neither gets his pure original culture nor he can assimilate easily with other culture. He is descendant of Indian parents with Hindu culture and his birth place is in Trinidad and he chooses his career place in England. It is the cause of assertion of a shared post - colonial condition such as hybridity which has been seen as part of the tendency of discourse analysis to dehistoricize and delocate cultures from their temporal, spatial, geographical and linguistic contexts, and to lead to an abstract, globalized to concept of the textual that obscures the specificities of particular cultural situations.

### **III. Homelessness as Diaspora Aesthetics in Naipaul's *The Enigm of Arrival***

V.S. Naipul himself is an inheritor of colonial legacy. His grandfather was brought to Trinidad in the Eighteenth century as an indenture labourer to work in a sugar plantation. It was not a dignified job to do but he was allured by better life he should have been in the new world than the wretchedness of poverty in India. Seeprasad Naipaul, the writers father and a second generation immigrant, had big ambitions to be a writer which he could not fulfil and, thus, he transplanted his unfulfilled aspirations on his son, V.S. Naipul and Siva Naipaul. Both brothers' writing can be seen as testimonials of the horrendous experiences of cultural cringe that becomes a part of life for second and third generation migrants who undergo the difficult process of creolization. Naipaul and his ancestors' experiences become important themes in his writing He is fully aware of the colonial history of Trinidad and he cannot write being oblivious the shipwrecked condition of his forefathers who had arrived to the unknown land leaving their cultural identity far behind in India. Naipaul's exercise of writing and the works itself can be seen as an attempt to recreate identity and as a process of recuperation. His writing is constantly informed by the colonial history that becomes recurrent theme throughout.

The multicultural society of Trinidad has a typical history. After its exploration, West Indies becomes a favourite destination for the European settlers, as has been many parts of the America. During the early days of colonization a fierce conflict was inevitable between the colonizers and the native Indians. The Indians were either exterminated by the early settlers or died of diseases European brought, to which the indigenous people did not have much immunity. The remaining natives were forced to work in plantation estates that the European settlers were developing and with the rapid expansion of such estates, plantation owners needed more and

more workforce and this led to import of slaves from Africa and indentured servants from India and China. Consequently, West Indies, in general, and Trinidad, in particular, emerged as richly diversified society in terms of race, religion, language and culture.

The consciousness of the colonial history is vividly evident in Naipaul's *The Enigma of Arrival*. The protagonist narrator shows unique historical understanding of his ancestors' colonial past and the realization that his life is heavily affected and altered by it. He becomes a bearer of this legacy that afflicts his self - conciseness and continuously becomes an obsession in his life in England, his past is the one that he cannot do away with, for it is the very source of his present identity and, all the same, it is not without painful experience. *The Enigma of Arrival* encompasses the narrator's consciousness of the nightmarish past and restless present. The bustling European metropolis, London, and its material lavishness does not give mental peace to the narration, for he is constantly in search of an aesthetic and spiritual home. The home that can give him order and identity and lasting mental solace.

The novel, *The Enigma of Arrival*, deals with protagonist-narrator's diasporic experience and its consequence. The narrator is an Indian by descent, a Trinidadian by birth and a British by citizenship. He has experienced these three societies and has bitter feelings for them all. For him, India is unwashed; Trinidad is unlearned and England is culturally bankrupt.

He narrates colonization processes, "discovery, the New world, the dispeopling of the discovered islands; slavery, the creation of the plantation colony; the coming of the idea of revolution, the chaos after revolutions in societies so created" (110). It shows the motto of colonization that is search for "New World". In this process the native people have to suffer or be dislocated. Moreover, it depicts the

condition of slavery perpetrated by colonizer for plantation and for many things. At the end, the chaos in the society is sure because of revolution.

While talking about the situation of colonization, the narrator has shifted him somewhere from the first person narrator to the third person. Under the topic 'Journey' he expresses his lost identity due to the cause of colonization. "He was close to the village ways of his Asian - Indian community. He had an instinctive understanding and sympathy for its rituals" (120). Now his deep love to his original rituals and culture is almost cut off from him. "He was close to the ways of that community, which is separated from present India only by two or three generations in a plantation colony of the new world" (210). He feels sorrow for his past and does not like to engage in others' culture. "Yet there was another side of the man: he did not really participate in the life or rituals of that community" (120). When the narrator finds him in Newland, he does not even like to eat food in foreign land", hate the idea of eating food from foreign lands" (110). He does so because he has the agony of the colonized. How could he easily accept food, culture and anything in the colonizer's land, England, who had cut off their history by colonizing India ?

When he comes to visit his birth place, Trinidad, from England he begins to narrate the history of colonization:

St. Kitts was the earliest colony in the Caribbean, established in a region from which Spain had withdrawn [...] The island was edged with a narrow asphalt road, and there were the little houses of the workers, descendants of slaves, along this road - sugar and slavery and created that simplicity, that unnaturalness in the vegetation and landscape. (176)

It clearly shows the pathetic condition of the colonized territories and the slaves in them. Those slaves were imported from other countries for cultivation. Now in this land no aboriginal Indians are left because they were killed by the colonizers, either Englishmen or French. Now the boulders are left which mesmerizes the aboriginal Indians, states:

These boulders were incised with very rough figures: aboriginal Indians work: the earlier past, a reminder of the horror before slavery. No aboriginal Indians now existed in St. Kitts they had been killed off three hundred years before by English and French the rough carvings on those boulders were the only memorials the Indians had left. The accessible past was the English church and churchyard - in tropical setting. (176)

In the chapter "Journey", he clearly presents the post colonial situation. "Already the light had changed, the world has changed, the world had changed to be colonial, for me; people had already altered their value, even the Negro. He was bound for Harlem" (118). He connects the Negro with Harlem because Harlem Renaissance had played pivotal role to get freedom and rights for blacks against the white domination of colonization.

Here, the narrator draws history from past to his contemporary era. He shows the impact of colonization in his ancestral land, India, his birthplaces, Trinidad and his career place, England. Narrator's ancestral and birthplace both were colonized by British rule. And the place, which he chooses as his career, is also the colonizer's land, Trinidad, a country where narration was born, was also under British rule, that is why he saw the shocking effects of British colonial rule over his birthplace. The narrator expresses his experience in England as:



The history I carried with me, together with the self - awareness that had come with my education and ambition, had sent me into the world with a sense of glory dead; and in England had given me the rawest stranger's nerves. Now ironically or aptly - living in the grounds of this shrunken estate, going out for my walks, those nerves were soothed, and in the wild garden and orchard besides the water meadows I found a physical beauty perfectly suited to my temperament and answering besides, every good idea I could have had, as a child in Trinidad, of the physical aspect of England. (55-56)

The narrator chose England to develop his career. He had the image of England as a glorious place before coming but later when he experienced it, his view changed. It means that he did not get what he wanted there.

His search for identity in the colonizers land was quite ridiculous. He was isolated from his root and he was unhappy about his cultural and spiritual poverty. He feels alienated from India, and in England he is incapable of relating to and identifying with the traditional values of what was once a colonial power. His comic sense was born out of his experience of colonialism, mimicry and post-imperial hardship in Trinidad. He did not find happiness in Trinidad. For him, Trinidad is unimportant, uncreative and cynical, a dot on the map. He neither likes his ancestral place, India, nor his birthplace, Trinidad, nor his career place, England. The narrator further states:

To see the possibility, the certainty, of ruin, even at the moment of creation: it was my temperament those never had been given me as a child in Trinidad partly by our family circumstances: the self - ruined or broken - down houses we lived in, our many moves, our great, our

general uncertainty. Possibly, too, this mode of feeling went deeper, and was an ancestral inheritance, something that comes with the history that had made me: not only India, with its ideas of a world outside men's control, but also the colonial plantations or estates of Trinidad, to which my impoverished Indian ancestors had been transported in the last century - estates of which this Wiltshire estate, where I now lived, had been the apotheosis. (55)

Here the narrator clearly shows direct impact of colonization and its consequences in the process of colonization. His grandparents had to shift from India to Caribbean island, Trinidad. Especially they were brought for plantation in Trinidad. Moreover, he shows his family's economical condition in Trinidad. The half ruined or broken down house clearly shows the narrator's status of slave or worker class family, the condition of the ruined houses depicts the impact of colonization.

He depicts his Caribbean origin and finds momentary joys of homecoming in England after wandering years - during which the world stopped being a colony for him. "As a child in Trinidad I had put this world at a far distance, in London perhaps. In London now I was able to put this perfect world at also another time, and earlier time. The mental or emotional processes were the same" (143). But after experiencing new life in England for many years, he expresses his grievances:

[...] I was, an intruder, not from another village or country, but from another hemisphere; embarrassed to have destroyed or spoilt the past for the old lady, as the past had been destroyed for me in other places, in my old Island, and even here, in the valley of my second life, in my cottage in the manor grounds, where bit by bit the place that had

thrilled and welcomed and reawakened me had changed and changed,  
until the time had come for me to leave. (347)

The narrator is shattered by his better experiences of the colonial regime. He lost his country, his identity and was forced to surrender, to begin new life in new land. He is ashamed by his past identity which is nearly omitted. And he unwillingly surrenders himself to the new culture, new land, new language, new surrounding, new people, new eating style, new fashion and many more things which are quite new to him. He has some obligation to make him familiar with these things and due to the lack of cohesiveness of original culture and identity he no longer likes to stay there.

Being an intruder, what the narrator feels is alienation, his conflict with the culture, his diasporic plight, his search for identity leads him to feel alienated and homeless. His original culture changes too much and it is very difficult to return to the root. He states:

We had made ourselves a new world we had found ourselves in the suburban houses, with gardens, where my sister's farewell ceremony had taken place - was one we had partly made ourselves, and had longed for when we had longed for money and the end of distress; we couldn't go back. There was no ship of antique shape now to take us back. We had come out of the nightmare; and there was nowhere else to go. (385)

His great desire to get home to the colonizer's land turned absurd. His experience in the new land is very melancholic. His family members have changed themselves as their efforts to fit in the new world. At the beginning they had wished for material gain and money but later these things could not give their identity. They wish to go back but it is too late and there is no place to go. He further states:

I had thought that because of my insecure past peasant India, colonial Trinidad, my family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for a writing career, my coming to England with so little, and the very little I still had to far back on. I had thought that because of this, had been given as especially tender raw sense of an unaccommodating world. (99)

Naipaul's novels are about the struggle for existence in a world still colonial despite the break up of the western empire for colonial hangover still haunts the Trinidians. Even if they try to create their own order, thin effort results in chaos because they are too much obsessed with anger against anyone. Naipaul's literary domain has extended far beyond the West Indian island of Trinidad. His first subject encompasses India, Africa, America from South to North, the Islamic countries of Asia and not the least, England. Naipaul is Conrad's heir as the analysis the destinies of empires in the moral sense: what they do human beings. His authority as a narrator is grounded in his memory of what others have forgotten, the history of the vanquished.

*The Enigma of Arrival* expresses about displacement, mimicry, rootlessness, alienation, homelessness, immigration, exile, and devastating effects of colonial forces on post-colonial countries. The people living in Trinidad are migrated from India, Europe and Muslim societies. The Trinidadian indigenous people have gone back to bush whereas Indian and African imported slave lost their house and property, which provide them nothing but the feelings of homelessness, though colonized countries (Africa, Trinidad, India) are supposed to be established institutions are created and so - called privileged civilization introduced by the colonials, these things

are possible only at the cost of many colonized lives and their primitive rites and rituals.

In several works, Naipaul gives perspective analysis of colonial self-estrangement. As he views, writers from formerly colonized world must search for the conceptual shape to their experience, English, a foreign import is the authoritative medium of expression, though freely and widely used, it comes accompanied with a normative but as Bohmer puts it: 'alien mythology' 'quite separate from every thing' (178). In reciprocal fashion Naipaul observes, colonials who migrated to the capital do not escape from alienation though their condition is manifested in different ways.

Before coming to England he expected to get his identity there. But he was just moving from one to another more colonial country. I don't have a country" (Theoroux 94). He does not even consider Britain his country. He severely feels the loss of his 'self' and 'pursuit' of selfhood' gets manifested in his books, which ground on ex-colonial state.

Here in the novel *The Enigma of Arrival*, we can see gradually changed culture through the perspective of protagonist narrator. Basically, he creates and introduces the two distinct parties of colonizer and colonized or oppressor and oppressed. It also refers unwilling adjustment of the alien people. The adjustment includes the relationship between the changer and the changed. So the term 'post - colonialism' can rightly be considered as continuing process of resistance and reconstruction. Whether visible or invisible to the colonized, the colonizer's presence is unquestionably felt during Naipaul's time. Even after the colonizers have left and the formerly colonized nations have been liberated, the presence of the colonizer still remains as something of a shadow in post colonialism which touches many issues like

language, land, men's and women's soul, nationalism, and hybridism. A force mixing of cultures and a strange process for indigenous to adaptation is hybridism.

Naipaul is a self-conscious migrant who does not hide the nationalist idealism in his book. *The Enigma of Arrival* powerfully exposes the cultural confusion and identity crisis in the post-colonial time. He is seeking his cultural identity in the world of cultural hybridity, the endless search for identity gives him sense of rootlessness, dislocation, and alienation. It is because of direct impact of colonialism and its consequences.

### **Writing : Acting Out of Diasporic Trauma**

The novel *The Enigma of Arrival* vividly shows the diasporic trauma of the narrator, his frustrations and agonies of the contemporary people, cultural loss, multiculturalism, rootlessness, dislocation and alienation are the consequences of his dispersion condition. He expresses the ambivalence of the exile and the problem of an outsider, a feature of speaker's (the narrator's) own experience as an Indian in the West Indies, a West Indian in England and nomadic intellectual in a post colonial world.

His diasporic experience starts with the account of his grand father's dispersion from India to Trinidad, along with his father's writing career and his own dispersion from Trinidad to England to be a great writer. The narrator states:

The migration, within the British Empire, from India to Trinidad had given me the English language as my own, and a particular kind of education. This had partly seeded my wish to be a writer in a particular mode, and had committed me to the literary career I had been following in England for twenty years. (55)

Here he shows his grand parents' migration or dispersion from India to Trinidadian island and his dispersion from Trinidad to England. It is just shifted from one colonized part of the same colonizer to the next. Not only England where the narrator shifted is the colonizer, it is rather the movement within the British Empire. Along with the movement, the narrator gains the language and education of the colonizer.

The narrator, who leaves his own world (Trinidad) and arrives to another world (England). And he depicts the pastoral life of Wiltshire village, England, and a man's love and hatred to the arrival of itself. For him Trinidad was his birth - place, may be his native home. But it remained only his birth - place. He spent his childhood there and when he turned eighteen he left that place. He says:

This journey began some days before my eighteenth birthday it was the journey which - for a year-feared / would never be allowed to make. So that even before the journey I lived with anxiety about it. It was the journey that took me from my island, Trinidad, off the northern coast of venezuela, to England. (113)

His journey from Trinidad to England is the process of being separated from his birthplace, experience of an outsider. He is not contented with the life style of Trinidan people or their education system. So he wanted something new in his life. In this case the scholarship for abroad study was the big success for him.

In the meantime, his great desire was to be a writer. It was so because he sought after his identity through writing. Even if after having many years' experience in England he could not dig up what he longed for. Nevertheless he went on writing to establish a fictionalized world in search of his home and his lost identity as an outsider. He states:

For years, in that far off island whose human history I had been discovering and writing about, I had dreamed of coming to England. But my life in England had been savourless, and much of it mean, I had taken to England all the rawness of my colonial's nerves, and those nerves had more or less remained, never which in the beginning were in a good part also the nerves of youth and inexperience, physical and sexual inadequacy, and of undeveloped talent. And just as once at home I had dreamed of being in England, so, for years in England I had dreamed of leaving England. (110)

This arrival in England for him is an enigma because he arrives at a place where one arrives by not arriving. It is so because he was a diaspora who could never make his home or could not find his identity. His great desire to go to England and his search for human history turned bizarre. He clearly felt colonial nerves still remaining in England. He became desperate by the life of England. His enigmatic arrival created a sense of dislocation and alienation. As a result, the protagonist narrator becomes a man without a country and home.

The narrator gets bizarre experiences from his new life. He says, "[M]y own time here was coming to an end, my time in the manor cottage and in that particular part of the valley, my second childhood of seeing and learning my second life, so far away from my first" (93). He tries to connect his present to his past. His origin is snapped from his ancestral place, India. So he makes a journey to his ancestral land in search of his culture, identity, and languages:

I went to India, to do another. This time I left from England. India was special to England; for two hundred years there had been any number of English travelers' accounts and, latterly, novels. I could not be that



kind of traveler. In traveling to India I was traveling to an un-English fantasy, and a fantasy unknown to Indians of India: I was traveling to the peasant India that my Indian grandfathers had sought to re-create in Trinidad, the India', had partly grown up in, the India that was like a loose end in my mind, where our past suddenly stopped. There was no model for me here, in this exploration; nether Forster nor Ackerley nor Kipling could help. To get anywhere in the writing, I had first of all to define myself very clearly to myself. (168)

He calls him an unknown Indian. India was his ancestral place from where his history was cut off. There is no possibility to get home and his identity in that land. His forefathers had tried to re-create their identity in Trinidad, that was never fulfilled because they had bitter diasporic pain in their hearts. The place, where they came was colonizers' place but they had to lose their root culture, religion, language, custom after coming there. So he found himself out of India or he became an outsider for India.

Likewise, Trinidad, which was his birth place, could not be his home. His visits Trinidad from England show this fact: "I went first of all to my own island, Trinidad. [...] I found an island full of racial tensions, and close to revolution so, it had ceased to be mine" (173). It clearly shows his disrespect to his birthplace.

Thus the narrator found him an outsider everywhere which never gave him a sense of being an insider. The quest to "define [him]self" was his first and last priority. His endless search for his home continues throughout the novel. For this what he does is writing. He does so just to satisfy his quest for home. Writing is the only way to give his identity but he cannot stay without expressing his diasporic pain:

The noblest impulse of all - the wish to be a writer, the wish that ruled my life - was the impulse that was the most imprisoning, the most insidious, and in some ways the most corrupting because, refined my any half - English half-education and ceasing then to be a pure impulse, it had given me a false idea of the activity of the mind. The noblest impulse, in the colonial setting, had been the most hobbling. To be what I wanted to be, I had to cease to be or to grow out of what I was. To become a writer it was necessary to shed many of the early ideas that went with the ambition, and the concept my half education had given me of the writer. (267)

Writing was the only last option to go ahead for him. His half - English education never let him be a pure Englishman. He was already marked by his birth and root." I was a writer. I had discovered in myself - always a stranger, a foreigner, a man who had left his island and community before maturity, before adult social experience [...]" (266)

Thus the narrator of the novel *The Enigma of Arrival* resembles the writer's personal situation. In reality the semblances of the narrator's vision to the author's commitment show the writer's exploration of "an acknowledgement of myself" (12). As the narrator, he is also outsider everywhere either in India or in Trinidad or even in England. Now he is staying in Wiltshire, London. It is not just his material gain but his identity, culture, custom, language, and belongingness are not pure and holy. So, the writer's world and narrator's world both are of an intruder or outsider.

### **Hybridized Cultural Location and Quest for Identity**

*The Enigma of Arrival* depicts the main protagonist-narrator's search for identity. He feels insecure and an unknown fear that always haunts him or he feels

culturally alienated. He has the trauma of an outsider that underlines the loss of roots. He is alienated wherever he goes. He finds himself in a new situation; a situation that is unfamiliar, alien and unwanted. His sense of 'rootlessness' and the question of 'belonging' give him a sense of nostalgia for his original culture.

The narrator, an Indian migrant, has cultural dilemma his crisis of cultural identity originates from the excruciating historical experience of slavery in the aftermath of colonization. As a result, his original culture has gone to margin or has been faint for him. He shows the lack of religious faith in his family members. When he takes part in his sister Sati's funeral ceremony, he states:

I stayed on in Trinidad for the religious ceremony that took place some days later and was complementary to the cremation. Sati had not been religious like my father, she had no feeling for ritual. But at her death her family wished to have all the Hindu rites performed for her, to leave nothing undone. (379)

Here, he exposes crisis of religious faith of his father and his sister. It is the counter-culture that made his sister Sati and his father unfaithful to their religion. When his grandparents came to Trinidad, they just brought some traces of Hindu culture

He considers that his father's and his family members' religion was another version of Hinduism from its original version. They have been brought up and exposed to other's cultures and religions. That led Sati and his father disrespectful to their religion. Despite that, her family members perform her funeral ceremony according to Hindu rituals. He further elaborates more harassing situation of Hindu culture while the ceremony was going on:

The pundit in his silk tunic sat across - legged on one side of the alter. Sati's younger son sat facing him on the other side. Sati's son was in

jeans and jumper - and this informality of dress was also new to me.

The earth rites the pundit began to perform on the verandah appeared to mimic Sati's cremation; but these rites suggested fertility and growth rather than returning of the body by way of fire to the earth, the elements. Sacrifice and feeding - that was the theme. Always, in Aryan scriptures, this emphasis on sacrifice !(379)

It portrays the clear picture of hybridized culture. He comments on the dress worn by Sati's son and the dress worn by the pundit. He feels this process rather mocking than a mere formality. It was the apparent case of counter culture.

They were exposed to other cultures and rituals very much whereas least exposed of their own cultures and rituals. If they were pure Hindus, they would follow all the rules and norms of Hindu culture. "Indeed the pundit said at one stage - talking indirectly to use as though we were a Trinidad public assembly and many of us were of other faith - that the Geeta was like the Koran and the Bible" (380). For narrator, the pundit could not admire or elaborate about Hindu culture, Hindu's holy books, Hindu's way of ceremony in that mass because there are many people from other faiths or religions. "It was pundit's way of saying that we too had a book; It was his way in a changed Trinidad, of defending our faith and ways" (380). Trinidad was not India where they were unable to adapt any pure Hindu rituals. They were in the 'in - between place and they had the burden of cultural dilemma, and that led to hybridized culture. Their Hindu culture was slowly dying out by the transformative cultural, linguistic and political impacts on both the colonized and colonizer. The cultural confusion in the life remained; moreover, it was dislocated and alienated from the mainstream culture. They suffered by confused and alien culture. The narrator did not find anything being done from the true Hindu Perspective in his sister's funeral

ceremony. The pundit says, "[o]ur past lives dictated the present" (380). It was the Hindu way of thinking life after death. But Sati's son who was performing ritual did not understand:

But Sati's son, if he had been more of a Hindu, if he had more of a Hindu cast of mind, would have understood the idea of Karma, and wouldn't have asked the question. He would have yielded to the mystery of the ritual and accepted the pundit words as part of the ritual. (380-81)

It clarifies emitting ways of Hindu rituals. The pundit tries to console Sati's son saying it was the dictation of the past life that led them to do that Karma. He thinks that the boy has no concept of Karma that means he has very less knowledge about Hindu culture. Sati's son only can ask what the mistake she did in the past and caused her death. The boy might have known Christian or any other religion's concept about life and death because he is exposed in that culture, whereas he has been least exposed to his own original Hindu culture. So, he is unable to find out the Hindu's concept about life and death.

Not only the way of ceremony but the language, and the books used by the pundit are very different from those Hindus in India. As the narrator asks about the book to the pundit and he gets the reply:

I asked to see the Geeta the pundit had been using during the ceremony. It was from a South Indian press. After each verse, there was an English translation. The pundit, in between his ritual usings and his chanting of few well - known Sanskrit verses, had made use of the English translations from this Gita. (382)

The book was printed from the Indian press but translated in English. Culture cannot be translated by language. There should be "cultural translation" as Homi Bhabha says. So the translated version of Geeta could never give full meaning of sanskrit verses. It was just the medium to give fading existence of Hindu culture.

The narrator's details about the religion of his father presents his fathers changed beliefs to his religion and culture:

The other, internal irony was that my father, though developed to Hindu speculative thought, had disliked ritual and had always even in 1920s, belonged to the reformist group the pundit didn't care for and dismissed now as hypocrites. My sister Sati had no liking for ritual either. (384)

His father had Hinduism just in mind but not in practice. He disliked the rituals because it was the case of counter to another culture, another land, another language, another system of life rather than their own original one. It is the case of hybridity because the creation of new transcultural forms within the contact zone produced by colonization on mixing with another culture created hybridized culture. Hybridization takes many forms: linguistic, cultural, political, racial and so on. His father was engaged in the reformist group that means they wanted to change the rituals and customs of Hinduism in a new way, which would be easy for them.

When his grandparents were in India they used to worship cow: "We were at the very end of the old Aryan cow - worship, that worship of the cow that gave milk" (91). This indicates the lack of worship to the cow now. "This worship was something our grandfather had brought with them from peasant India" (91) shows the disconnection of their religion. He says that the milk of the cow was "almost holy"

(91). It shows there is no holiness in the cow milks in the foreign soil. Now his culture is unable to adopt his pure Hinduism in practice. He states:

we were immemorally people of the country side [...] cut off from the past, the sacred earth, the gods, those earth tires went back far. They would always have been partly mysterious. But we couldn't surrender to them now. We had become self-aware forty years before, could we would not have been so self - aware. We would have accepted, we would half felt ourselves to be more whole, more in tune with the land and the spirit of the earth. (384)

He has no unified identity now because he and his family members are out from the past. Their gods, their sacred earth are lacking them. They cannot go to the past now. They have exchanged their cultures, religions, customs and language to the material goods and money. Now the leaves of the trees have fallen down which cannot be rejoined again or is another way they cannot go to his past. It has been too late to go to the Indian past: "It would have been easier to accept too because forty years before, it would have been all so much poorer. So much closer to the Indian past: houses, roads, vehicles, clothes" (384). But now they are separated from their past as he states: "Generations of a new kind of education had separated us from our past; and travel; and history" (384). The narrator and his family members are very far from their original culture, now they can have their past only in money. It is impossible to find out their original identity since their language, cultures, customs, living styles, sense of belongingness have changed or hybridized.

Thus, the writer depicts his hybridized culture and dying out identity. His father was devoted to Hinduism but always ignored the customs and rituals and his sister, Sati disliked Hinduism. But Naipual wants to regain his original culture, real

home but he is unable to find his home at first and the search for his identity ever continued. His hybridized culture has given him some modified versions of Hinduism but he can neither find his homeland nor his identity. He has been trying to search his identity from these impure or mixed cultural traces.



#### IV. Conclusion

Naipaul has always found to position himself alone, stateless observer, devoid of ideology of affiliation, a truth - teller without illusion. He is known for his penetrating analysis of alienation. Writing with increasing irony and pessimism, he often details the difficulties the 'Third World' is facing. His writing expresses the ambivalence of the exile 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 a wandering intellectual in a postcolonial world. He has been building upon his experience of colonial and post-imperial trauma in his native island and looking for his home and social construction in all the sites of dying colonialism and fallen imperialism in the world.

The people from the ex-colonial states feel the loss of their identity. Either they have no connectedness to their tradition or they are isolated in the foreign land. The protagonist-narrator of the novel, *The Enigma of Arrival* feels such disconnecteness with his past and isolated in the foreign land. When he is in England he narrates about his lost tradition, culture, land and language. The narrators' expressions are the expressions of Naipaul himself. Born in West Indian island but of Indian origin, Naipaul himself feels isolated, alienated, and homeless. In this autobiographical novel, *The Enigma of Arrival*, he vividly depicts the same experience. This novel is a profound and richly observed novel of colonial and post-colonial society of Trinidad, India and England. The narrator in the novel wishes to make his identity in the colonizer's land in which he is never successful. He becomes an outsider everywhere.

Since Naipaul says that he belongs nowhere, this 'pseudo - global identity' can be best regarded as his nostalgia for his root - culture. Therefore, a home can ultimately never be more than the books he writes; lest his entire corpus gets problem

of unity. Naipaul can culturally be understood as a homeless citizen of the worlds who has forever been displaced since his birth and from his own origin. This rhetoric of displacement finds a powerful expression in his books, and the present study exposes Naipaul's preoccupation in writing. Naipaul strongly opines that he is neither an English, nor a Trinidadian, nor an Indian but he is his own man. It is his philosophy of life that in the changing world he belongs to many places, and there are many things that go to make his ideas of who he is for this reason, he is considered a voice of dire times who has a strong sense of displacement. In other words, it clearly shows his homelessness.

Another important point is that the question of identity, as the result of ruinous effect of colonization, haunts both Naipaul's work and life. His work, therefore, is a creative mirror image upon a devastating lack of historical preparation upon the anguish of whole countries and people unable to cope with the condition of life. So, it can be concluded, that 'a house' for Mr. Naipaul is needed and that he seeks in his writings.

The next point is that culture is a defining principle of people. Because of the migration, mass media and other elements most notably globalization, cultural shapes have been fading up. People are facing the problem of cultural identity and belonging, which give their identity. Cultural values have been transferred to other cultural groups and the cultural loss appears to be a dominant problem among people. People have been alienated and dislocated, and that sense always haunts them, When Naipaul was aware of himself and his place in the world around him, he never thought of his future being a diasporic writer. So he has expressed his cultural crisis in his writing. In the last chapter of the novel *The Enigma of Arrival* when the narrator engages his sister's funeral ceremony, he feels very much pity because of fading rituals of his original culture. The dress worn by Sati's son, pundit's way of performance, the

processes followed in that ceremony were all quite mocking. The narrator could just feel alienated from his original culture and he becomes an acute observer of his blurred culture. Moreover, globalization and fundamentalism have endangered the traditional concept of cultural identities.

We see Naipaulian character as an actual or aspiring writer for whom writing is a central act of self - defining. So here comes the point that all of Naipaul's Novels are closely related to each other. Naipaul really wants to write his history as we see his mouthpiece narrator in the autobiographical novel *The Enigma of Arrival*. The narrator of the novel and his family members are entangled and confused by their cultural history. Naipaul emphasizes on the 'search for truth' in writing and by that he tries to show a loss. And with the passing of the each decade, Naipaul has invested more and more of his energy in travel writing, and thereby reveals what he says in his writing that matches with reality. The narrator in the novel, finds himself in a new land and new culture that gives him a sense of loss. He seeks for belonging but he does not find it. Nor does he succeed in establishing his meaning of having been there. So, it appears to him as an unsolvable problem created by culture, colonization and post-colonization, diasporic experience and hybridized culture.

In this novel Naipaul shows how individuals are trapped by the foreign culture. When the funeral ceremony of Sati is going on, the narrator depicts the losing faith and dying rituals of his original culture. Culture provides a home for people; it binds people and exposes the unity. But when we are confronted with a new culture, then we realize our identity; we become aware of our 'belonging' and 'root' as the characters in the book exhibit. It is very hard for people to get on with other cultures. So, whatever they do, culture, of their root, the nostalgia of the past and the present condition of alienation always find expression in their activities including their writing as it has been evident in *The Enigma of Arrival*.

'Who are we ?' 'where do we belong ?' 'who is not us ?' and so on are the questions the characters often ask. There are the questions related to culture and civilization. The moment people start reading questioning and answering them, they find the problem. The problem of belonging if they are in a new geography among the people with whom they do not belong, and culture of which they are unknown, they feel themselves 'alienated' and 'dislocated'. This is the problem of cultural identity, in this process of identifying themselves they get confused. They become lonely among many people as the narrator feels in the new land when he migrates from his birth place Trinidad to England.

Naipaul is seeking a home in his writing, which has become a part of his life. His characters are in the process of creating a home, and they try to establish a coherent belonging to their root. His writing expresses the ambivalence of the exile 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 postcolonial world. So in this novel he has written his history as one of his autobiographical novels, his displaced characters are not only obsessed with their geography and people but also with their culture. They have been the evictees of the alien culture, always trying to define themselves but hopelessly finding the way out of that grim reality. As a result, they are seeking their cultural identity in the world of cultural hybridity. And the endless search for identity further gives them a sense, of 'rootlessness', 'dislocation', 'alienation', 'pessimism' and above all 'homelessness'. Thus, the autobiographical novel *The Enigma of Arrival* shows homelessness of the narrator, i.e. of the writer, who is haunted by colonialism and wanders in search of his home for identity in the post - colonial world.

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