

Tribhuvan University

Attempt to Create Self in Naipaul's Magic Seeds

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This thesis entitled "Attempt to Create Self in Naipaul's *Magic Seeds*"
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Abstract

Naipaul's *Magic Seeds* depicts the postcolonial situations. They are problem of location, history, culture and identity. Willie is detached from history, language, and culture which are sources of identity. For his discovery, he goes to India and involves the guerrilla movement where his identity slips one after another. He can not create his history, culture and fix identity because he is dislocated from them. Returning to London, he also realizes that he is failure to discover himself throughout his life because he is homeless, jobless, hopeless, missionless and lack of self-decision power, technical education, family relationship and practical way of life.

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I. Introduction

V.S. Naipaul's works have posed challenges to western understanding of the real world and its relation to the supernatural, and of the smooth unfolding of identity-in-formation. It is also within the page of postcolonial texts that the concept of subversive anti-colonial rewriting the dismantling and realigning of colonial system of meaning has been practically and forcefully demonstrated. Naipaul presents a subtle and sensitive account of the poignant experience of the colonized people. On the other hand, his commitment to the truth makes him conscious and critical of the shortcoming of traditional themes of alienation, dislocation, mimicry, problem of hybridity, search for authentic selfhood, power and freedom. Resisting the western concept, he reconstructs the history, culture and identity of India, his ancestral home and Trinidad, his home by birth. He focuses on geo-political condition of non-western people, and western politico-cultural impact on the non-western, lower class and caste. He has expressed the sour experience of western racist attitude in his novels.

The literary works of Naipaul are records of the impression of colonial and postcolonial society. He expresses the sense of dislocation through his characters. They are dislocated from history, culture and identity and displaced from native land because of western socio-economical and politico-cultural impact on non-Western society. In order to discover their new self, they are displaced from one country to another or from one continent to another. But they feel that they are more

and more detached from the history and culture. When they return to their origin, they are failure to create history, culture and identity.

Naipaul stands among the most prominent contemporary English novelist not only by writing fiction and travel memories to extend an area of literature in English language but also by using his remarkable skill in blending different genres of writing he contributes the field of fiction and travel writing both by the invention in form and verbal dexterity and also by the profound exploration of human condition. Even Derek Walcott, a frequent critic of his ideas hails him as, "our finest writer of English sentence" (12).

Moreover, C. Rao Mohan writes, "Naipaul realized that though he could stake a claim on the English language yet the English literary tradition with its alien mythology could never be his" (9). He has been honoured almost all principal literary awards in England including knighthood in 1900. It is after receiving the Nobel Prize for literature in 2001 that his canonicity as an English writer from so-called margin is confirmed. Naipaul is appreciated for his mature craftsmanship and his trumpish in the evocation of exotic life and colour.

Some of the writers say that Naipaul travels to confirm his Euro-centric prejudices while other writers affirm that he is England favourite 19th century English man. Ros Nixon writes, "Naipaul has developed a western eye to look at the thing which has been his colonialist prejudice to the people of non-western world" (65). A clear rift separates his reputation in Britain and United States, on the one side and third world,

on the other. His prestige as novelist has surely assisted him in situating his high profile as an interpreter of the postcolonial world. However, by diversifying into the non-western fiction, he has achieved a reputation of a quite different order, not merely as a powerful imaginative writer, but as a mandarin and institution of posing, a penetrating analytical understanding of the Third World societies.

Moreover, Naipaul has developed the postcolonial subjects that are totally responsible for the condition of human society. Naipaul can see little well coming out of native liberation movement. Due to the internal fractures in postcolonial societies, native liberation movements fail to play a positive role in the formation of authentic Third World consciousness. In none of his works, therefore, does Naipaul offer collective action as a solution to the colonial condition. In Naipaul's term then the solution is to be at the individual level through self-decolonization that is by overcoming the colonial mentality of idleness and irresponsibility.

Postcolonial literature has emerged from heterogeneous linguistic sources compromised of indigenous languages which colonizing languages have attempted to stifle. Postcolonial narratives have made keener insights of twentieth century studies of defamiliarisation, fantasy, dream and myth. In the radical deconstruction of western history and reconstruction of complex narrative, postcolonial literatures sharpen a forceful paradox: that fundamentally provincial nature of imperial articulation has simulated postcolonial writers to shape richer plurality in their own history. As Naipaul, postcolonial writers; Ngugi, Rushdie,

Desai, Walcott have explored the characteristics of colonial power and the ways in which this power constructs their fictional figure. These post colonial writers have been acutely conscious of the formative, political and elusive power of language. As a consequence their work has engaged their readers in complex cultural narratives sharpening awareness of the inextricable relationship between language and politics.

To Derek Walcott, West Indies is a splintered stage upon which the discontinuous lines of culture, history and identity have become contaminated, itemized and commercialized on the altar of politics and tourism. His Caribbean life is in manifestly splintered presence within the oceanic layers of human psyche. In the similar way, Rushdie focuses on the diaspora. He reconstructs the history of his original culture exile. Dislocation and clash of identity are the most essential issues of his writing. Resisting the western concept of grandnarrative history, culture, Ngugi, creates African history. She also illustrates female suppression because of western colony. In the similar way Anita Desai's works focus on the outsider, expatriate and the marginalized and suggest the mixed cultural assimilation of discrete centre where the metonym of India as a homogeneous unit fades as characters attempt unsuccessfully to re-establish home.

Critical Response on *Magic Seeds*

After its publication Naipaul's *Magic Seeds* has drawn the attention of many critics who have criticised from different perspectives focusing on the variety of themes that the novel includes.

James Atlas, a critic points out the themes of novel that are chash of identity exile, dislocation, corrupt revolution and so on. Willie is dislocated from his original land. His journey is transformative in which Naipaul obsessively traced his own classic journey from the provinces to the great cosmopolitan world. Just as often it's a journey he traces in the reverse direction. Naipaul is driven back again and again to his origins. At the heart of Naipaul's experience of world is a cruel dividedness which he would turn out to his root. Pointing to the significance of corrupt revolutionaries Atlas writes, "They represent the reverse of Naipaul's own response to statelessness" (15). Naipaul is not a supplicant, eager to enrage all traces of his origins and become a lord dozing in his armchair at the Athenaeum; he has maintained his independence with fierce pride. Rather he deplores their nihilism; its futility humiliates and enrages him. Moreover he says, "*Magic Seeds* is a lazy book. Gone is even the pretext of narrative art or plausible dialogue. The characters hold forth as if they are in a Diderot play [...]. The sex scenes are ghastly" (50). Here, Naipaul can't pull off this most challenging of literary feats.

Like Atlas, Mark Andre Singer points out the dislocation and paradox of Willie's life: "*Magic Seeds* continues and amplifies the checker career of the Willie. It is less sequel than a fulfilment of Naipaul's superbly nuanced world view of post-postcolonial fiction" (70). Willie has no fixed location. He runs from Berlin to India, and from India to London. He grapples with the sundry dilemmas: repeated expatriations, vexed family obligations, ideological engagement and exhaustion, writerly

angst, sexual entanglement, forsaken loyalty and memories that simple will not melt away over time. Narrated in a disarmingly detached voice, *Magic Seeds* delivers a truly compelling story spiced with pathos, politics, faith, humour and intelligence. Willie has not vision of the self so that he can not decide on mission of life.

Similarly, Paul J Griffins focuses on caste hybridity in *Magic Seeds*; "Willie was outcome of mixed-caste Indian marriage" (21). Although he is pure Indian, he has identity problem; he is unwanted son of his father, who is high caste and low caste mother. He engages in mix marriage, and living always temporary and meaningless life. Griffiths also criticizes the mimicry in *Magic Seeds*; "Naipaul's treatment of the sexual habits of the English serves as synecdoche for the vision of contemporary England. This is England which remnants of the class system produced by blindly imitative behaviour" (21). Here critic shows an imitation of English people. Perdita decorates her home in a slavish imitation of the tricks of the taste that she is seen in upper class houses with no idea about beauty or the ugliness of the effect. People play their roles with no sense of the narrative to which they belonged and indeed there is no narrative. Everyone walks in darkness with habits that have become fetishes. There is no reality in human society. But Siddhartha Deb interprets this novel in terms of characters, language and form. His criticism is based on essentialist viewpoint. As he argues:

In this book, where the idea being confronted is the rationale behind mass political movements, his characteristic feeling

for form, language and character is swamped by a tide of distaste for Maoist, Indian Peasants, British workers, white liberals and women [...]. (16)

Whereas Alberto Manguel divides *Magic Seeds* into three chambers of "a hellish guerrilla movement in the jungle of India, the purgatory of an Indian jail and the doubtful paradise of contemporary England" (37). Sarojini urges Willie to join a vague political movement intent on liberating the Indian poor who are not all that keen on being liberated. Willie kills a man and jail is the price he pays for the failure of this first commitment. Sarojini entails the assistance of an English journalist who once helped Willie publish his only book of short stories and they obtain for him a special amnesty allowing him to return to London. Here, Willie will have a joyless affair with the wife of his rescuer; his rescuer in turn confesses to an even less joyful affair with a friend of his cleaning lady, who boasts of hairy armpits and a fondness for being whipped. Manguel also criticizes *Magic Seeds* as the world of pretension:

Willie, his sister, the revolutionaries, English journalist and his wife, and all the rest of *Magic Seeds* gloomy cast lack verisimilitude. They do thing so that Naipaul can scuff at them; they have to pretend to be a stupid and awful and to think confuse and clumsy thoughts. (37)

Similarly, Uday Benegal says; "*Magic Seeds* is a life away from Naipaul's real worth as a writer. The book is mostly prosaic, needlessly repetitive, perfectly symbolic with Willie's own flaccid character. Like

Willie it stutters and drifts lacking of cogency and depth of spirit" (81).

He has shown the very painful experience of the writer. Michiko Kakutani argues:

Magic Seeds, in contrast, is less a full-fledged novel than a didactic thesis featuring characters who deliver speeches instead of conversation, and who seem less like a real people than mouth pieces for the author's own sour opinion about everything colonialism to multiculturalism to the English welfare state [...]. (14)

Naipaul is expressing his sour experience of life of the multicultural world through the characters. He has pointed the loss of life because of multi-ethnic development and western racial attitude toward non-West.

Brooke Allen illustrates multicultural and postcolonial alienation in *Magic Seeds*: "Lacking any moral certitude of his own, Willie lets himself be led by more positive Sarojini into returning to India to join a revolutionary movement with the ostensible purpose of liberating the lower caste" (27). In Africa, he had been an observer of other people's bloody war. Now, Sarojini provides him with one of his own to fight. He needs to understand own history. She also clarifies him that the history of present India comes from a British text book written by a 19th century English inspector of schools in India. Willie is detached from his history. His identity is not clear.

Moreover, Allen argues, "Willie has immersed once more in the familiar, yet always elusive essence of his native land" (27). Willie only sees that Indian society is mimicry of western culture; the way people speak, the way of eating, much use of plastic shop bags, the room service menu in the hotel. There was not original Indian culture. He realized that he has alienated from his cultural root. Naipaul presents the very gloomy condition of human being because of dislocation, alienation and western politico-cultural impact.

But Alok Rai criticizes *Magic Seeds* in different way, "The confused modern World and its more confused inhabitants are artfully presented by Naipaul. It is not pleasant picture, but it rings horribly true. Naipaul's feeling is lack of direction and purpose is the root of problem" (16). His presentation is unusual too: it's an isolated world, each man prettily much an island and much of the material is presented in monologues and letters and, especially, the characters' thoughts. It keeps the reader at a distance too and yet keeps firm hold too but it definitely is one.

In this way, Thomas money argues in *Magic Seeds*, "Readers are left with plenty of images, but at the end of the book Willie Chandran remains as frustratingly overshadowed by Naipaul's own voice as when he began" (82). The negligently crafted plot combined with that looming voice, undercuts any deep involvement on the part of the reader in Willie's failure to determine his own character and makes him considerably less interesting one to watch than many an earlier

protagonist. The Novel is faithful but unmoving story of such a nothing.

Finally, Theo Tail interprets the novel in this way:

Magic Seeds, even more than its predecessor, is a horrible novel-icy, misanthropic pitiless purposefully pinched in both its style and its sympathies [...]. But *Magic Seeds* is not a book-length piece of brufferish provocation. Though difficult and often physically disturbing to read, it has resonant images, an insidious intelligence, and distant cousin of a sense of humour. (48)

Some of the other critic interprets the *Magic Seeds* pointing to protagonist in-between. Such as Jeff Zaleski says, "Willie's continual betweenness-a state that makes him, to the guerrillas a man 'who looks at home every where' - is the core theme of this novel" (49). His identity is not clear because is detached from the culture.

Most of the criticisms are supportive to the text. This novel depicts the postcolonial situation. So, this research will focus on dislocation, history, culture and identity.

II. Theoretical Tool

Dislocation

Dislocation in the simplest understanding refers to the lack of fit when one moves from known to unknown location. Heidegger's term *unheimlich* or *unheimlichkeit* – literally 'unhousedness' or 'not-at-houseness' – which is also sometimes translated as 'uncanny' or 'uncanniness' is often used to depict this unpleasant experience of dislocation. Dislocation as a socio-cultural phenomenon is the result of transportation from one country to another by slavery or imprisonment by invasion or settlement, a consequence of willing or forced movement from a known to unknown location.

Historically, dislocation was developed in the institution of slavery and the system of indentured labour. For example, Ashcroft, Griffiths and Tiffin say in *The Key Concept in Postcolonial Studies*, "The practices of slavery and indenture labour resulted in world-wide colonial diasporas" (69). Diasporic communities formed by slavery, indenture labour and forced or voluntary migration are dislocated and alienated in new socio-cultural milieu. In this sense, diasporic movement is the beginning of dislocation and alienation.

Dislocation does not only involve slavery and indentured labour, it can also be extended to include the psychological and personal dislocation that result from the cultural denigration as that of Naipaul's and his main character, Willie's situation in *Magic Seeds*. Stuart Hall quotes Ernesto

Laclau arguing that dislocation is a structuralized by never ending processes:

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

It is customary for Hall to see the face of society which ruptures where no stable identity of individual is possible withstanding the instability of the identities, the dislocation and the displacement can be created with the social structure. It is caused by the decline of old identities, which stabilizes the social world so long. It gives rise to new identities and fragments modern subject. This is the crisis of identity.

Dislocation is also a term that is used to describe both the occasion of displacement that occurs as a result of imperial occupation, and the experiences associated with it. Place and displacement is crucial feature of post-colonial discourse. By place, we do not simply mean physical landscape. Rather, Ashcroft, Griffiths and Helen see it as a term that cannot be separated from the issue of culture in *The Postcolonial Studies Reader*:

Place in post colonial societies is a complex interaction of language, history and environment. It is characterized firstly by sense of displacement in those who have moved to the

colonies or the more widespread sense of displacement from imported language of a gap between the 'experienced/ environments and description the language provides, and secondly by a sense of immense investment of culture in the construction of place. (391)

A sense of displacement, of the lack of 'fit' between language and place, may be experienced by both those who possess English as a mother language and those who speak it as a second language. In both cases, the sense of dislocation from a historical homeland is possible. The concepts of place and displacement demonstrate the very complex interaction of language, history and environment in the experience of colonized peoples and the importance of space and location in the process of identify colonized peoples and the importance of space and location in the process of identify formation.

Neipaul's *Magic Seeds* depicts the issue of postcolonial society's sense of dislocation. Willie is dislocated from his history, culture, language and identity. For his new discovery, he is displaced from known to unknown place but he is failure because he is distanced from his culture, history, language and fix identity. Evrytime, he undergoes new historical and cultural experience.

History

After the development of New Historicism, history is developed in the form of criticism. Old historicists studied literature in the context of social, political and cultural history. Text, therefore, becomes the

production of certain historical operations historical forces shape literary texts and literary texts reflect the historical forces. This helps to show literary text and history are interrelated. However, Old Historicism views the history as superior to literature because history shapes and produces literature. Old historicist critic Tillyard writes, "the literature of period expressed the spirit of the age, which centred on idea of divine order, the chain of beings and the correspondences between earthly and heavenly existences" (Qtd. in Selden's *A Readers Guides...* 104). In this way, he finds the pattern in the history and treats the literature as a mirror of history. He thus makes a hierarchical separation between history and literature. Old Historicists saw a pattern in history. They viewed history as a set of fixed, objective facts.

Foucault opened up a new way in the poststructuralist impasse of literary theories by reaching beyond the traditional hierarchy of history over literature, following Nietzsche; Foucault denies that history can never be objectively known. Historical writing can never be a science. It always becomes entangled in tropes. Nietzsche claims that any form of writing can not present truth because language for him is a system of metaphor. Foucault focuses on genealogical history, the term borrowed from Nietzsche. Genealogy can be viewed as the study of archaeology. Genealogy approaches discourse differently, that is, it approaches history as historical process not as a historical slice. It focuses on the underlying histories. It is discontinuous that it is shifting from the history to histories. Genealogy is history of mass or 'plebs'.

According to Nietzsche, writing is presented through "a mobile army of metaphors, metonymies, anthropomorphisms" (636). He further says "truths are illusions of which one has forgotten that they are illusions" (636). History and literature in this sense, are not two extremes as if one presenting the truth and other the lies. All discourses, including history, according to Foucault, "are produced within a real world of power struggle [...]. Claims to objectivity made on behalf of specific discourses are always spurious: there are no absolutely 'true' discourses, only more or less powerful ones" (Selden 102).

Foucault developed a theory of discourse in relation to the power structure operating in societies. According to Foucault, every discourse is meant to obtain power. In other words, every discourse is involved in power. He views that discourses are rooted in social institutions and that social and political power operates through the discourses. Discourses are ordering forces that govern every institution. Hence, the discourse is inseparable from power. Discourses are means of achieving power. The social, moral religions, disciplines always control human behaviour directly by means of discourse.

So, people at times cannot do whatever they feel like doing. The discursive formations have enabled institutions and excluding 'the other'. Discourses, according to Foucault, are produced in which concept of madness; criminality, sexual abnormality and so on are defined in relation to sanity, justice and sexual normality. Such discursive formations determine and constrain the form of knowledge and type of normality of

particular period. These discursive practices have also the power to silence what they exclude. Foucault identifies truth with power. Truth is not outside power. It is rather a thing of this world which is produced only by virtue of multiple forms of constraints in a society. So each society has its regime of truth moreover, the power diffuse itself in the system of authority and the effects of truth's are produced within discourses.

But the discourse themselves are neither true nor false. Foucault argues, "Truth is linked in a circular relation with system of power which produce and sustain it, and to effects of power which is induces and which extend it" (1145). Thus Foucault sees the truth as a product of relation of power and it changes a systems change. Both literature and history are narratives and they are in the form of discourse. They are entangling in the power relations of their time. History and literature are simply the discourse through which speaks the power of ruling class, the power of govern and control. Hence, the dividing line between history and literature is effaced.

Foucault notion of 'power' and 'discourse' were particularly formative to develop critical approach to literature known as new historicism in the 1970s and early 1980s. These literary critics are more interested in the relationship between history and literature. They try to reconstruct the bridge between literature and history dismantled by essentialist. As old Historicist, New Historicists argue that we can not know texts separate from their historical context but they insist too that

all interpretation is subjectively filtered through one's own set of historically constituted viewpoints. Hence, there is no objective history.

Despite the essentialist criticism, New Historicists focus "not the text and its context, not literature and its history, but rather literature in history" (Brahmnam 170). They view literature and history as fully inseparable. Louis Montrose, a New Historicist critic, views literature and history as fully interdependent. He argues that the key concern of new historicist critic is "the historicity of texts and textuality of histories" (410). He explains that by 'the historicity of texts' he means that all texts are embedded in specific historical, social and material context. Literary texts are the material products of specific historical conditions. Literary texts, therefore, must be treated along with its historical context. Likewise, by "the textuality of histories", he means that, "access to a full and authentic past is never possible" (410). It is clear that all of our knowledge and understanding of the past exists only in the realm of narratives. The past is mediated by texts. Literary texts too have vital role in mediating history. In this sense, literature works as a vehicle for representation of history in revealing the processes and tensions by which historical change comes out.

According to New Historicists, "the idea of uniform and harmonious culture is myth imposed in history and propagated by ruling classes in their own interests" (Selden 105). So the New Historicist focuses not in 'history' but in 'histories'. New Historicists, thus, is characterized by, as Louis Montrose says, "a shift from history to

histories" (411). New Historicists assert that the historians, like the authors of literary texts, possess a subjective view. They are informed by the circumstance and discourse specific in their era.

History, for New Historicist, "is less determinate pattern of cause and effect than a random contingent field of forces in which cause and effect were to be constructed by the observer rather than taken as given" (Eagleton 197). In this sense, history is not a coherent body of objective knowledge. It does not follow the cause and effect pattern. The historian, through his imaginative mind, constructs the cause and effect of history. History, in this regard, is an interpretation of fact using our subjectivity. Any reading of history "depends upon the translatability of the past is interpreted and made intelligible" (Salkeld 60). But different people interpret the past in different ways. New Historicists, contents Eagleton, treat the history as:

A form of narration conditioned by the narrator's own prejudices and pre-occupation, and so itself a kind of rhetoric or fiction. There was no single determinable truth to any particular narrative or event, just a conflict of interpretations whose outcome was finally determined by power rather than truth. (197)

History, therefore, does not occupy a status of a set of fixed objective facts. The history can never avoid human fabrication. It is, like literature, product of subjective mind. The narrator can't be a historical figure. So, his own historicity and preoccupations of the

narrator get involved in any writing of history. The existing power structure determines which version is true and which one is false. The history, thus, can never be written in pure form. It always gets molded with human fabrications. In this regard, there is no such a distinction as history and literature, or to but in it Eagleton's words, there is no "hand-and-fast opposition between fact and fiction" (197).

Postcolonial literature is product of mind in which fiction and fact come together. Willie tries to create his marginal history but he is failure because he is detached from his history.

Culture

The concept of culture is crux to cultural studies, yet there is no 'correct' or definitive meaning attached to it. In describing it as, " one of the two or three most complicated words in the English language," Williams, (Qtd. in Howthron's *The Glossary of Literary Theory* 63) indicates the consisted character of culture and cultural studies. Barker argues:

Culture is not "out there" waiting to be correctly described by theorists who keep getting it wrong. Rather, the concept of culture is a tool which is more or less usefulness to us as a life form. Consequently, its usage and meanings continue to change of thinker have hoped to 'do' different things with it. We should ask not what culture 'is' but how language of culture is used for what purpose. (35)

Because of multiplicity of its referents and the vagueness of study with which it has all too often been invoked, the term culture has by now acquired a certain aura of ill-repute in socio-anthropological circles. This system of inherited conceptions is expressed in symbolic forms by means of which men communicate, perpetuate and develop their knowledge and attitude toward life. Culture is the fabric of meaning in terms of which human being interpret experience and guide their actions. Such actions then take the forms of social structure and network of social relations that actually exist. Culture and social structure are then two different abstractions from same phenomena.

Postcolonial criticism bears witness to the unequal and uneven force of cultural representation involved in the contest for political and social authority within the modern world order. So, the culture has become the most contested space with the emergence of postcolonial criticism. Postcolonial perspective emerges within the geo-political division of east and west, north and south from the colonial testimony of Third World countries and the discourse of minorities. They formulate their critical revisions around the issue of cultural difference, social authority and political discrimination in order to reveal the antagonistic and ambivalent moments within the rationalization of modernity. Bhabha writes in his essay *Postcolonial Criticism*, "Postcolonial criticism forces us to engage with culture as uneven incomplete product of meaning and value composed of incommensurable demands and practice, produced in the act of social survival. Culture reaches out to create a symbolic

textuality, to give the alienating everybody an aura of selfhood, a promise of pleasure" (438). Observing the culture in this regard, he further argues:

Culture as a strategy of survival is both translational and transnational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement [...]. Culture is transnational because such spatial history of displacement, now accompanied by the territorial ambition of "globe" media, technologies - make the questions of how culture signifies or what is signified by the culture. (438)

So, culture is both transnational and translational. The transnational dimension of cultural transformation: migration, diasporas, displacement, and relocation make the process of cultural translation a complex form of signification. The neutral unifying discourse of nation or peoples can't be readily referenced. It is from this hybrid location of cultural value, the transnational as the translational, that postcolonial intellectual attempt to elaborate a historical literary project. The postcolonial perspective resists the attempt at holistic form of social explanation. It forces recognition of the more complex cultural and political boundaries that exist on the cusp of those often opposed political spheres-first World and Third World. It insists that cultural and political identities are constructed through the process of alterity. The postcolonial critic represents in the common durability of cultural value and priorities.

Edward W. Said, a notable postcolonial/cultural critic also gathers some idea about the general relationship between culture and empire. So, for him "The Scope of Orientalism" matches with "The Scope of Empire". At the same time, he also sees the culture representing as well as functioning as a form of hegemony. On the basis of domination, Gramsci has made the distinction between civil and political society in which the former is made up of voluntary or coercive affiliations like schools, families and unions, and the latter of state institutions (the army, the police, the central bureaucracy) whose role in the polity is direct domination. Culture is to be found operating within civil society, where the influence of ideas, of institutions work not through domination but by what Gramsci calls, "consent" (88). In any society, not totalitarian, then, certain cultural forms dominate over others just as certain ideas are more influential than others; the form of this cultural leadership is what Gramsci has identified as hegemony. It is hegemony, or rather the result of cultural hegemony at the work that gives Orientalism the durability and the strength. There is the hegemony of European idea about the Orient, themselves reiterating the European superiority over what they saw as Oriental backwardness. Unlike Mathew Arnold, for whom culture is ideal, Said argues in *The World, The Text and The Critic* about culture, "with its superior position", has the power, "to authorize, to dominate, to legitimate, demote, interdict and validate: in short, i.e. the power of culture to be an agent of and perhaps the main agency of powerful differentiation within

its domain and beyond it too" (9). Said further writes in *Culture and Imperialism*:

The history of all cultures is the history of cultural borrowing. Cultures are not impermeable; just as western science borrowed from Arabs, they had borrowed from India and Greece. Culture is never just a matter of ownership, of borrowing and lending with absolute debtors and creditors, but rather of appropriations, common experience, and interdependencies of all kinds among the different cultures. This is universal norm; who has yet determined how much domination of other contributes to the enormous wealth of the English and French states? (661-62)

So, the culture is both powerful means of differentiation, appropriation and domination.

Cultural has become not only the means of domination as the creation of 'Orientalism' but also resistance. Said writes, "Along with armed resistance in phases as diverse as nineteenth century Algeria, Ireland and Indonesia, there has also considerable efforts in cultural resistance almost everywhere" (xii). In this sense, culture not only serves the purpose of imperialism but also serves the purpose of resistance against the empire. Said believes that novel, a kind of cultural form, was immensely important in the formation imperial attitudes references and experiences in the 19th and 20th centuries. The power narrates and to block

narratives from forming and emerging is very important to sustain and expand the root imperialistic culture.

Culture is inevitably bound up with the notion of identity.

Associating culture with identity and with nation, Said argues, "in time, culture comes to be associated often aggressively, with the nation or the state differentiating 'us' from 'them', almost always with some degree of xenophobia" (xiii). In this sense culture is the source of identity, and rather combative theatre where various political and ideological causes engage one another. Far from being a placid realm culture can even be a battleground for identity and survival. This research will focus on how Naipaul's protagonist is creating Indian culture that is related to his self-discovery. Culture is source of identity that is codified by symbol. Naipaul tries to create Indian culture. Culture is a source of identity language, religion, and way of life, e.g. Yoga, food and clothes are source of culture from which Willie is detached. So, his self discovery comes to be failed.

Identity

Identity is a crucial issue in the contemporary study of culture.

Cultural studies explores how we come to be the kinds of people we are and how we identify with descriptions of ourselves as male or female, black or white. Perceived within the domain of cultural studies, identities are not concrete things which exist there and have no essential or universal qualities. Rather, they are discursive constructions, the product of discourses or regulated ways of speaking about the world. In other

words, identities are constituted, made rather than found, by representation notably by language.

Identity to be defined as such is problematic, since the very term itself can be a rather illusive, amorphous and even vaporous one. Anyway, identity with many ramifications for the study of ethnicity, class gender, race sexuality and subcultures has become the central area of concern in cultural studies during the 1990s and the post-90s scenario. When something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty, the identity becomes an issue.

Globalization process has not only prompted the growth of migration rate but also altered the relation between western and eastern cultures by taking the sense of identity of individuals across or in between the national border various factors like nation, religion, language, political ideology or cultural expression are likely to be under negotiation. Being a Hindu, born in Caribbean Island, Indian by descent, living in London (English by citizenship) and linguistically close to English, for example, suggest a fluid personal ethnical linguistic and cultural identity, where one factor may be predominate at a given time, but not unchangingly. So, contemporary identities of the individuals are consciously delimited.

According to Beerendra Pandey, "The postcolonial identity in terms of the mimicry or the hybridity have to be seen in the context of Bahbain notion of ambivalence" (49). Both the mimic and the hybrid subjects that help modify the founding moves of subaltern studies group empowers themselves to resist the colonizers because they threatened to reveal the

ambivalence of the discourse of colonialism that the use of stereotypes tries to camouflage.

Fuelled by political struggles as well by philosophical and linguistic concern identity emerged as central theme of cultural studies in the 1990s. The politics of feminism, of ethnicity and of sexual orientation, among others have been highly prolific concerns intimately connected to the politics of identity. Identity is an essence which can be signified through the sign of tastes: identity is concerned with sameness and difference. However, identity is best understood not as a fixed entity but as an emotionally charged description of ourselves. Essentialism assumes that identity exists as a universal and timeless core of self which all possess, i.e., description of us reflect an essential underlying identity but contemporary cultural/postcolonial theory has challenged the essentialist identities. Concept like 'difference', hybridity, diasporas, representations are preferred over conceptions of settled ethnic national or geographical identities. So, identities are discursive constructions, which change their meaning according to time, place, and usage.

Notion of hybridity and creolization have cross national borders and colonial boundaries. The resurgence of narrow nationalism, minor ethnic regionalism and new post national identifications, however, has foregrounded the fragility and pertinence of hybridity as critique of fixed unchanged identities. The impact and growing complexity of the resultant new secular identities that are spawned by the globalizing tendencies through which they are mediated can now be read as new hybrid

identities, by foregrounding modernization and development. In the context of shifting global tendencies West conceives identity as 'the matter of life and death':

Identity is fundamentally about desire and death. How you construct your identity is predicated on how you construct desire and how you conceive of death: desire for recognition; quest for visibility; the sense of being acknowledged; a deep desire for association-what Edward said would call affiliation. It's the ongoing to belong a deep visceral need that most linguistically conscious animals who transact with an environment participate in and then there is a profound desire for protection, for security, for safety, for surety. (15-16)

So, talking about identity, we have to begin to look out at the various ways in which human beings have constructed their desire for recognition, association and protection overtime and in space, and always under circumstances not of their own closing. We can't talk about identity without talking about death. Persons who construct their identities and desire often do it in such a way that they are willing to kill others for it. So, the proposition can be drawn from the above discussion that the concept of identity is elusive and often raised when it is in crisis. Crisis in identity results from the sense of unbelongingness to specific culture, in as a specific time and place. Such global politics of difference: makes the identity concept, marginal 'hybrid', 'diasporic', not a 'fixed' or 'central'.

Cultural identity is continuous subject to 'play' of history, culture and power. Far from being grounded in a 'mere' recovery of the past waiting to be found. Identities are the names we give to different ways we are positioned by, and position ourselves, within the narratives of the past. Hall writes about the notion of cultural identities:

Cultural identity is the matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past it is not something which already exist transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But like everything which is historical, they under go constant change. (192)

The position of identity proposed by Hall that we can properly understand the traumatic character of the 'colonial experience' out of which are constituted the identities such as Indianness, Caribbeanness, Africanness and Blackness. The ways in which such identities were poisoned by and subjected in the dominant regimes of representation were the effects of a critical exercise of cultural power and normalization.

Postcolonial identity is not original or pure because of encounter between colonized and colonizer and western politico-cultural impact over non-Western society. Identity is more temporal. In this regard, western colonizers have played vital role to dislocate, migrate, alienate from their original societies. Western politico-cultural hegemony has created this problem, into non-Western society. As time, space and politico-cultural power changes the identity of people changes. Identity in

this postcolonial world is in the process: it has neither essence nor pure origin. It is always in the process of formation. So, postcolonial identity is not singular but plural: we have no identity but we have identities.

However, identity is related to self creation in Naipaul's *Magic Seeds*.

There is inseparable relationship between history and culture.

History is product of mind. Our mind is related to the culture. So, history depicts the culture of human society. Writing history is representation of culture. It depicts how peoples behave, their way of life, power structure. History is not transcendental. It is product of human society. Culture can't go far away from human society. We, human beings are deeply rooted into the culture. Our history comes from the culture. When the power structure changes, both change. Without culture, history was no existence. Within the culture our identities are represented.

Identity is product of society that is not stable. Identity is always in the processes of formation. Culture is the major source of human identity. According to the changing course of time, space and power structure, our identity and culture change. In this postcolonial era, we have no 'pure' culture and identity because of western politico-cultural impact. We have identities which are based on the culture. History represents the culture and identity. These are not stable. In the postcolonial writing we can't separate history culture and identity.

This research will focus on the marginal history of Indian lower caste and class peoples. To create their own history they have involved in the revolution. It is also for liberation from poverty and life as human

being. Indian marginal people have own culture, identity but these are not stable because of power structure. Naipaul is recreating the marginal history that is against the modern or imperial history but it comes within the marginal history of India. It is not linear but discontinuous.

Postcolonial history is genealogical and small narrative. History carries Indian culture, such as practice of yoga and Indian people eat 'sattoo'.

Both are deeply rooted in Indian society. In some of the places, there is mimicry of Western culture.

Culture is related to the identity of people. With the culture, space and time, identity of Willie changes. In this novel *Magic Seeds*, Willie has no certain identity because he is detached from his history and culture and he is dislocated from one to another place. In Africa, he lives as a poor husband. In India, he becomes a revolutionary, a sentry, a labor in factory, a murderer and a writer. His identity slips one after another. Finally, he comes to realize that he fails to create his identity because he is lack of mission, home, technical education, spiritual way and hope, and practical vision of life. So, he realized that he is disabled to discover him. However, Naipaul is creating history, culture and identity in *Magic Seed* in which basis this research paper seeks to explore.

III. Textual Analysis

Willie's Dislocation

Dislocation is the lack of location when one moves from a known to unknown location. As defined in *The Oxford Talking Dictionary*, "It is results of transportation from one country to other by slavery or imprisonment... a consequence of unwilling movement from a known to unknown movement location." Regarding this issue, Ashcroft, Griffiths and Tiffin say in *The Key Concept in Postcolonial Studies*, "Many postcolonial texts acknowledge the psychological and personal dislocation that results from the cultural denigration" (75). Dislocation, thus, not only involves slavery but also includes the psychological and personal dislocation that results from cultural change. One feels dislocated and alienated in new socio-cultural milieu.

Similarly, within culture and language, environment comes to be changed. To survive the life, one should learn new language in new environment in that time he/she feels sense of dislocation from his original language, environment and history which are sources of identity. According to Ashcroft, Griffiths and Tiffin write in *The Postcolonial Studies Reader*, "Displacement demonstrates the very complex interaction of language, history and environment" (391). If one is divided his language, history and environment, he is a displaced one. A sense of displacement, of lack of fit between language and place may be experienced by both those who possess English as a mother tongue and

those who speak it as a second language. In both cases, the sense of dislocation from historical homeland is possible.

This novel, *Magic Seeds* is the sequel of *Half a Life* where Willie is dislocated from his native land, language, history, culture, education and so on. He attempts to fit in, to be a part of some mainstream in different places, but every time he fails and is subsequently dislocated and displaced. Willie is in search of his new life and attempts to discover 'himself' and his self. He starts a sort of expedition to discover himself journeying to different continents only to be dislocated wherever he goes.

Dislocating and isolating from his own native village, Willie goes to London for higher education in scholarship by the help of his father. He goes to London so that he can discover himself but in search of his completeness, he loses even his half life that was within his search. In London, Willie is dislocated and displaced. The education that he is getting absolutely devoid of respect. He pursues everything half heartedly:

The learning he was given was like the food he was eating, without savour. The two were inseparable in his mind. And just as he ate without pleasure, so with a kind of blindness, he did what the lectures and tutors asked of him read book and articles and did the essays. He was unanchored, with no idea of what lay ahead. (*Half a Life* 58)

One gets birth in the lap of culture and he learns language, custom, norms and value which are sources of identity. The education is based on

these things. For Willie, education becomes the means of life if it suits the purpose of person who is getting it. But the education that Willie is getting does not suit him and does not direct him in his purpose because this education of new socio-cultural milieu cannot meet his old cultural values. And this cultural clash brings a sense of dislocation in him.

In the process of settling down in the London life, Willie tries to assimilate the bohemian culture of Notting Hill but he fails. He cannot guide his new action in new culture with its actually existing network of social relation where everything runs biased. He feels dislocated in the prejudice of dominant culture. He thinks, "It's something I have learned since I came here. Everything goes on bias. The world should stop it, but it goes on" (*Half* 133). Willie, thus, sees no future in London after completing his studies. Further he says:

When my time is up and they throw me out of the college, my life is going to change completely. I will have to look for a place to stay. I will have to look for a job. I will be a different London then. Ana would not want to come to a room in Notting Hill. I am going to loose her. (*Half* 130)

Thus, on the one hand, the feeling of insecurity, isolation and dislocation occurs in his mind, and, on the other hand, he is fearful of losing Ana with whom he has an affair. Ultimately, they fall in love which brings a temporary relief in his life as he gets chance to relocate himself in Ana's estate in Mozambique. So, he traverses to Africa for the quest of his identity.

Drifting away from one place to another, from one continent to another, Willie feels that he is dislocating from language. Before he has completed thirty-three years, he has been forced by circumstances to change three languages making him so confused that he does not know how to express himself. So, he expresses a sense of displacement the lack of feet between language and place which results in the sense of dislocation from a historical homeland. Regarding displaced situation, the third person narrator says:

He thought about new language would have to learn. He wondered whether he would forget his English, the language of his stories[...] Willie was trying to deal with his knowledge that had come to him on the ship that his home language had almost gone that his English, was going, that he had no proper language left, no gift of expression. Every time he spoke he testing himself to see how much he still knew and he performed to stay in cabin dealing with his foolish thing that had be fallen him. (*Half* 132)

Language gives man his identity and provides him a sense of belonging. However, the change of language fosters the sense of lack of belonging, that is, lack of location.

In Africa, Willie feels homelessness. Lack of home gives him the meaning of home. There, he feels psychological alienation from his friend, family, culture, location etc. He is also jobless. These things create insecurity. He has lost his identity living others' culture. Lack of home is

creating the sense of belongingness. So, Willie's self is in search of his authentic home. Regarding the home, security, job and identity, he expresses his dislocation:

After fifteen or sixteen years in Africa, I began to change. I began to feel that I had thrown away my life that I had thought of my luck was no such thing. I began to feel that I had thrown away my life that I had thought of my luck was no such thing. I began to feel that I was doing was living my wife's life. Her house, her land, her friends, nothing that was my own. I begun to feel that because of my insecurity, the insecurity had been born into, I had yielded too often to accidents and that these accidents had taken me further and further away myself. (*Magic Seeds* 155)

From Africa, he is displaced because he wants to discover home, job, land, and friend. He feels insecurity because he is dislocated from his origin and lack of his self identity.

Even in Berlin, he does not get his place for secure life. As Ashcroft says in *The Postcolonial Studies Readers*, "place is not visual construct a measurable space but a tangible location of one's own being" (792). He does not have own being here, and this results in the sense of dislocation.

From his origin of birth, he is dislocated because of mixed-marriage of his parents. His father was from upper caste but mother from backward caste. So, his history, culture and identity are not located

having fixed origin. As narrator says, "Willie, with his mixed background-his upper caste father, placid, inactive, with strain of asceticism, always expecting things to work out, his more fiery mother many stage down wishing to seize the world" (*Magic* 103). Willie's birth is hybrid in terms of caste. So, he has no fixed location in terms of his origin.

Sense of dislocation from history makes aware about their history. Following the suggestion of his sister, Willie goes to India to discover the history of his caste because present history of his native land is written through the imperialistic perspective. History is also source of identity from which Willie and his sister are detached. As sister says, "All history you and people like you know about your self comes from British textbook written by nineteenth century English inspector of school in India called Roper Lethbridge" (*Magic* 6). They are detached from the present history because it is written linear or archaeological way just like fairy tales. There is no place for marginal people. So, Willie goes to India to discover his history.

Wherever he goes, he feels the place is burning because of multiple crises, like poverty, scarcities, insecurities. He does not see any sense of harmony, peace and humanity in every place. The third person narrator narrates:

From the dislocation real scarcities of broken down estate house in an abandoned Portuguese colony in Africa; to the flat in Berlin ,which is first seemed to his looted and bare

and unkempt and cold, speaking of past was neglect and full of earlier ghost he could scarcely imagine to airport in India, to the Riviera Hotel, to the Neo Bhawan, to the guerrilla comes in the tick forest, and now this shock of tanneries in small town he didn't know wouldn't be able to find on a map, separable chamber of experience and sensibility. (58)

Everywhere, Willie can not get new location. He sees that every part of the world is falling into the burning problem. To create his history and identity, he joins the guerrilla movement and becomes an itinerant wanderer as an insurgent all over India but he can not get a proper location to fix his identity. From his birth place, he is dislocated in terms of history, culture and identity. This sense of dislocation leads him to the belongingness of his location. So, he always wants to create his self from which he is detached. Willie is emotionally attached with the quest of his location because he wants to discover himself.

Attempt to Create Self in *Magic Seeds*

In most of his novels, Naipaul focuses on location, self-discovery, history, culture, identity and practical life. These are hottest issues of postcolonial writings. In *Magic Seeds*, Naipaul also stresses on these issues because Willie is dislocated and alienated from his origin. He tries to discover himself. For this purpose, he marries with Ana in Africa, where he lives worthless eighteen years but he is failure because he is dislocated from his culture, language, history, home and so on. He goes to India to discover his history, culture and identity. For Willie, self-discovery is the most important part of life and it should be pursued so that he becomes hopeful when he displaces from one to another continent.

With great hope to create history, culture and identity, Willie sets out his journey to his native land, India following the suggestion of his sister Sarojini. He is mentally, physically and emotionally determined to discover himself taking part into underground, guerrilla movement. Narrator narrates, “He was full of his mission. He was full of revolution in his soul, and he felt a great distance from them” (26). To create his history, culture and new identity, Willie becomes missionary and revolutionary. He thinks that he is different from other people because he is going to India to create his new existence. He does not want to return to his past identity. In India, he looks forward his new possibilities of identity that he has never seen before: “Twenty years ago I would not have seen what I am seeing now. I am seeing with what I see because I have made myself another person. I can’t make myself, that old person

again” (27). Willie does not want to lose his life as he did in past. He thinks that he is making his new identity to survive his life in his native land.

The main aim of Willie is to create history. History, in *Magic Seeds*, is about marginal Indian people in terms of races and classes. It is not a grandnarrative, archaeological and objective but discontinuous, genealogical and subjective one. In this history, imagination and reality come together. History comes as the form of literature. According to Terry Eagleton, history is “a form narration conditioned by the narrator’s own prejudices and pre-occupation and so itself a kind of rhetoric or fiction” (197). History does not occupy a state of fixed objective facts. The history can never avoid human fabrication. Like literature, it is product of subjective mind. History and fiction are inseparable because both are creation of mind and related to socio-cultural intuition. The history and literature can not be Transhistorical. The existing power structure determines which is truth and false. Thus, history can never write in the pure form.

Willie is detached from history of India because it is written through the western imperialistic perspective. Sarojini suggests Willie to go India to discover the history of his own races. The history, in which they belong to, is the history of marginal and itself marginalized. But Indian history is national which is linear like fairy tales. So, he should create his own history which is related to the race system. Even, whole India is divided into the double races which are material and servile.

Willie and his sister belonged to the servile races. As Sarojini narrates about own history, “in India there were servile races, people born to be slaves, and there were material races. The material races were fine, the servile races were not. You and I half belong to servile races” (7). This history is creation of mind, the first person narratives where fiction and fact come together. The fact is that the history is related to Willie's and his sister's race which is servile. They have no fixed location in history because they only half belong to servile races. They get birth from upper caste father and mother from backward caste.

In India he can not find clear cut history because India is always scared by outsiders. Making aware of the history of India, Joseph narrates:

Four hundred years ago Muslim invaders ganged up on it and destroy it. They spent weeks possibly month destroying it. They levelled the capital city. It was a rich and famous city, known to early European travellers. They killed the priests, the philosophers and artisans, the architects, the scholars.

(37)

This is the history of India which shows how country is scared by Muslim. It is recorded in mind which is related to fact and fiction. Here, Naipaul is creating the history of India as the form of literature which is related to central history. To talk marginal, genealogical history, this archaeological history is necessary.

Moreover, the history of India is also related to the caste system. There is miserable condition of lower-caste people because they have divided into sub-castes. The division into sub-caste systems has created self-hatred within lower caste. As Joseph says:

The serf in the village polished themselves. They were in various low-castes and there is no caste hatred greater than that of the low for the low, one sub-caste for another. Some run before and after horses of their lords. Some did scavenging. Some did grove digging. Some offered their woman all of them referred to themselves as a slave. (38)

Willie gets the history of lower-caste people of India whose condition is very bad. Within their caste, they hate each other because of sub-castes division. They are not in good jobs and are not even aware about humanity. Their history is the history of genealogy, which shows the condition of working class people.

Joining the underground movement Willie gets the history of Bhoj Narayan. Like Willie, the history of Bhoj Narayan is based on caste system which comes in the form of narrative. He is from hybrid caste. His ancestral history is very pathetic because his ancestors were peasants and swept away by natural crisis, that is, famine. Narrator says, “his ancestor of had been peasant. They have been driven out of their land and village by a great famine at the end of nineteenth century. They were backward caste” (70).

Although his ancestral history is very pathetic, the history of his parents is successful. As narrator says, “His father has finished school and found a job in estate transport system. He had been an account. His mother's family had same kind of history. They had a cultural background. They were musician. They were same background caste” (60). It is the history of Bhoj Narayan family. They have joined the job in the present and even in the past. They were employed in respectful positions. This history is subjective and record of mind where fiction and fact come together. History comes as the form of literature.

The central mission of Willie is to create the history of his own servile races. Joining the underground movement, he tries to turn out the history of propaganda of India which is only written through the western, imperialistic perspective. He tries to create the history of his race but he fails because the revolution is guided by false ideology. The leaders of the movement belong to the middle class. There is no representative of lower caste and lower class of people. They are only talking about lower classes and races liberation. Without any mission to turn out the history of propaganda, they are fighting for the shake of fighting. Willie feels that he is detached from his history. He can not get his history.

Within history, Willie tries to create the culture of Indian society which is the source of identity. Involving into underground movement, he visits different places where he eats food and he meets different people who wear their clothes. These are symbols of culture. Yoga is also deeply rooted into Indian society which is the symbol of culture. In the broad

sense, culture is represented by language and religion from which Willie is already dislocated. So, his identity is temporal. In England, he tries to take western English language as mother tongue. In Africa, he has changed it. He has no certain language and culture so that his identity is unstable. However, culture is related to self discovery.

In the process of adopting new culture, anyone feels psychological alienation from original culture; he feels an urgent need of belongingness and tries to achieve it for his identity. Culture has always been a vital source of identity. In the journey of discovering his self, Willie is displaced in the village where he eats 'sattoo' which symbolizes culture and identity. As narrator says, "Willie asked the women of the house of sattoo for which he had developed a taste; and he and Bhoj Narayan moistened in with a little water and were content. The sattoo was made from millet" (56). 'Sattoo' represents the culture of Indian society in which Willie has developed taste. Eating 'sattoo' suggests the cultural identity of Indian people but Willie has never been a part of this practice for he was brought up in a multicultural world. He cannot celebrate certain culture in one place because of displacement. Although culture is surviving in Indian society, Willie is unable to celebrate permanently.

Moreover, yoga is deeply rooted into the Indian society which too represents the culture. Yoga is a practice of life which is beneficial for spiritual and bodily perfection. People of India practice it but Willie does not know yoga because of his detachment. Regarding the concept of yoga narrator says, "Yoga in which the discipline is required to move very

slowly, concentrating while on what his mind is making his body do; until after month of practice [...] the disciple feels each separate muscle move within himself minutely obeying the impulses of his mind" (28). But Willie's life and journey itself is a Yoga, though, apparently different from what it culturally means inside the cultural spectrum. Such as narrator narrates, "For Willie, in those first days of return to India the mechanic of day-to-day life had become a kind of yoga that; a series of hurdles; every simple thing had to be rethought, a learned afresh" (28). In the quest of his self, Willie is displaced in different places at different times. It becomes a kind of yoga because he should think by his refresh mind for his new discovery. In the process of his discovery he is detached from his language, religion, education. Of course, internally and externally, Willie is dislocated from his culture of his native land.

Within history and culture, Willie also tries to discover his new identity joining in the guerrilla movement because his identity is temporal. He is formatting his identity. In his native land, his identity slips one after another.

In the quest of his identity, Willie goes to join guerrilla movement in India but there his identity slips one after other. Indicating his identity in underground movement the narrator says, "You will do sentry duty" (49). His first identity into guerrilla movement is sentry. Later on, Willie goes to Dhulipur with his friend Bhoj Narayan where he works low-paid in the sugar factory to survive. His identity is changed into labour. As he writes a letter to his sister locating his present identity, "Right now I am

working in sugar factory, carting wet bugasse from ten at night to three in the morning for twelve rupees a day” (66). He is working as labor. His mission to create his identity is being a failure because he is sinking into crisis one after other. Every moment, he is becoming more and more confused in his identity.

From London, Willie goes to Africa to create his self-identity. There he can not create his self identity. He feels insecurity in African society because he does not belong to this alien territory. There he has no self-identity. He says, “I was doing was living my wife’s life” (115). He loses his individual identification in Africa. He only lives in term of his wife's identity.

He can not create his self-history and turn upside down the history of propaganda because the movement of Kandapalli is gradually turning out to be a failure. There he seems that the revolution is disoriented and without a mission. All of the major leaders are arrested. So, Willie goes to surrender in the police station. There he is accused of the crime of killing three men. Focusing on his next identity, the third person narrator says, “He was as assessor to the murder of three men and going to be charged” (155). His identity now changes into and identity of a murderer. It is the most regretting identity in his life. In the jail, Willie also gets response as politician because of his involvement into revolution and writing modern Indian stories. He is writing the story of the dim memory of his past which establishes him as postcolonial writer. He knows about his writing when he returns London and reads book. Focusing on his fictional identity

the narrator says, “Willie read that his book was pioneer of Indian post colonial writing” (188). When he becomes a failure to discover his actual identity, he tries to create his fictional identity which too is very temporal. Here, Naipaul is representing his own experience of the postcolonial world where he tries to discover himself writing fiction. Willie also tries to discover himself but he can not give continuity. So, this new identity as a writer remains incomplete.

Joining in the underground movement, he tries to discover marginal history and culture but he comes to realize he is failure to create them because he is already detached. Sometimes, he celebrates culture in temporal sense. His identity in India becomes very temporal. He gets identity one after other but every time an incomplete and unstable one so that he feels that he is falling into the burning crisis. When he is in guerrilla movement, he can not get chance to escape from it. His ten years life in India becomes most problematic. Finally, by the help of his friend Roger, a lawyer, he returns London from Indian jail. In London he also hopes that he can discover his new life in London. He says, “I must try and to be only myself” (177). He wants to live existential life at London.

Returning London, he comes to realize that he is a failure in his self-discovery because he does not think about the practical aspect of life. He never gets certain home which is the most important aspect to discover the identity of human life. He says:

I have never slept in a room of my own. Never at home in India, when I was a boy. Never hear in London. Never in

Africa. I lived in somebody else's house always, and slept in somebody else's bed. In the forest of course there were no rooms and then the jail was the jail. Will I ever sleep in room of my own? (185)

Home is the place from which we can get sense of identity and response but Willie has no home in his entire life. He has no home in India, London and Africa. Where ever he goes, he lives in other's home and sleeps into others bed. His life is incomplete because of this lack. He is still in confusion either he can find his home or not; whether he will get his own bed to sleep.

Lack of the harmonious family relationship, he is failure to discover himself. He can not get good response from his parents and sister because all of his family members push him toward problem. He cannot keep long term relation with his wife Ana in Africa because he has no job, home money and friend. There he feels sense of insecurity and psychological alienation. Indicating his family relation the narrator says, "He thought his own family life had been bizarre, his childhood blighted" (320). Family also helps to create the mission of life but Willie's life is out of it. He is always living lonely life.

Moreover, he has no self-decision power for his mission of life. Everywhere, he is displaced following the suggestion of others. He goes to India because his sister evokes him that he should create the history of their caste. Loosing his genuine logic, he follows public logic so that he is failed to discover. He says, "Ten years ago in Berlin my sister Sarojini

made me almost ill with stories of poverty and injustice at home she sent me to join the guerrillas. Now I don't have to join anybody. Now I can only celebrate what I am or what I have become" (196). His father and sister live in Berlin in the burning flame of poverty and injustice. His sister sends him to discover own history joining the guerrilla war. Now he is departed from his family. In India when he undertakes to redeem the suffered and marginal caste he is able to find himself only celebrating crises and unstable identities.

Job is an important aspect that helps in his self discovery and locates in certain place but Willie's life failure because of joblessness. Not only Willie is jobless but whole family never thinks about job. Jobless as he is, he can not discover his new life. He remains dislocated. He says, "I have never done job. My father never did a job. My sister has never done a proper job. We spent all our time thinking about the bad had that had been dealt to us and not really preparing ourselves for anything" (199). He can not create his self because of joblessness. He realizes it when he returned London and he saw his friend Roger's job, family life and home. It makes him aware about the mission of life in his old age. These are hottest issues of the postcolonial writing.

Similarly, the school and college education become failure to indicate certain mission of life. There he can not get architectural or technical education. Lack of practical education Willie fails to discover him. Everywhere, he hopes to discover but education can not provide him

a way out from the problem and does not help him to discover his identity. As third person narrator says:

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

By education, he is frustrated because it does not provide any mission of life. Lack of mission, education is unable to show the seed of hope in his life. So, his education does not help to discover himself.

Not only education but his birth time is also responsible to make him a failure. He was born too early in which time there has no concept of technical education. What he reads in the colonial time makes him failure; the mission of education is to make people imitative. As he narrates, "I was born too early twenty or thirty years too early, a couple of generations. We were still a colonial economy and the only professions ambitious boys could think of were medicine and law. I never heard any one talk of architecture. I imagine it is different now" (241). In the present, Willie is getting architectural training and job. In his birth time, there was no possibility to get technical education for a poor boy. He cannot think about medicine and law because that was time of colonial economy and education. In the colonized area, colonizers only give theoretical education. But in the postcolonial and global world, he is

getting architectural education. He realizes that the time of his birth was very fast which an obstacle to discover him is.

In the journey of his self discovery, Willie only took materialistic way of life but in the present time he leaves it. He says, "I have shed off my materialistic life" (210). He never thinks spiritual aspect of life. So, he comes to realize that he is failure in his mission. Although, other people do not understand, Willie understands the nullity of physical life because he can not achieve anything throughout his life. He says:

The people have don't understand the nullity. The physical nullity of what I in the forest. The spiritual nullity that went with that, and was very much like what my poor father lived with all his life. I have felt this nullity in my bones and can go back to it at any time. (211)

For the discovery of his life, it is necessary to blend spiritual and materialistic way of life. Without these, he can not get proper mission in his life.

Lacks of the optimistic vision of life, his journey to self-discovery becomes a failure. He is simply turned into an itinerant wanderer journeying from one to another place where he feels sense of loss. Even in Africa with his beloved Ana, he can not take positively his own life because he is alienated from his history and culture and he has no home, job and so on. Joining the guerrilla movement, Willie feels more despair and loss. And, in London, he gets job and architectural training but he has no optimism in his life because he has lost his prime age without gain. He

writes a letter to his sister, "The difficulty there is that to any logical mind it is absurd for a man of fifty to start learning a profession. The main difficulty is that to carry it out I would need an injection of optimism" (284). He falls in the burning problem that how to survive the optimistic life. Although he gets job and training in his old age, he is disabled to take it optimistically. He is also losing his logical mind and emotional power and mission of life so that he can not think hopefully.

Finally, Willie comes to realize that he has failed to discover his new life because he is guided by idealistic worldview. To perform an ideal view in his entire life is his misfortune. He never thinks about the practical life. He runs following suggestion of others. He never thinks his stable home, necessity of a blend of spiritual and material lives, job and technical education, harmonious, relation in marital and family life and so on. And he comes to realize that his ideal world view is wrong. That is why he cannot discover his life. Narrator says, "It is to have an ideal view of the world" (294). The ideal view of the world could not make him practical. Lack of practically, he can not discover his new life.

Willie Chandran tries to discover his new life in the postcolonial society. He tries to create his history and culture but he comes to realize that he is detached from both of them. His identity slips one after another when he is displaced from one to another place. He never thinks about practical life, technical education, job, location, family, optimism and mission of life. So, Willie can not discover himself throughout his life.

IV. Conclusion

Naipaul's *Magic Seeds* depicts dislocation, history, culture and identity which are crucial issues of postcolonial literatures. The novel is analysed from the perspective of dislocation, culture, history and identity. Willie is displaced from known to unknown place, from one to another continent for his new discovery. He loses his original language in England. He goes to London for his new discovery in scholarship that is provided by his father. There he learns new culture, education and language for his existence but they can not provide any job and locate him in certain place. He starts to be dislocated from culture and language. Marrying with Ana, he returns to Africa for his discovery, where he should face new culture and language. Learning new culture tries to discover himself but he feels insecurity and alienation because he has no job, home, friend, culture and self-identity.

In India, he tries to discover the history of marginal people which is characterized by casteism, caste system and sub-caste divisions. He joins the underground movement to create his history and to turn upside down the history of propaganda because the history of India is written through imperialistic perspective or in archaeological method. He tries to create his genealogical history but becomes failure because the movement is guided by false ideology. So, he is failure to create his history. He also tries to create the culture but he is already detached from his original culture, such as language, yoga, and way of life, food, clothes etc. So, his identity is not pure. When he joins the Indian guerrilla movement, he is

displaced in many places and his identity slips one after another. Such as, he becomes a sentry in guerrilla camp, a labor in sugar factory, a murderer in underground movement, a politician, and a writer in jail. He tries to discover himself but becomes failure, thus, he spends ten years worthless life in India.

Returning to London he comes to realize that why he fails to discover his identity. Lack of the home, he can not locate him in certain place. Without location, he can not keep harmonious family relationship with his father and sister through his life. He breaks marital relationship with Ana because he sees impossibility to discover him. He does not get job in his life. This sense of joblessness pushes him to unknown location to create his new identity. He becomes jobless because he does not get technical education in his school and college life. He gets only tautological education because in that time, there was only colonial economy and education which was only mimicry of West and his poverty. The education becomes failure to indicate the mission, unable to locate him in certain place and can not provide any job.

Willies can not think optimistically in his life. Although he has got job near the age of fifty, he thinks it is absurd. Sense of hopelessness makes him more pessimistic for self-discovery. He only takes materialistic way of life, which pushes him into burning crises. It is necessary to blend spiritual and materialistic way of life for his new discovery but he never thinks about spiritual way of life. Practical life is most important way to discover himself but he never thinks about it. He is

always guided by idealistic worldview. So, he fails to discover his life because of these causes.

Of course, Willie is dislocated from his origins like his history culture and identity. He tries to create these but becomes failure because he is already detached from his history, culture and identity. Finally, he comes to realize that he is failure to discover him because of his homelessness, joblessness, pessimistic way of life, lack of self-decision power and spiritualistic way of life, and he never think about practical way of life. Willie is failure to create his self throughout his life.

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