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Migration as a Form of Rebirth in V.S. Naipaul's *The Enigma of Arrival*

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Abstract

Diasporic intellectuals are doomed to construct home in the new land, as migration into new region results in their separation from the homeland. V.S. Naipaul, a nomadic intellectual, in his writing projects the trauma of displaced people. A displaced person always fails to identify himself/herself with others as he/she does not carry culture with him/her, which bears the individual's identity. When he/she cannot identify his/her own culture and try to mime others' then there lies the real crisis. Through the novel *The Enigma of Arrival* Naipaul tries to portray the lives of migrated people, the inevitability of home for them and frustration of being alienated, exiled and hybrid. To overcome these frustrations such diasporic people try to take rebirth in the form of characters in their writings and become successful to come out of the problem of being a nowhere man.

Contents

Chapter I. General Introduction	1
Introduction	1
Chapter II. Theoretical Modality	9
Introduction: Postcolonialism	9
Identity and Identity Crisis	10
Hybridity	12
Diaspora	14
Migration	16
Globalization	17
Dislocation/Problem of Belonging	19
Alienation and Exile	20
Chapter III. Textual Analysis	23
Introduction: Problem of Cultural Location (Belonging)	23
Mimicry	29
Diaspora, Migration and Hybridity	31
Identity Crisis	35
Nostalgia	39
Notion of Migration as a Form of Rebirth	43
Chapter IV. Conclusion	48

Chapter I. General Introduction

Introduction

V. S. Naipaul's *The Enigma of Arrival* published in 1987 is an autobiographical novel of a journey from the British colony of Trinidad to the ancient country-side of England. In this often called elegant memoir, the research has been conducted to prove how Naipaul (Naipaul's character(s)) gets solace of being dislocated and alienated after getting migrated. For this end, he has shifted from place to place and changed his identity accordingly as a writer, as a colonial agent, as 'Victor' (191) and so on to suit in the every new cultural milieu. This thesis also projects light upon postcolonialism and its effects like globalization and its impacts, like hybridity, multiculturalism, migration, diaspora, alienation, cultural change and identity crisis.

The theme of dislocation, alienation, homelessness are tried to express in short. Naipaul not only is writing on these themes but also is living in these conditions so that that can be considered as Naipaulian theme. Similarly his style of expression and presentation of the issues and characters and the cultural phenomenon that was endemic in Britain in its period of imperial decline is talked upon. Like Samuel Selvon, Wilson Harris, Shiva Naipaul and other commonwealth writers, Naipaul's writings are characterized by certain colonial consciousness. He has presented parallel thematic image of death, rebirth and change. Heavily relying on the archaic landscape of Wiltshire, he even has presented the sense of stagnation, decay and alienation he felt there. He is, as Amitav Kumar said, "the great chronicler of the diasporic experience and loneliness of the world whose wholeness has fallen apart in the chequered history of his own life" (112). Naipaul as a writer notwithstanding the changes of aloofness in some of the travel writings, presents the voice emitting from the

ruptures created within history. The ruptures in the history exhibit the problems of belongings and thereby create a sense of dislocation and alienation among the individuals.

Naipaul's *The Enigma of Arrival* unfurls the picture of colonial cringe and self-estrangement to major dominating theme, the result of being the sense of alienation. The writer has a conflict with his consciousness. He describes the conflicting personae of his younger self who undertook the journey to be a writer in the foreign land. There he was always in a kind of struggle to make his individual identity. He failed to have an identity because he was aware of his past, his land, "New World where I was born" (126) and his cultural values. This awareness never let him be a pure Trinidadian, an English or Indian. Hence, he could not make his home and became a homeless wanderer.

Naipaul's chief subject is always he himself and his best books are those in which he addresses these subjects most directly. The different chapters here deal with minute details of flashbacks to his youth, his voyage to England from Trinidad as a student, and decline of imperial power with the presentation of London as a place of "desolation, decay and death." R. K. Dhawan found "the important feature of his fictional world is his delineation of the Indian immigrant's dilemma, his problems and plights, in the fast changing Caribbean world" (129). He is responsible for delineating the dilemma of those immigrants honestly. Their fractured consciousness is the result of transplantation, exploitation, rootlessness, death and decay.

He described the glory 'time of empire' as 'perfection', which he meant he was living in Britain in the wrong era. For him London was "the less than perfect world" (143), a place of desolation, decay and death. So it was in the countryside that he went and "cultivated old, possible ancestral ways of feeling" (57). Jack, the religious girl, Mr. Phillips are all the characters in the novel who are presented as colonial power to depict the truth of the colonial period. Most of his works aim at defining "the setting, the historical time, [and] the racial and

social complexities of the people concerned" (Dhawan 131). Many of the characters in *The Enigma of Arrival* exemplify traits, which the narrator perceived in him and yet was struggling to avoid. Naipaul never had strong cultural roots. His were spread out thinly across the globe, decaying with the empire that had sustained them in days long gone. So he tries to search for his history i.e. his root. In the last page of his novel, he writes, "[m]en need history; it helps them to have an idea of who they are" (386). Naipaul's inability to form spiritual connection with his heritage be they Trinidadian, Indian, or even British, dominates his thoughts as it appears in his works. The home he seeks is the home in illusion. He, in his writings, searches for both an ancestral home that does not really exist and for cultural roots that now reside mainly in history books and novels. He has presented the thematic image of death, decay, rebirth, change, alienation, stagnation that he felt living there in Wiltshire village.

The enigmatic arrival is not merely physical or geographical but also emotional and spiritual. Naipaul has been changed by living in England which can be taken as his rebirth. He says, "...cut myself off from my first life...the good fortune to have found a second life"(96). He is a rootless wanderer, as David P. Lichtenstein in an online criticism, has said Naipaul as a "man without a heritage to hold sway over him, Naipaul consistently knocks down idealized views of the places he journeys to, be they England, Trinidad or Africa." His cultural heritage is distorted. Living in different cultural background, he does not hold any firm culture.

Naipaul tries to articulate the sense of struggle of an individual in the world of cultural confusion to have a firm culture. Naipaul has not only presented his self in his writing but has also depicted the cultural fragmentation and desolation. His characters often become the spokesperson of his trauma of cultural obsession and the belonging, which has always haunted him. Explaining this Lok Bahadur Poudel writes in his thesis, "[t]his sense of

belonging always haunts his writing that creates a journey to his nostalgic past to a search for a never-ending process of defining himself"(4). Naipaul's *The Enigma of Arrival* is in fact an undisguised account of his life in a small Wiltshire village during the several years when he rented a cottage there. There is a magic and mystery within a simple story of one's passing existence. The protagonist is depicted as leaving Trinidad for England, who arrives at a place that is both familiar and strange, that is his home and yet not home. The whole book deals the minute details of Naipaul's experiences in his small country village. The novel is a careful and moving vision of the rural English landscape. It is significant that it is the work of a man who grew up in another hotter, harsher climate and came as a stranger. This fact is emphasized in the very title taken from the puzzling painting of de Chirico. It is in fact the real subject of the novel: the fascinating process by which a person leaves one world (his leaving of Trinidad in childhood) and arrives in another (England) and thereby develops into different persons, because the enigmatic arrival is not merely physical or geographical but emotional and spiritual. Here in the novel is his experience as a colonial subject in the mother country, and here is his observation of the change and decay that come with time. Here we find the miserable condition of the colonized people in the postcolonial era.

When in the twentieth century European nation colonized most of the African, Latin American and Asian countries, the people there were made slaves for the large plantations of the British. And these colonized people who were separated from their roots, tried to redefine themselves through their cultural lines as they were confused of the culture imposed upon them. For this end they searched their roots, their history or their identity that was distorted due to colonial power. These are the major issues raised in this novel. His compassion and interest in life shines through in his works. Everywhere we find him in quest of cultural root, redefining all by himself to provide himself an identity in the world of cultural confusion. Naipaul mostly writes about cultural alienation and hypocrisies of colonized nation.

Dhawan finds "delienation of the Indian immigrant's dilemma, his problems and plights in the fast changing Caribbean world" (129) as the important feature of Naipaul's fictional world. In *The Enigma of Arrival* we find the limbo in which the exiled find themselves between the end of empire and the beginning of dissolution.

Colonial consciousness has become the powerful expression in the writings of Naipaul. "His novels... explore the failures, futility, isolation, dispossession, rootlessness and valuelessness of unanchored community" (Dhawan 131) he faced with. His works usually express the viewpoint of a stateless wanderer who observes his surroundings from a peripheral position. His lucid style, skilful use of dialects, and observant eyes are highly praised though skeptical outlook and his detached stance have made his work controversial.

The plight of not being a man of fixed origin is seen in his writings. As a descendant of indentured labours, he has faced various ups and downs of the life under colonialism. He unfurls the realities of colonization. Being a self conscious migrant Naipaul as Til Prasad Poudel writes, "does not hide the nationalist idealism in his fiction but powerfully exposes the culture confusion and identity crisis in the post-colonial time. Naipaul explores his self in his writings"(8) and because of this special experience, he has to define himself in his writing. Naipaul's protagonists are always in search of their identities. He has his own style that "[h]e just cannot write a third person narrative without defining who the participant, the viewer, who the "I" and the "eye" are" (Theroux 352). Many of his central characters are Naipaul himself. He depicts them distorting his own personality to create his fictitious descendants. Naipaul's method of discovering the truth about himself and the world he explores is vivid in all his creation.

The sense of rootlessness is recurrent theme in Naipaul's work which stems from his cultural background, as his root and shoot lie in two different cultures of Trinidad and England. This theme is prevailing in his *The Enigma of Arrival* in which he displays the

shock of dislocation and alienation which is because of the characters from different cultural backgrounds. Nevertheless his characters are constantly conscious of their past, culture, root and overall their history. As he is undergoing the trauma; he projects his characters, time and space to reveal the truth—the truth of lack of proper space, alienation and identity crisis.

Naipaul has his own way of expressing himself in his writings with special attention to the characters and their situation in *The Enigma of Arrival*. The theoretical modality rests heavily on the ideas of dislocation, diaspora, migration, exile, problem of belonging, alienation, hybridity, nostalgia and rebirth related to Naipaul's novel with some references to the critics. The research is prepared with a view to explain how migration takes a form of rebirth. For this, it tries to interpret related materials or the texts where the concepts like the angles of crisis of identity, dislocation, hybridity are clarified. With such references, the attempt of proving the idea of Naipaulian characters getting solace after being migrated is done. Thus the research tries to show how he gets solace of being dislocated after migrating and how he takes rebirth in the form of his characters. In the chosen novel Jack is his disguised self through whom he delivers or presents his truth, the truth of common diaspora people.

Naipaul's cultural identity is expressed in his writings positing various characters. In *The Enigma of Arrival* he presents his characters from different cultural milieus. They are one or on the other way searching for their self like Ralph Singh in *The Mimic Men*, the narrator in *The Enigma of Arrival*, Mohun Biswas in *House For Mr Biswas* and so on. The terminologies that are described in the second chapter would be used as the basis for the textual analysis in the third chapter which is Textual Analyses. Most of the terms that appear in the research paper are used literally except some that necessarily need the definition. These terms are used to reveal their meanings so far as possible.

On the basis of the textual analysis the paper will conclude by putting forward to show Naipaul's rebirth in his forms of characters. The attempt of drawing the similarities and coherent examples and some citation of the various writers is done in this chapter in the attempt of proving the hypothesis; Naipaul's characters get solace of being dislocated after migration. The summary and conclusion of the whole research work would be described in the final chapter.

The Enigma of Arrival shows the personal history from a new vantage point. Naipaul, thus, brings various issues together but his main concern is to show the individual struggle for identity, the nuisances and distress of the contemporary people, loss of cultural values. He is a displaced writer from his root, who is writing from the margin. In the mission of fulfilling his literary ambition he left his native land and went England which results in cultural change which gives him the sense of discomfort. To comfort himself he arrives at Trinidad. After arriving in Trinidad he laments for he was not considered as Trinidadian "but Trinidad itself, the starting-point, the centre—it could no longer hold me" (168). Thus, he felt himself alienated and exiled. To create his identity he had struggled a lot, such truth he had delivered through his characters although he cannot escape from his fragmented identity, so his soul migrated a lot. This phenomenon is tried to 'deliver the truth' in this research paper.

With masterful choice of descriptive words or phrases, occasional mention of cities, artists and work of literature, thought provoking introspection, lovely descriptions of nature, Naipaul takes the readers to meditate that migration is a form of rebirth.

The process of colonization caused various fragmentations in the social and cultural aspects of the people. The major distortion is that people lost their identities and are forced to live under stress. Then people started migrating towards the better places to create/recreate their (lost) identity. Such migration gave them a kind of solace of being faceless and cultureless people. Among such faceless being one is Naipaul.

He, the writer, starts his journey as a boy, who is to be a writer, reaches England and finds loss of Indian ancestral values which he had in Trinidad. Gradually this sense of loss starts haunting him and he tries to escape through writing. His writing self is yet not satisfied. When he comes back to his place for certain cultural ceremony his exiled self is migrated to the spiritual and finds himself as taking rebirth. Now his self is not as the previous, colonized self but now it is free there and he got what his soul was longing for freedom. He previously felt alienated and dislocated. After coming to his ancestral place he got the values, norms of his cultural root which his inner self was longing for. Then though physically he is English, his spiritual being transformed itself into the Trinidadian values. This is how his spiritual being migrated so as to get solace of being simply a mimic man. This sort of rebirth (his soul is migrated and changed its actual form which can be considered as rebirth because now the soul is not the same as his previous one) was to come to relieve the writer, and finally it came. The underlining theme of the novel is the existentialist need to make one's own place in the world in the face of decay and death. Colonialism caused irreparable loss in the mind of colonized. These people were thrust into new experiences which they could not comprehend with the guidance of their original traditions. Their original cultures changed in such a span that it was very difficult for them to return to their roots.

Chapter II. Theoretical Modality

Introduction: Postcolonialism

Before going to talk upon postcolonialism it is better to talk on colonialism.

Colonialism is the process of invading the foreign land or territory and exploiting its culture, lifestyles, and the natural resources. It is the direct rule over the people, a form of cultural exploitation, which replaces the indigenous values with those of the colonizers. It developed with the expansion of Europe over last 400 years. Colonialism according to Said is " the implanting of settlements on distant territory" (Said 8). No society attained full freedom under colonial system. It caused many problems for the former colony. The system made slave of the people and their mind. It caused fear among the colonized of being lost, fragmented and dislocated. So with such fear people started searching their racial as well as cultural identity. Colonialism depicts the autonomous identity and their effort to re/define and re/create the tradition and the culture and the language which has become creolized.

The effort of the indigenous people's struggle to restore their native culture and language is often studied under postcolonialism. After the independence too the once colonized nations or states were 'colonized' due to the use of English language as their first language, Bible as their Holy Scripture, and Christmas as their religious festival.

Postcolonialism is related to nationalism. As the identity of the people is closely related to the nation, nationalism is very important. And it is strong that with the loss of nation there is loss of individual identity. The relationship of the nation is very important because "one gets used to one's country as one gets accustomed to one's mother's body" (Nandan 302).

With the process of decolonization, the newly independent nation states are making an effort to negate the cultural effects of colonization. It was felt essential to be free of biased Eurocentric images and create both national and individual identity. Thus postcolonialism

emerged as a device to judge the biased perspective of the Europeans. Hence, postcolonial world is so pathetic that it drains even the last drop of self respect from the colonized. The continual feeling of being lost and dislocated made the once colonized people wander to re/construct their lost identity in the heterogeneous postcolonial world. Their original cultures changed too much and it was difficult to return to the root. Postcolonialism is a way of examining an unconsciously changed culture through its literature and it creates discourse of oppositionality which was brought into being by colonialism. Cut up in cultural limbo the migrants lose not only their native place, their ancestors or their history but also their identity which counts a lot for them.

Identity and Identity Crisis

An identity of a person defines who the person is, it's not only one's name but how does one define oneself to others. When we talk about identity, we have to look at the various ways in which human beings have constructed their desire for recognition, association, and protection over time and space. If the identity of the human being defines a person as an individual then it is called to be a personal. A person is known through her or his identity. There can be a set of properties that are affirmed of an individual which describes the person's interest, freedom, rights, duties, rationalities explicitly or implicitly. In regard of the identity, the main question we face is who we are, and we define ourselves with ancestry, cultural group, or nation. Similar to this Samuel P Huntington says, 'we know who we are only when we know who we are not and often only when we know whom we are against' (21). An identity is thus shaped by a set of properties and one is recognized through its network.

Identity bears much more significance as it is connected with the existence of the individual. It is a process of accomplishing a certain respect. It is a process of existence, a

"production' which is never complete, always in a process, and always constituted within, not outside representation" (Hall 111). Hall further means it as a means of self definition, an attempt to go back to ancestral purity by negating the hegemony of the western culture. The colonial settlers, once they arrived in the alien land, felt the necessity of establishing new identities since they were displaced from the origin.

Notion of identity is elusive and is a matter of doubt unless it is in crisis.

Globalization has increased the migration rate and has altered the relations between the western and other cultures by taking away the sense of identity of the individuals, across the nation. Identity results in crisis when location of the self is not in the specific time and space and culture. Homi K Bhabha finds positing one self in one location or image "problematic" since the posited subject "finds or recognises itself through an image which is simultaneously alienating and hence potentially confrontational" (Mongia 46). It is the outcome of migration, globalization, hybridization which results to the terrible state of hybridity, marginality, and diaspora.

People living in diaspora are constantly making an attempt to identify themselves with their home through the help of memories of the forsaken land as well through the hope of restoration and unification with the home. Due to migration and globalization, identities of the self have become hybrid as they assimilate themselves with different cultures. Such cultural hybridities is the consequence of the Orientalist projection of the west which results the 'ambivalent relationship' between colonizers and the colonised. The colonial settlers after arriving at the alien land establish new identities since they were displaced from their own point of origin.

Til Prasad Poudel views there in a colonial society, "emerged a binary relationship between the people of two cultures, races and languages and such relation produced a hybrid or cross-cultural society" (17). There can be the homogeneity of cultures as different cultural

groups reside there. Globalization in its long run has caused mingling of identities making cultural identities as hybrid. Identities are like Straut Hall stated

the fully unified, completed secure and coherent identity is fantasy.

Instead, as the system of the meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities—any one of which could identify with—at least temporarily.

(The Question228)

The role of globalization is crucial to bring such a crisis of identity as Hall considers. Though people bear upon the dominant culture, they seek the traces of particular culture, traditions, languages and histories by which they were shaped.

Hybridity

Hybridity is one of the most widely employed and most disputed terms in the postcolonial theory. It commonly refers to the creation of new transcultural forms within the contact zones produced by colonization. Hybridity for Bhabha is caused by the 'cultural cross-over' of various sorts emanating from the encounter between colonizer and the colonised. Following Bhabha, Ashcroft, et al. has defined ambivalence as: "[T]he complex mix of attraction and reputation that characterises the relationship between colonizer and the colonised, where colonised people work in the consent of the colonizer" ("Key" 12). Since the age of colonial slave trade to this age of mass media, there lies the great shape of modern identities. As cultures mix and overlap, globe has the hybrid production of culture and identity. Such hybrid production leads to Diaspora. With these diaspora identities, people try to create their own identities so as not to feel alien and isolated. But the newly emergent identities never give them the sense of unity within. To be united they embrace writing which helps them to have their identity to provide them a solace.

Hybridity has frequently been used in postcolonial discourse to simply mean cross cultural exchange and hybridization means the process by which colonized mime the colonizing people's language, western ideas and practices and the rejection of native social-cultural aspects. The ultimate point of choosing one's identity is to provide meaning and direction to life. After assuming an identity, of course, people might find it unsatisfactory and want to take another. Their newly emerged identities never give them the senses of comfort within, such identities are forever questioned and actual "crisis" remains at the heart of their doubtful structure. Then there arises the feeling of alienation which all the time haunts them of having fluctuating identities: Straut Hall opines," identities are not fixed but subject to the continuous "play" of history, culture and power... identities are the names we give to the different ways we are positioned by and position ourselves with the narratives of the past" (Mongia 11). It is power that gives a person an identity to control or to delimit one's life as a person. Hence a person feels the crisis of identity and the crisis of identity is felt when the culture is cut across and when it intersects natural frontiers and when people have been dispersed forever or temporarily from their homelands. The state of loss of identity is vulnerable because of the spatial and spiritual dislocation from the native place. Most of the contemporary writers, most notably V.S. Naipaul express nostalgia for stable cultural identities from the stage of cultural crisis. They think themselves as 'culturally exiled' and continuously try to rejoin themselves with the root especially in their writings, which are never attainable. They are sometimes even charged of being 'others' in the name of being 'us'. Their identities are always in crisis as Spivak laments, "We postcolonial intellectuals are told that we are too western" (Spivak 8). Thus identity is always in crisis for postcolonial intellectuals. The crisis of identity occurs due to the failure of the diaspora people to identify themselves with the place they really belong and the place they reside. By assimilating or

becoming similar to the dominant or hegemonic culture people lose their own culture so their identity which is known through their culture is always in crisis.

When the question of identity comes in the state of diaspora, it is only hybrid. Straut Hall, while talking on Caribbean concept of identity says, “[d]iaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference” (Mongia 120). Searching of identity is always like searching of 'signified' as Freud has said which always slides over its 'signifier' that can never be attained.

Diaspora

The Greek meaning of diaspora 'to disperse' means the movements of peoples from different places. The movement is either voluntary or forcible from their homelands into new regions, which is also taken as wide spread form of migration. It is the central historical fact of colonization. When British Empire took hold of most of the parts of the world, to fulfil the requirements of the agricultural labourers for its plantations, it forced hundreds of thousands of people to move from their original homes. Such separation from their homelands made those separated people form their own community in the host land. Those who were displaced and alienated from their homelands were fated to get themselves at the periphery, although they reside at the centre. Such people are the members of the diaspora, they do have homogenous cultures. They all undergo the same trauma—loss of home, alienation, rootlessness. Considering this Ashcroft et al. write,

After the slave trade and when the slavery was outlawed by the European powers the large populations of poor agricultural labours from population rich areas...were taken to serve in plantations. The practices of slavery and indenture thus resulted in world-wide colonial Diasporas. The descendants of the diasporic movements generated by colonialism have developed their own

distinctive cultures which both preserve and often extend and develop their
originary cultures. (Ashcroft, et al 69)

In the new culture even they try to mix up. Thus, form the hybridised cultures, which
force them to create new identity again. In such situation, contradictory identities grow and
pull them in different directions, thus their identity is continuously shifting about. Pratistha
Pandey quotes Makarand Paranjape who defines diaspora as:

relatively homogenous, displaced communities brought to serve the Empire
(slave, contract, indentured etc) coexisting with the indigeneous/ other races
with markedly ambivalent and contradictory relationship with the
[m]otherland(s). (19)

Working in the other states for long the people gradually create a sort of contradiction
in their behaviour than the people residing in their own place.

Leela Gandhi is in the opinion of emphasising the notion of 'diaspora' which tends to
lose some of its historical and material edge within postcolonial theory. She opines,

Although 'diaspora' evokes the specific traumas of human displacement –
whether of the Jews or of the Africans scattered in the service of slavery and
indenture—postcolonialism is generally concerned with the 'idea' of cultural
dislocation contained within this term. While 'diaspora' is sometimes used
interchangeably with 'migration', it is generally invoked as a theoretical device
for the interrogation of ethnic identity and cultural nationalism. (131)

In the study of postcolonial world, diaspora has become a crucial term. It can better be
understood as the result of the specific form of postcolonial cultures that are hybridized and
creolized. Diasporic people are continuously struggling to recreate their identity as their
native cultures are dominated by the metropolitan cultures. The descendants of the diasporic
movements generated by colonialism have developed their own distinctive cultures, which

both preserve and often extend and develop their original culture. And the people there like V.S. Naipaul, Michael Ondaatje, adopt 'diasporic identity' as a positive affirmation of their hybridity. The development of diasporic cultures necessarily questions essentialist models, interrogating the ideology of unified, natural cultural norm, one that underpins the centre/margin model of colonialist discourse.

Migration

Migration is the ongoing process which is essential and defining characteristics of mankind; from the day the first humans left East Africa to populate the world. It is either forceful or intentional movement from the place of origin to the unwanted or strange places. It can both be temporary or permanent. These days it has become a political issue because it challenges and questions the identity of the migrants as language, nation and after all culture is different in the host country. Hybridity, multiculturalism, globalization is in fact caused by migration.

Migration causes changes not only in social, cultural or economical status of an individual, but also in first place in one's consciousness. We understand the causes that happen due to migration when we read the joining together of several cognitive realm, languages, world views in the written text.

There is complex networking between migrant Diasporas and their home countries. Due to globalization the migrants are made active involving in various fields in their lives in the host countries. Mulder's 1993 approach sees migration from new angle. According to his approach, "Individual preference, resources, and constraints influence the extent to which certain events and circumstances in parallel career lead to migration".(Mulder, cited in Ainsaar 72). Naipaul too has his goal to achieve, his unattainable identity to attain, and his past to recover. For this end he migrated at the early age from his home country to the host

country. "Migration is a result of interaction between the environment and an individual". Naipaul thought the environment suitable for him to define himself/ his self or 'self-actualization' made him move from his home. If a person is already considering the idea of moving she/he will make a decision about possible responses. Naipaul did not deserve the same what he wished for moving by so he is shattered, felt alienated from his homeland, his cultural background. Here he lacks his spirit to face the possible challenges that would come.

Naipaul, the diasporic person cannot define his home exactly. He is still in search and construction of homeland either through the futile help of writing or through imagination. Like Naipaul, the diasporic communities long to create homeland, "[b]ecause a physical return was virtually impossible, an emotional or spiritual renewal was an ongoing necessity" (Pandey 24). He was always after the emotional or the spiritual renewal of his self. Thus was identified as many but not a single fixed one to satisfy himself.

Globalization

Globalization refers to an advanced stage of development which covers every stage of our lives. It bears the scope for raising the living standards of the people. It has encouraged the developed countries to raise their standards in various fields of transportation, communication, flow of ideas, technologies etc. But in some poorer countries, those which were the colonies once, there seem the impacts of globalization very miserable in the condition of the people. Ashcroft et al. view

Globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide. In effect it is the process of world becoming a single place. Globalization is the perception of the world as a function or result of the processes of globalization upon local communities. (110)

Globalization leads to homogenization of the culture. It increases contact with others—other culture, other nation, other language. In contact with other it often paves the way of deconstruction of culture.

In the state of global cultural forms and practices become commodities brought and sold in an international market place, cultural forms and practices are deterritorialized and local cultures react and renew forms. Anthony Giddens in "Consequences of Modernity" opines,

In pre-modern societies, space and place largely coincided, since the spatial dimensions of social life are, for most of the population...dominated by "presence"--by localized activity.....Modernity increasingly tears space away from place by fostering relations between "absent" others, locationally distant from any given situation of face to face interaction. In conditions of modernity....locales are thoroughly penetrated by and shaped in terms of social influences quite distant from them.(124)

Due to modernization people tried to change them a lot whether by changing the way of spending life or changing their nationality. By their movements they distanced themselves with their culture.

The process of globalization is not a new phenomenon as it has many precedents. Its embryonic form was probably Pax Romana, while its teen was gained during hey days of imperialism of the European powers from the eighteenth to the mid of the twentieth century.

Mobility of workers, money, cultural goods and services and the westernization of global cultural change are the effects of globalization. Cultures of the locals react and form new ones. National cultures become imagined and construction is possible only through narratives, invented traditions, stories of origin, symbols etc. People, thus, find themselves unable to equate them with their pure race, ethnicity or culture .Thus they lose their identity.

Dislocation/Problem of Belonging

Dislocation is the consequence of the movement from a known to unknown location, whether it is willing or unwilling movement. "It is a term", as Ashcroft Giles, Helen Tiffin write "for both the occasion of displacement that occurs as a result of imperial occupation and the experiences associated with the event"(73). This is the term which is used to describe the experience of those who have willingly moved from their 'home' to the colonial margin.

The process of dislocation may affect the diasporic communities formed by forced or voluntary migration. When a person lives in the culture of different origin and cannot adjust herself/ himself in that culture then she/he finds herself/himself as dislocated person or at that time one is haunted by problem of belonging. That is the state of crisis for a person who was originated in a culture different than her/his living in now. She/he feels alienated, exiled or a person of 'nowhere'.

Naipaul's basic themes of exile, migration, identity crisis and its problem, try to make focus on the problems of dislocation and alienation in his writings. Most of his books/writings display the traumas of dislocation and alienation because it includes a number of characters from different cultural backgrounds, who encounter various problems in different time and spaces and different cultural backgrounds. Thus, in his writings we find the theme that is dislocation and alienation is the problem of modern world. This sense of being dislocated and alienated confuses a person a lot and in the foreign land it unendurably frustrates him. Naipaul emphasises on the theme of homelessness where the feeling of alienation continually irritates individuals, and therefore they are bound to express their longing for the root and the hatred for the "other" culture(s), land and the people.

The confusion is created by cultural belonging. In the alien land the characters find themselves in a new land and culture, which gives them a sense of loss. They seek for their belonging but find it nowhere. So always there remains in them the problem of belonging.

They even seek their relation to the source culture and try to establish their identity but which goes on vain. The people of diaspora time and again raise the questions "Where are we?" and "Where do we belong?" This shows how fluctuating space they are having, they have no space of their own. They are desperate in need of real home. Naipaul time and again says, "Home has lost its meaning" (Nixon 30) because whenever he has gone he had been an outsider due to the failure to connect himself with those places that were once his own. Although they are aware of the fact that their real home does exist somewhere distant, diasporic people always strive to create temporary home in the new region. The immigrants from the Third World are treated as inferior and are constantly marginalized, thus they cannot locate themselves in the mainstream.

Alienation and Exile

Alienation is the estrangement of individuals from one another or from a specific situation or process. Spiritualists consider it as an estrangement of man's spirit from God by virtue of original sin. Thomas Jefferson found alienation as estrangement of individual from the life, liberty and pursuit of happiness. For Romanticists alienation is being apart from nature. Similarly for Marx it is dispossessed of the employees from the means of production because of social division of labour. Marx had quoted lines from A.E. Houseman's poem "I, a stranger and afraid/In the world I never made" (Cosser 52). When a person feels alienated she/he remains deep-rooted in her or his psychology and always fails to link oneself with the metropolis. Overall it is general problematic feeling of loss of original language, land and other cultural belongings for each individual.

The term alienation gets its conceptual and teleological definition in Marxism, most notably in Karl Marx's writing. The term is applied frequently to refer the cultural estrangement under which an individual feels loss of his cultural belonging. So,

psychologically it comprises of the term like powerless, meaningless, isolation, normless and self estrangement. Alienation is related to other terms likes displacement, dislocation, diaspora and exile. Now it's readily agreed by most of the critics that alienation is after all the sense of "homelessness". Someone who has been abandoned by tradition is a "homeless" man, who is "alienated" and haunted by the same (Nixon 14-17). When people are displaced and dislocated then they realise the fact of "loss". Diasporic people feel the sense of loss of the origin and they feel alienated in the new land and find themselves incapable of relating to and identifying with the traditional values of what was once their own-culture, people, land and language.

Alienation is a feeling of separation or isolation. The American Heritage Dictionary of the English Language defines alienation as the act of estranging or the condition of being strange. Since the workers have no claims to ownership of the products they make, in the capitalist mode of production they are alienated. Alienation is also the misfit of human being to the world. People feel distanced if they try to make relation with other objects or subjects they perceive in the world.

Cornard, Nabokov, Naipaul are the writers who migrated between different language, culture, countries. Their creative imaginations were fed by exile, rootlessness, hybridization and alienation. Sense of alienation is deep- rooted in various writers, among them is Orhan Pamuk, the Nobel Prize winner for literature, says, as is published in an online Nobel Lecture, "As for my place in the world--in life, as in literature, my basic feeling was that I was "not in the centre". So he "fear(s) of being left outside". Such sense of alienation left with him "the feelings of worthlessness". The fear of extinction of the culture, language, heritage and even the self is always there with the postcolonial writers. If they lose their belongings that is their culture then they are alienated in the world.

Exile means to be away from one's home, city, state or country. Exile can be because of eviction or voluntary absence. It can either be overt denial of permission to return or threatened by prison or death upon return. Naipaul's was a voluntary absence. He exiled himself to accomplish his literary career. He was tempted to go to England and even was overwhelmed to be there. After a long period of settling there he realized own culture is superior to all others. Naipaul could not rest his soul there in England so he wished to escape but when he visited his ancestral home too he could not get proper place for his soul to rest in. He was by then a half man – half Trinidadian and half English but neither a single one. His real being died and took rebirth in the form of his characters when he attempted to be single.

When people fail to locate in their own culture then they try for the better place to rest on. Then for them the resting place can be the exile. His or her hybridization of the language and the culture and language makes him or her a half man or woman and such a person feels always the lack of place to reside.

Chapter III. Textual Analysis

Introduction: Problem of Cultural Location (Belonging)

Human behaviours are shaped by the culture. It further helps people mould their actions by guiding them. Culture after all is the identity of an individual. When a person of one cultural background shifts to that of another, it brings cultural crisis in her/him. If a people born and nurtured in one culture are placed in another, the people may face cultural dislocation and alienation. Hence, anger, curiosity, fear, frustration, fascination, repulsion, hatred or confusion may arise as the result. Thus a place to locate themselves is most for an individual. Ashcroft et al in *The Post-colonial Studies Reader* define:

'[p]lace' in post- colonial societies is a complex interaction of history and environment. It is characterised firstly by a sense of displacement in those who have moved to the colonies, or the more widespread sense of displacement from the imported language of a gap between the 'experienced' environment and description of language provides , and secondly , by a sense of the immense investment of culture in the construction of place. (123)

People who migrated to the colonies have the vast sense of displacement and dislocation in them. Those who speak English as second or third language experience a sense of displacement or of a unfit. A sense of dislocation from an historical 'homeland' generates a tension in the post-colonial intellectuals.

Naipaul's writings can be seen as testimonials of the dreadful experiences of the cultural expression that becomes a part of life for the second and the third generation migrants who undergo the difficult process of creolization. Most of the novels by Naipaul depict the cultural change in the lives of the protagonists. Whether it is Ralph Singh in *Mimic Men*, Willie in *Half a Life*, Mohun Biswas in *House for Mr Biswas* or the narrator in *The*

Enigma of Arrival, these all protagonists are caught by the situation of frustration, alienation and dislocation, which is due to cultural change. They always seek to identify their respective selves, like in Hegelian logic, that is, they merge from unqualified being by differentiating their respective selves from those things that are other than their selves. Nevertheless, when they find their created identity lacks something they again go in the search for another which could be a complete one. In this way, they always try to attain the unattainable. This is the common situation of the postcolonial society. They always seek the "place" to adjust themselves so that they can be relieved of dislocated. Mostly people who are from non-English background experience a sense of displacement or exile. They feel themselves unfit to it. A sense of dislocation from an historical "homeland", their root creates in them a tension. Thus, they always roam about to define their self.

With much hope and aspirations of defining his self, Naipaul arrived at England to fulfil his ambition to be a writer but he says his:

life in England had been savourless, and much of it mean ...And just as once at home I had dreamed of being in England, so for years in England I had dreamed of leaving England. Now eighteen years after my first arrival, it seemed to me that the time had come. I dismantled my life I had bit by bit established, and I prepared to go. (110)

This is what the result of their belonging in neither of the culture. Neither can he locate himself in his ancestral root culture nor can he belong to the culture of the land where he currently belongs. He expresses his trauma in *The Enigma of Arrival* through his character Jack. He writes, "[g]radually there would come to him a feeling that he was getting nowhere; he would lose his sense of mission; he would begin to know only that he was lost" (106). This is the plight of the people, who cannot find space to reside themselves.

V.S. Naipaul lacks cultural identity. He neither gets his pure original culture nor can he assimilate himself easily with other cultures. He is descendant of Indian parent with Hindu cultural background, his birthplace is in Trinidad, and his chosen career place is in England. It is a cause of assertion of a shared postcolonial condition. Writing for Naipaul is almost like making his own home and seeking his own image. He takes writing as entering the real world. "I was like a man entering the world of a novel, a book; entering the real world" (140). The search for real world where he can define himself clearly is always his mission to accomplish. His both life and works expose his unique search for a home. He tries to create home in writings but home is created by a person's own culture. He is constantly in search of an aesthetic and spiritual home which can give him order and identity and lasting mental solace. Though he tries to locate himself in the house in writing, he fails to belong that is because of deepest desire of him to own. This desire leads to the state of realization that he is an alienated self, a fragmented soul, a dislocated person. Then comes the realization in him that the land had absorbed his life as he says, 'it had absorbed more of my life than the tropical streets where I had grown up" (1) such realization further frustrates him. Therefore, its obvious here that own culture is the must for a person to locate himself/herself wherever the person goes. Then there comes the feeling as A.E. Houseman has written in his poem "I, a stranger and afraid/In a world I never Made" (Coser 52). Naipaul would have replaced the poet's I with his own 'I' rest of the feelings remain same.

He never could adjust to or even make his peace with English culture, and yet he was sufficiently attracted to it to make his mark within it. "...in the heart of England, a place where I was truly an alien" (111). Acutely conscious of his Trinidadian origins, he felt himself a resident alien, a kind of squatter wandering for his root and heritage to make identity to define his self on foreign territory.

Like most of Naipaul's protagonists, the protagonist in *The Enigma of Arrival* too fails to locate himself in the new culture. He feels himself dislocated, as his location is not fixed. He does not belong to any of the lands he visited as a boy or as a writer. To make himself the part of the place, he journeys around and encounters the people of different cultural milieus, which rather confuses him. He could not be adjusted in hostile culture of England he says, "...I could not possibly survive, that I was in fact dying" (108). The sense of homelessness which is the problem of belonging haunted him everywhere, whether it be Trinidad or Africa, so he says he had started writing about freedom and loss and in that writing of historical books, "It was touched with the mood of ...my disappointment, and the homelessness, the drifting about had imposed on myself. I had ...become one of my own characters" (181). People who face 'other' cultures feel themselves insecure, and an unknown fear troubles them. They have the trauma of identity crisis that underlies the loss of roots which becomes universalized. Similarly Naipaul reconciled that the writer and the man both are same person and what the man feels same feels the writer.

The protagonist in *The Enigma of Arrival* to fulfil his literary ambition first tries to conceal his cultural background with the thought of locating himself in the new London culture. However, there comes the realization on him,

To be that kind of writer (as I interpreted it) I had to be false; I had to pretend to be other than I was, other than what a man of my background could be.

Concealing this colonial-Hindu self below the writing personality, I did both by material and myself damage. (159)

That he has distorted his identity by dislocating himself from his original cultural background. Naipaul writes, "the Indian didn't make room for me when I got to him. I walked around him; he didn't look at me" (283). The writer could not assimilate himself with the people of his ancestral cultural background. He could not even mix up with the foreign there

in London, "Why? Friendship? I didn't need that" (114) or "... hated the idea of eating food from foreign hands" (120) are the lines spoken by the writer. Though he spoke so he has still the "dream of fulfilment in a foreign country" (120). When Naipaul went to England, he discovered that he was rootless. He did not have personal sense of identity or he could not make link with Indian or British. His centre was tilted. A new culture that emerged could not take his roots. The creation of the colonial world totally distorted and exhausted the lives of colonized which function in their hearts to feel themselves alien. In *The Enigma of Arrival* he writes:

Our sacred world –the sanctities that had been handed down to us as children by our families, the sacred place of childhood, sacred because we had seen them as children and had filled them with wonder, places doubly and trebly sacred to me, because far away in England I had lived in them imaginatively over many books and I had in my fantasy set in those places the very beginning of things, had constructed out of them a fantasy of home, though I was to learn that the ground was bloody that there had been aboriginal people there once, who had been killed or made to die away – our sacred world had vanished. (386-7)

Now his 'sacred world' his Trinidad is vanished as he arrived in England and he could not be the part of it for he was not the real Englishman. Saying, "India was special to England" (167) he moves to India. In search of his resting place he even travelled to India where, "he had hoped India to be a resting place" as I.K. Masih writes, "for his troubled realization that England after all that was the centre of his world. However, within a week he found out that he was an alien (Dhawan 161). Thus, neither India nor England was his place of comfort. His moving from place to place could not comfort him, but still his mind was moving to search a place of good solution. Therefore, to sum up we can say that this

fluctuating mind is the outcome of his failure to locate himself in the host cultural background. In frustration of not getting any proper place to belong he thought:

If there was a place,...where I could fittingly celebrate my freedom,...it was here, on this island which had fed my panic and my ambition, and nurtured my earliest fantasies... Far away in England I had re-created this landscape in the books. (166)

Only in books he could comfortably fit himself. The situation of being a rootless person is very pathetic; this is the plight of all the writers who belong to the postcolonial world. However Naipaul could not locate himself in his Trinidad and laments "fifty years ago there would have been no room for me on the estate; even now my presence was a little unlikely" (55). Naipaul is rootless. Just having the "ancestral inheritance" (55) in his mind he fails to locate himself in both of the worlds. He wishes to inherit it physically.

Postcolonial writers claim several geographical and cultural locations as their own, thus; they fail to locate actually in one. Naipaul remains an outsider, unable to connect his self with the past Indian culture. To sum up we can say the lives of exiles become infected with special state of mind, which are unimaginable for the people who have country. It becomes hard for them to take hold in a new land, to build their new career there so they are always alien and dislocated in the new land. Hence, they always seek to move towards new land where they can create their individual identity. Ashcroft et al believe that the people who are settlers, or the indigenous occupants of invaded colonies, or the members of a colonized African or Indian society or the multifarious Caribbean region are always experiencing a sense of lack of fit because of the language and culture.

Mimicry

Mimicry, as it describes the ambivalent relationship between colonizer and the colonized, has become increasingly important term in post-colonial theory and the new slogan of postcolonial literary analysis. It "has often been an overt goal of imperial policy" (Ashcroft et al 39). Postcolonial intellectuals used mimicry also as a form of mockery—mockery to the colonial power. The term, mimicry, has been crucial in Homi K Bhabha's view of ambivalence of colonial discourse. He thinks mimicry and hybridization is produced because of the effect of colonial power. And he also opines mimicry:

...is also the sly weapon of anti-colonial civility, an ambivalent mixture of deference and disobedience... mimicry inaugurates the process of anti-colonial self differentiation through the logic of inappropriate appropriation.
(Gandhi 150)

Bhabha calls 'mimicry' a "conversation' that always teeters on the edge of menace" (Ashcroft et al 227). Under mimicry people become more English than the real English people. Thus their identity is always in the verge of peril.

In Naipaul's various novels we find mimicry as a tool to somehow console the characters. When his characters face difficulties to adjust in new cultural background or they feel they have lost their personal identity, they try to or they do mime other characters of the society. They find themselves relieved after mimicry. In his novel *The Mimic Men* his protagonist Ralph Singh, he finds himself misfit in the host culture when he personally notices this, he then tries to copy the behaviours and characteristics of the people there. He feels himself as equal in his fantasy. In an online version of his Nobel Lecture Naipaul has said *The Mimic Men* "was about colonial men mimicking the condition of manhood, men who had grown to distrust everything about themselves". Similarly, the protagonist in *The Enigma of Arrival* tries to copy the English way of living. While on the way to England he

had chicken in the plane which was considered as pollution in the Hindu culture. He mimes colonial culture. In the plane he

... had also been given a roasted chicken or half a roasted chicken: my family's peasant Indian, Hindu fear about my food, about pollution, and this was an attempt to stay in, if only for that day...I ate over the waste paper basket. (122)

Though he was aware of the pollution, he had Hindu fear about his food; he ate chicken to mix up with the English culture. He even feels ashamed of having 'Negro' to his cabin, and says:

[y]et I was also ashamed that they had brought the Negro to my cabin ... all the people saw in me – so far from the way I thought of myself ... it was shame, too, that made me keep my eyes closed while they were in the cabin". (137)

He even did not like his Asiatic ancestral. As his end was to become a writer, he had to compromise his Asian-Indian background. He said, "I didn't look back to India, couldn't do so; my ambition caused me to look ahead and outwards, to England" (141-2). He even says, "I had longed so much to be in it" (143) that is in England. These all make clear that he wished to be in England and desired to acquire the way of living there so that he too would be regarded as an English man, which can be considered as colonial effect. Therefore "mimicry locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized" (Ashcroft et al 139). We see mimicry of the other culture in his writings. In *An Area of Darkness* Mrs Mahindra says, "I am craze for foreign, just craze for foreign" (90). The Indian community in Trinidad also suffers from a craze for 'foreign' things and values. *The Middle Passage* too bears the same theme:

A peasant minded- money minded community, spiritually cut off from its root, its religion reduced to rites without philosophy set in a materialistic colonial

society: A combination of historical accidents and national temperaments has turned the Trinidad Indian into a complete colonial person, even more Philistine than the white. (89)

Colonial language, vocabulary, culture have been in practice even in the anti-colonial period. With such vocabularies, people in the anti colonial state try to create new vocabularies and cultures. In such process the mimics mime others' and if they become too radical then they are the "mimic men". Colonial people have ambivalent culture, root and identity that are due to colonized language and culture. Taylor in his *Narratives* writes:

[T]he colonizer's culture and his or her language, in particular, is the medium through which European values and life-style can be as the norm and the good, and in relation to which the colonized begin to define themselves. (Qtd in Seminar 184-5)

Such mimicry is done by them to define themselves and to be recognized because they were considered as minority communities by the colonizers. Naipaul too did the act of mimicry—mimicry of culture, language—so that he could get some place to reside in.

Diaspora, Migration and Hybridity

Diaspora is related to the dispersion of the people throughout the world. Diasporic people always seek to impose the imaginary coherence in the experience of the dispersal and fragmentation. The dispersed populations in search of solidarity try to build their homes in the centre but such attempts goes in vain when they fail to reconstruct, redefine and recreate their identity. Building of home can to some extent be rids to the diaspora of the pain of being fragmented. The development of the diasporic cultures carries the question of ideology of a unified natural cultural norm that underpins the centre /margin model of discourse.

When people move from one territory to another they take their cultures with them, Naipaul for e.g. Offers banana to a woman in the train (Enigma 119) which is a non-English culture. In the new territory people like Naipaul try to relocate the self there and

[t]he flow of culture has been at once homogenising and heterogenising; some groups share in a common global culture regardless of location even as they are alienated from the culture of their hinterlands". (Dirlik 312)

The narrator wanted to be a part of England but he fails to be a part of the city. It was because his own culture, history, language was always with him wherever he went. He could not be happy in that land as he says:

My tramps about London were ignorant and joyless. I had expected the great city leap out at me and possess me; I had longed so much to be in it. And soon, within a week or less, I was very lonely. If I had been less lonely, if I had the equivalent of shipboard life, I might have felt differently about London and the boarding house. But I was solitary. (143)

Such failure to be a part of England leads him to loneliness. The sense of alienation bothers him when he fails to assimilate into an alien city. He then becomes a helpless wanderer there. He is a stranger there. He then grieves and laments for leaving to his own Trinidad:

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—a deep interest in others, a wish to visualize the details and routine of their lives, to see the world through their eyes; and with interest there often came at some point a sense—almost a sixth sense—of what was uppermost in a person's thoughts. (266)

This is how the narrator feels alienated from his island. His shifting to London to pursue his literary career by alienating himself from his native land, waters further alienation in his life. Such sense of alienation in the diasporic people is deeply attached like the shadow with the object. People who have experience of migration define themselves as part of a diaspora. Frequently he remembers his past and is nostalgic for it. He laments for the past "my colonial past and the peasant Asiatic past" (122). He is a homeless wanderer who always tries to search the home, his "New World where I was born" (126). On asking of his English people about his home he lies—"they wanted to know in which house I was staying. I lied; I made up a house" (33). This is the situation with Naipaul's real life situation. Due to such situation frustration comes to him. He thought because of his insecure past he was given a very raw sense of unaccommodating world:

I had thought that because of my insecure past—peasant 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 writing career, my coming to England with so little, and the very little I 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)

As he could not be the first class citizen there he thought his ancestral background did not let him be a true English man. Soon after coming to the valley, he realized that the world was not made for him. He, through his character Jack "created his own life, his own world, almost his own continent" (99-100) but in real life, Naipaul is just the remnant of his past. Then he realizes "life and man were the true mysteries" (100).

To make a home he is migrating towards different places. Naipaul attempts to migrate in two different ways. He first migrated physically from Trinidad to England to be a writer. In *The Writer and the World* he writes he developed his different selves – the writer, "colonial

among colonials", "pained and partial identification" in England (ix). Secondly, he gets his self migrated through his writings. 'He' migrates into 'I', so that he could to some extent be satisfied that his 'I' is not alone but the 'he' is along with it. It means the first act of migration is physical or done by his body and his body of work does the second act of migration.

The subject of the book is the narrator's consciousness, its reformation by the act of migration, of 'arrival'. Naipaul has chosen to inhabit a pastoral England, an England of manor and stream. His "second childhood" is dealt in the first segment of the book where migration towards pastoral England is considered as rebirth as everything there is new, completely different than the previous land. All the migrants like Naipaul recognise this notion of migration as a form of rebirth.

Hybridity as Ashcroft et al define "commonly refers to the creation of new transcultural forms within the contact zone produced by colonization" (Key 118) the word has been used mostly in postcolonial discourse to suggest the formation of new cultures by the fusion of various cultures. Such formations of new cultures bring crisis within social fabric as it gives new modes of action had new ways of attitudes. Pure and stable essence of the culture does not lie there. Postcolonial societies like Caribbean have hybrid culture which

has to face innumerable challenges in finding out itself after a prolonged subjection and cultural deprivation. The literature of the region tries to voice aspirations and yearnings, problems and plights of an emergent nation".

(Dhawan 129)

And this plights and aspirations are always prevailing in the writing of Naipaul who has undergone innumerable challenges to create his identity.

Jack, Pitton, the religious girl in *The Enigma of Arrival* under went the anxieties of cultural impurity, which accompanied the nomadic progress of colonization. There remains the worrying reciprocity between the centre and the periphery. They do not find space for

themselves. Naipaul has presented such theme in the book by just naming other character. He says, "people like Pitton, people for whom in England even in this well to do part of England, there was no longer room" (333). The situation of Pitton is that of Naipaul in England. Heterogeneous community, the figure of colonized, have various cultures but not a single culture to identify them individually. Therefore one lacks to identify oneself and mimes others, thus again there forms the hybrid culture.

In *The Enigma of Arrival*, hybridity in culture is apparent in the behaviour of pundit too. When Naipaul went in ceremony of farewell, "the pundit, in between his ritual doings ... had made use of the English translation from his Gita" (382). He had his lunch but not by sitting cross-legged on the blankets or the flour sacks. Naipaul's father, "though devoted to Hindu speculative thought, had disliked ritual and had always ...belonged to the reformist group..." (383-84). Such effects are due to the colonization of both land and culture and such practices of following rituals and traditional practices become the act of hypocrites.

Hybridity is a "very common life-process through which people move *within* national boundaries or encounter each other without mediation by colonialism and its aftermath" (Mongia 290). Yes, certainly there lies the cross-fertilization of cultures due to the movements of people from various regions. This leads hybridization of ideas, values and behavioural norms. When every thing of theirs is hybridized then it does not describe the identity of the native, if the land is occupied by the colonizers. Then the product is "white mask black face".

Identity Crisis

We define ourselves with relating ourselves with our culture. People express their identity by questioning it. If they find difficulty of belonging, they draw their line of culture and try to identify themselves. Straut Hall believes identities "are names we give to the

different ways we are positioned by, and position ourselves within, the narratives of the past (Mongia 112). Most often, it is said the notion of identity is in crisis, which is caused, by globalization; a concept responsible for the experience of migrancy, altering relations between western and other culture. Globalization in its long run has caused the interfusion of identities, which can be termed as the hybridity of cultural identities, which further leads to the crisis of identity. Naipaul, who moved to England with his literary ambition found himself lost in the alien land thus he could not define who he was. He was an outsider in England. As the outcome of such feeling *The Enigma of Arrival*, is about identity crisis of the exile who finds himself between the end of empire and beginning of dissolution, the feeling of identity crisis always haunts him.

The goal of entering the new world to create his identity through his writing must have struck a responsive chord in young Naipaul, as is apparent in all of his writings. Having assimilate his Indian heritage, Naipaul identifies himself with many of the people he encounters, and his Jack, Alan, Willie, Biswas, Ralph Singh are all his self. We can only imagine the conflict of a man who had begun to establish his identity as a writer. Straut Hall mentions "identities are the names", in the essay titled "Shifting Terrians", we give to the different ways we are positioned by, and position ourselves within, the narratives of the past" (112). Naipaul was doubly or trebly displaced in England. The dereliction of late-nineteenth century North India had forced his Brahmin grandparents to make the long journey by sea to the plantation colony of Trinidad, where they worked as indentured labourers. Such plight he has expressed in his creation *The Writer and the World* that since his maturity Naipaul found himself a "colonial among colonials" (ix). He found himself thrown into backward island in Port of Spain where racially mixed population live. He was,

amidst an insular Indian community, then with the racially mixed population of Port of Spain: the man who had no clear past or affiliation, and who had to

figure out the world he had been thrown into while attempting to perceive the many strands that made up his self (ix).

There was little space for people in Naipaul's position in Trinidad, to whom larger and complex societies elsewhere alone promised an escape from a life of deprivation. He was a complete stranger in England because of his origin.

"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" (55-56).

In *The Mimic Men* like in other fiction by Naipaul, we find the devastating effect upon the psyche of the individual. Nevertheless what tormented Ralph Singh or Naipaul himself was the fear of losing his identity, "the threat of other people's lives: Not the panic of being lost or lonely, the panic of ceasing to feel myself as a whole person" (33). How can a man feel happy who is obsessed with "this absurd disorder" and the "sense of captivity" and of "placelessness" (184). We can safely assume that Ralph's predicament is the predicament of all rootless colonials like him. "In the novel he seeks not as an individual but as a representative of his people" (Dhawan 143).

The autobiographical notes like his personal memoir and his purpose of writing "commitment to deliver the truth" (Feder 1) for his attempt to attire his lost identity proves that his self is shattered and tries to attire his new self, purely own by fictional recreation. His literary aspiration took him to England. He wanted his identity be created. Rather it confused him. In return got "pained partial identification" (ix).

Most of the books he composed bear the same theme of transculturation, identity crisis, diaspora, problem of belongings etc. whether it be Ralph Singh in *The Mimic Men*, Willie in *Half a Life* or the protagonist in *In a Free State* or *Beyond the River* and *The Enigma of Arrival*. He lives the life of double standards without a certain and fixed individual

identity. Thus, he fails to perceive any definite pattern in his life. He just makes an aimless wandering in search of the lost identity.

In the introductory chapter of *The Writer and the World*, Naipaul writes, "Ralph Singh wants to elaborate upon his vision of the history that has deracinated and rendered him weightless and futile. However, he finally sees himself as "too much of a victim of that restlessness which was to have been my subject" (xv). Singh's hopes of greater intellectual endeavour are what Naipaul hopes. Naipaul faced with odds, restlessness, identity crisis so he created his character face the same that is "commitment to deliver the truth". Like his character Singh hopes to begin one day the great intellectual endeavour, Naipaul does the same.

In *The Enigma of Arrival*, he presents the view that though living in England for twenty years he is not pleasant with it. He says, "...the winter I had found in England had seldom been an extreme as I had imagined they would be when I was far away in my tropical island" (3). With this sense of nostalgia he precedes his journey both physically and in writing. He happens to meet with people of various personalities and strands. He is a stranger there yet with the knowledge of the English language and the history of the language. Moreover, the writing he tries to "... find a special kind of part in what I saw; with a part of my mind I could admit fantasy" (17), which "developed a kind of historical life for me." Then he defines his journey was his discovering of man and writer being together.

He laments for being a remnant of his world because he could not create his own life, his own world like Jack, Pitton, Mr Phillips or his landlord. The writers of commonwealth write so as not to be lost to create their identity, to take rebirth through writing. Orhan Pamuk after his novel lecture in an online version of his interview says that he writes because he is afraid of being forgotten. "I write because I wish to escape from the foreboding that there is a place I must go".

Crisis of identity is felt when the cultures are cut across and intersect natural frontiers. This feeling of identity crisis haunts him and such things he expresses in his works. Naipaul's sense of identity crisis deepens when he chooses literary self-exile as a colonial in the dominant white culture of London. In order to fit in and to favour the culture of the great writers of the past, he constantly relates himself to Dickens, and denies his own culture. He accepts the anglicized renaming "Victor" (191) by Angela ignoring his original name and identity. Moreover, he identifies himself as a metropolitan for he says, "this acquaintance with Angela gave me fleetingly a metropolitan excitement" (148). But gradually, in more depth he explores history of the countryside of England in which he wonders his views begin to change, and then the feeling of identity crisis becomes intense in his life.

Naipaul had shared English way of life during his formative years, but it was in Trinidad he developed a desire to know the world outside. The island had given him the world as a writer. The themes had become important for him in the second half of the twentieth century. He reconciled that he could not escape the effects of the colonialism, its economic, cultural and psychological oppression and particularly its assault on his individual identity. His identity was in crisis that reached beyond self-discovery. He is in the process of discovering himself. Accepting the "borrowed culture" (Feder 43) and identifying with it the colonized had distorted their identity. Their Janus faced identity did not comfort them which just left them as hybrids.

Nostalgia

One is nostalgic when one is haunted by the memory of his or her past deeds, events or moments, when he or she is far away from his culture, his root, his home and tries to mix up with the distant culture but finds it impossible, he remembers his days those have already past in his homeland. This feeling always haunts the exiles. They try to create their homes in

distant but find lack of something always and everywhere around there. The aspirin for it is just to live in past in fantasy in present situation.

The creation of the diasporic writers is the outcome of their frustration as they fail to create the centre, which they are seeking for. The texts are written and published with the attempt of becoming in the centre. Thus, with certain attempt they are in the centre in their fantasy and think their ideas will take root. They begin with their new worldview, living in fantasy diasporic people be friends with their imagination. Thus their whole creation is the result of imagination, their state of fantasy.

Naipaul's writing expresses nostalgia in greater extend. Lilan Feder, in *-Naipaul's Truth*, writes,

He has expressed nostalgia, even love for his homeland and has acknowledged that this early environment, with all its hardships, nurtured his imagination, his curiosity about the great world beyond it, and his vocation as a writer. (241)

Never romanticizing his Trinidad, he tries to capture fly of his homeland in his writing so he talks of his Trinidad "cuff", the landscapes in his creation. Thus in a way he finds relief from anxiety or panic in writing.

As Naipaul spoke once, writing is a "commitment to deliver the truth". He has delivered various facts of the human lives mostly because of the effect of colonialism, which resulted people's identity crisis, their cultural rootlessness and their living "half a life". Trying to get bearing in a strange city Naipaul tried to associate his Trinidadian values, cultures in his writing. He talks of his family keeping cows "for milk, for love, for religion" (91). Indian nostalgia has ever haunted him. Whether it is his life resemblance to Jack or is it "a special sweet was made from this very rich milk and sent by the cow's owner to friends and relatives, sent in very small portion, like a consecrated offering from a religious rite" (91). The main thing here is, though the issue is small, he has raised in writing in details. His good memory

supported him write these things in minute details. This minor issue too has great effect on him. "I imagined something like an Indian bazaar scene" (106). The ancestral land India is the fertile zone for his creation.

His long preparation for writing career was done in "the school in Trinidad" and repents his failure for being mocked by what he has already done, "Time has always taken me away from it" (109) that is competence, achievement, fame or content .

By leaving Trinidad at the age of eighteen, he feared, "I would never be allowed to make the journey but after staying long in England". He laments as he finds himself alienated and exiled in the strange culture, strange land. So he associates his family farewell as "the remnant of peasant Asia in my life" (117). Staying in the foreign land his memories have become dream like for him. Naipaul blames time and space for separating him from his past and just allowing him live in, "my imagination rather than memory like something from earliest childhood. Both space and time separated me from my past at the end of that day" (181).

Everyone is shaped by history. What one does is the outcome of his past. One's past plays vital role for one to become a great figure. Like others, Naipaul too frequently recalls his past. He sometimes thinks of his early childhood or his school days (what he used in his school) or boyhood in Trinidad. Therefore, in his writing he gives readers the image of his Trinidad landscapes. "As a child in Trinidad I had protected everything I read on to the Trinidad landscape, the Trinidad countryside, the post of Spain streets" (185). Time and again he recalls his Trinidad, "I knew only my island and my community and the ways of our colony" (129). He is always fascinated by his own culture as its blue print remains in him wherever he goes.

Any moment, any event in the present that are somehow related to the past takes the person in past. Angela's letter to Victor (Naipaul) after 30 years reminded him of his past in

which he was living then. "Angela took me back to the past. I wasn't living there, intellectually and imaginatively, any longer. My world and my themes had come to me long after I had ceased to write of Angela" (196). Naipaul's theme of quest for identity and root came to him when he had no link with the colonial power.

It is not only in *The Enigma of Arrival* he recalls his past but also in all the books he writes. In the novel *In a Free State* Naipaul narrates his life recalling his past when he was in his own culture with his colleagues. He is nostalgic for his past in Bombay as he says:

I was so happy in Bombay. I was respected, I had a certain position. I worked for an important man. The highest in the land came to our bachelor chambers and enjoyed my food and hammered compliments on me. I also had my friends. We met in the evening on the pavements below the gallery of our chambers. (21)

The narrating of the past in the present life is very artistically presented in Naipaul's writing. His fear of and about being lost and an attempt to create homeland is continuing process. Because he is dislocated and alienated in England, he creates his ancestral homeland, the literal homeland in fantasy. He is one in many. He is a single piece so he seeks commonalities in the people but that goes in vain and just the past memory gives him relief from this sort of feeling.

Remaining aloof from his family he realizes "generations of a new kind of education had separated us from our past; and travel; and history (384). Being unable to find the centre, i.e., his quest for an ideal homeland he is frustrated then he understands history as ideal. He thus says in his concluding part of the book "men need history; it helps them to have an idea of who they are (386). This is all his being alienated and being haunted by the memory of past when he is along in the alien land now. He is nostalgic towards his native place which was his sacred world. The world was, "doubly and trebly sacred to me because for away in

England I had lived in them imaginatively over many books and had in my fantasy set in those places the very beginning of things" (387). The failure of inability to be the part of England he very often remembers his "peasant Asiatic background", the landscape out there in Trinidad and many other things that are related to his Trinidad. He is longing his native landscape after seeing the shape and texture of snowdrift in England. His Trinidad is very different from England. It has a "climate quite different: of Trinidad beach where shallow streams--fresh water mingled with salt, salt predominating or lessening according to the tides--ran from tropical woodland to the sea" (46). The things he loved and admired in his homeland forever comes in his memory and gives him—if not for long time for a short period—the sense of being in that particular place wherever one goes, everything of his land comes to his memory. When one sees a thing quite similar to his past then he becomes evocative.

Notion of Migration as a Form of Rebirth

Commonwealth literature is characterized mostly by a certain colonial consciousness that English education, literature or institution caused academic confusion in the colonial countries that made possible their writers to assert colonized national identity. Such fake identities led them to the state of psychological disturbance and to express themselves such people moved towards different places to make their individuality.

The real subject of the novel is the puzzling painting of Gorge de Chirico. In which the person leaves one world and by the fascinating process arrives in another. It is same with the case in Naipaul. He spent his childhood in Trinidad. Then he arrived in another (England) and developed into a different person (changes from childhood to youth and an adult). It is because the enigmatic arrival is not merely physical or geographical but emotional and even spiritual. This is to say, the book, *The Enigma of Arrival* is all about the writer and the way in

which he has been changed by living in England. This sort of development is compelling. His major subject of the writing is he himself and his best books may be those in which he has dealt with the subject directly.

Naipaul takes rebirth in the form of his characters, which provide him a sort of consolation of being alienated and dislocated which was due to his migration towards foreign land. Naipaul has been renowned as the writer of exile and homelessness. He attempts to make or create his identity by expressing these things in his writing. He is migrated physically towards the "less than perfect world" (143) but spiritually towards the perfect world where he "cultivated old, possibly ancestral ways of feelings" (57). By doing this he thought he could belong to the land and not the exiled or the alienated one.

The book is about the journey from childhood to maturity. It is also the migration of the self, that is to say, from an ordinary boy to a writer. In this act of migration his earlier self has once taken birth. May be the form is same but the content is different. He was a learning boy but became a writer with different feelings, aspirations, determination and certainly, changes can be seen in physical self. His physical journey even took the spiritual journey.

Naipaul's inability to form spiritual connection with his Trinidadian, Indian or even British heritages dominates his thoughts as it appears in his work. Naipaul has turned to his own life for material. In his Nobel lecture Naipaul has said, "...everything of value about me is in my books ... I am the sum of my books" (4). Hence we can guess what sort of life is Naipaul living and what is his position in the world. He is two in one—a man and a writer. He took birth in Trinidad and re-birth in his fictions. Re-birth here is possible only through migration. His journey broke his life in two. His migration in different land and encounter with different people has brought us to the point of reconciliation for Naipaul between man and writer. Alan, the character in *The Enigma of Arrival*, shares certain similarities with Naipaul. He is cut off from both his own cultural legacy and sheltered within his illusions,

from the pain of the world around him. Naipaul shows his synthetic vision of life and death on the character Jack, "peripheral to my life". Ronald Barthes opines the writer dies after his creation of certain piece with the full stop at the end. Here too one self of Naipaul as a writer dies and the other self as Alan, or Jack, the protagonist or some other takes re-birth.

Only when he went India in the funeral rites of his sister Sati, Naipaul looked deeply on death. "Far away in England' (387) he could not make his history, which he thought would give the "idea of who they are" (386). Residing there without being identified he thought himself dead. Every night he pondered on his ancestry, his culture and root to make his connection with, but failed so contemplated on death, which created a vacancy in him. Thus arriving at India, his ancestral land that was very sacred for him he faced death. He says:

It showed me life and man as the mystery, the true religion of men, the grief and the glory. And that was when, faced with real death, and with this new wonder about men, I laid aside my drafts and hesitations and began to write very fast about Jack and his garden. (387)

After facing "death", the grief and even the glory, he took birth in the form of Jack. Now the world is different from before, he is different person than before. Moreover, he realizes that in the chapter called "The Journey", "already the light has changed; the world had changed" (114). Further says, "The life around me changed. I changed" (112). His second childhood was very different from his first—"my second childhood of seeing and learning, my second life, so far away from my first" (93)—which he writes in "Jack's Garden". He could write about Jack and his cottage only after living a second life and having second awakening to the natural world there. This is his second arrival to England after one year stay in India which broke his life in two. This is how he felt himself taking rebirth. This is the mystery that in one single life he took birth twice.

Diaspora is the widespread migration. His reconciliation of diaspora has created and recreated him in different forms. Naipaul in *The Writer and the World* feels previously as Evelyn Waugh felt England to be "wide open before us" but later on being there he realized it was full of "displaced persons", there was little room for them." All that seeming solid, patiently build, gorgeously ornamented structure of Western life had melted, leaving "only and puddle of mud" (i). One self of Naipaul is outside that is without us and the other inside with us around in the form of writing.

Naipaul feels, "...the life of the valley was just beginning for me that I was also in a way at the end of the thing I had come upon" (20). It can be considered as his second childhood, the new morning in his new life. "... I was also in a way at the end of the thing I had come upon ... But already I had grown to life with the idea that things changed; already I lived with the idea of decay ..." (23). These ideas of a world of decay, a world subject to constant change, and of the shortness of human life, made many things bearable. Death is often invoked as a reminder of the transient notion of home as well power. The narrator's return to Trinidad for the burial of his sister marks a change in his life: his rebirth as a writer, inspiring *The Enigma of Arrival* itself, but also the death of the last parts of home that may remain for him in Trinidad. "My own presence in the valley, in the cottage of the... was an aspect of another kind of change ... Everyone was aging, everything was being renewed or discarded" (32), this is what he realized after his return to England from his ancestral homeland India.

Similar to that of Naipaul in feeling is Orhan Pamuk, the Turkish writer. In his Nobel speech he says, "A writer is someone who spends years patiently trying to discover the second being inside him ... he builds a new world with words". He further says, "As I sit at my table, ... I feel as if I am creating a new world, as if I am bringing into being that other

person inside me” (Pamuk 2). Then any reader can understand that the writer and the man are the same person.

When the real being cannot find dignity and respect or in more identity of itself, the being gets shattered. The shattered being moves here and there, and every where to find its status or place, its individual identity. In the process, this time the new being takes birth and attempt to get the identity which the first being could not. The first being dies and the second being emerges with self identity. With the process of migration, the writer's discomforted self reappears in the new form that can be seen in their writings.

For the writers like Naipaul, Pamuk to be a writer is to acknowledge the secret wounds of being exiled, alienated or faceless person that they carry inside them. The wounds in them are very secret that they themselves are barely aware of them and through writings about colonial schizophrenia they can create a new world and take birth in it so that they can explore, know or illuminate their wounds. When their journey to different places cannot heal their wounds then only the ointment work there to heal them is there writings. Then they feel they are in another world and spending their second childhood with a new consciousness. Such journey “took me (them) to new realms of emotion, gave me (them) a world view I (we) had never had, extended me (them) technically” (Nobel Lecture 7). Their second childhood, second life is very far away from their first. When healed by writings Naipaul pours his satisfaction “I had tried almost from the beginning to make myself ready for this end” (93). The new spring, entirely new life in Wiltshire, he thinks as the gift and “the good fortune to have a second life” (96). And the feelings came that the real world for him is the world of novels, where he could reside freely and say this is the real world for me.

Chapter IV. Conclusion

In *The Enigma of Arrival*, V. S. Naipaul outlines several binaries as he describes his life in England and the events that led up to it. Never using own name, Naipaul has taken most of the events directly from his life which he recalls time and again. Like in his most fictions, *The Enigma of Arrival* too exemplifies traits that the narrator perceived in himself and yet was struggling to avoid it as own issues.

In order to fulfill his ambition of becoming a writer, Naipaul escaped from the structures of his homeland to Oxford. The literary ambition that tempted him to migrate towards England had to face the greater unforeseen challenge in his life.

Naipaul's fictions have one-way or other the same underlying themes like diaspora, dislocation, migration, hybridity etc. Through his fictions, he gives us the message that culture provides a home for people; it binds people and exposes the unity. Like him in the form of his characters, we become aware of our belonging and the root. It always becomes tough for the people to get on with other cultures even though people are trapped by the foreign cultures. In the new cultural background, people find themselves rootless and alienated. There their nostalgia for the past haunts them and they always do struggle to create their identity.

It always becomes a problem for such intellectuals like Naipaul to adjust the self in new land. How much native the people are exposed to European influences, he/she could never truly absorb them. It is one's close attachment to his/her culture, language, his/her land that does not let him/her follow the culture different than their own. He/she may pretend to, but when there comes the issue of native culture then he/she shows own real face. This is what we find in Naipaul's novels, especially his accepting of the metropolitan culture. Like eating chicken in the plane in *The Enigma of Arrival*. His younger self was half-consciously recognizing but unwilling to accept his anxiety and loneliness. Though he tries to overcome

such anxieties he cannot, because he had already lived the first life and with some memories of it he is living the second life now.

Naipaul is a self-exiled intellectual. He migrated to England to become a writer. At the beginning of his stay over there, he did not find the same trauma as he found living there a long. He found himself shattered and alienated in the new land where he could not fit in the culture and language. He felt himself falling or declining. He was forced to construct a home there.

Mass migration of the people towards the new land brings separation from their homeland and their descendants are forced to or let's say doomed to construct a new home in the new land. The home he built there could not comfort him. He was not satisfied as he could not get his identity at the metropolis; rather he found himself a hybrid – a half-man. His ambition of becoming a writer, before going to England, and the pleasure of writing is very different after staying there long. The pleasure which he had turned to be pain, now he started writing his pain of being apart from his culture and root. He travelled the globe as if to gather those roots up, and in *The Enigma of Arrival* he found desolation and decay. To one-way or other, his writings bear this theme. His all protagonists suffer the tragedy of dislocation and separation from their homeland, which leads to alienation, as they are isolated and dominated in the alien world.

Naipaul once moved to India, his ancestral homeland, tried to trace his history there. There he realized history as most important to know who the people are and realized "Men need history; it helps them to have an idea of who they are" (386). He even realized culture as the source of identity. He thought to get space in there but the cycle of his fate moved in reverse. He was shattered a lot. The problem that was created by cultural fragmentation remained unsolved. One's place is the source of the meaning for the people as it helps them to define culturally, historically and linguistically. In the process of identifying himself the

narrator felt himself alone ,thus migrated to different places to get company to make his identity.

Naipaul's are the creation out of the frustration he felt when he failed to get the place and identity. His writings express the ambivalence of the exile and the problem of the outsider, a feature of his own experience as an Indian in West Indies, an Indian in England and nomadic intellectual in the postcolonial world. Everywhere he failed to get proper place and identity, so his frustrated being migrated to get succour. Yet he was not comforted coming to India. He then felt himself dead, and began to be awakened by thoughts of death and thought to give life to his dead being via his narrator. Then wrote the story of the traveller who realized that travelling to and migrating to different places only could not comfort the saddened soul but it is needed to face death and take rebirth in the forms of the characters.

Furthermore, he wished for confronting death in the alien land and wished for taking rebirth there, where his soul can rest and is not called as colonized soul and he can establish his own identity and live a life of a respected soul. Physically he is not dead but literally a man in him is dead and it took birth in the form of the writer. The narrator is his own being. Thus, we can say that Naipaul's migration from India to England helped him take birth in the form of his characters, which gave him a solace of being dislocated and alienated as he is his own being now.

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