

Chapter I. Introduction

This thesis focuses on Vidiadhar Surajprasad Naipaul's novel, *Half a Life*, 2001. Naipaul expresses and portrays the trauma of confusion, fragmentation, anger and hatred after cultural amalgamation in *Half a Life*. It shows how different cultures come to contact and its result on the individual life who felt confusion, anger, hatred and fragmentation. This thesis makes an attempt to expose the confusion and fragmentation experienced by both writer and his characters in the fictional plot.

Culture has been one of the most dominant literary discourses in the 21st century. Culture is the complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society. It gives the individuals their identity. Similarly, cultural studies is a discursive formation, that is a cluster of ideas, images and practices, which provide ways of talking about forms of knowledge and conduct associated with a particular topic, social activity or institutional site in a society. Since language gives meaning to material objects and social practices which are brought into view by language, cultural studies inevitably takes linguistic turn. Focusing on the text not only the written word, but all practices which signify it not only requires us to explore the textual generation of meaning but also demands investigation of the modes by which meaning is produced. Thus, cultural representations and meanings have a certain materiality since they are produced, enacted, used and understood on specific social contexts.

The cultural confluence takes place whenever people of different cultures have contact with each other. People who meet them culturally, politically and economically change each other and face new things. The modernization, colonization and the coping strategy are the main causes of cultural confluence. Modernization is

a trend of thought that affirms the power of human beings to create, improve, and reshape their environment, with the aid of scientific knowledge, technology and practical experimentation. With the invention of compass, printing press and gunpowder European people thought themselves superior to other people and started colonizing and exploring new places. Exploration of new places had brought them in the contact with the people of different cultures. It results the better education, culture and development. But V.S. Naipaul, a famous cultural writer and the Nobel Prize winner, doesn't agree with it and says that culture whose confluence in one person is never given a special evaluation. He argues that cultural amalgamation results loss of identity, cultural and social disintegration, confusion, frustration and hatred. Thus, the cultural confluence of Naipaul reflects one stands in a state of confusion in mixed cultures.

Naipaul brings together different cultures as the main theme in his writing, which is not only writing itself but also living if a very little consideration has been paid to his writing. He projects in his books that every Naipaul's reader is felt confusion, hatred and fragmentation due to cultural amalgamation and centred on the worldview i.e. searches for home. History stands as an original home. The ruptures in the history exhibit the problems of belonging, and thereby create among individuals a sense of loss. According to Amitava Kumar, "Naipaul is great chronicler to the diasporic experience and loneliness of the world whose wholeness has fallen apart in the chequered history of his own life" (12). The subjects facing this problem like Naipaul himself try to articulate that fragmentation of self in their writing ultimately stressing the need of individual struggle in the world of cultural confluence.

Naipaul's book, *Half a Life*, that recapitulates all his themes of exile, post colonial confusion, third world angst, and filial love and rebellion of its hero, Willie

Somerset Chandra. Through the story of Willie Somerset Chandra, Naipaul presents the ironical existence of diaspora. The theme of cultural confluence and fragmented self has been recurring in the literature of Diaspora, and Naipaul seems to be champion of this issue. The novel opens with the beginning of Willie's search for his roots. Willie asks his father, "why is my middle name Somerset?" (1). This question forms the very essence of a person's existence. The answer to this question brings into light the irony of Willie's existence and at the same time prepares the background of his half-life in half-made societies with people who are themselves leading a life which half-discovered, half-realized and half-lived. For Willie Somerset Chandra, his name is his destiny. Half of his name doesn't belong to him; it is borrowed from the famous writer, Somerset Maugham. His first name proclaims him as a Christian whereas his surname signifies his mixed ancestry. His story is set in post-independent India, then in London, and then he travels to a pre-independent African country, which is closely modeled in 'Mozambique' and then brief period in Berlin. His travels bring him to many characters who are leading a half-life as exiles and are from mixed cultures.

In course of settling down in the London life, Willie comes close to a few people, each of whom is leading a half-life in their own way. There is an aimless quality to Willie's sojourn in England; he meets an amusing assortment of London types: social climbers and would-be revolutionaries, poets and poseurs. He develops crushes on the girlfriend of his friends and has a depressing encounter with a prostitute. He then has the great good fortune to meet Ana, a Portuguese-African woman, with whom he begins a love affair and has a pleasurable, satisfying sexual relationship. Unable to figure out what else to do with his life, Willie follows Ana back to Africa, where he helps her oversee her family estate. There he finds he is once

again an outsider, though he finds a measure of acceptance among the Portuguese-Africans, whose mixed ancestry mirrors his own. Finally, he has grown tired of his colonial adventure. He is forty-one: half of his life is over; he takes leave of Ana, retreats to his sister in the snows of Germany; the book ends. The novel, thus, gives a powerful tale of Willie's journey from childhood to middle age and his condition of homelessness and fragmentation. Commenting on this novel, Jason Cowley writes:

Half a Life reads as a study in estrangement and inner exile. In his strange, languorous, often painful new novel it is not the Africans, but the settlers whose lives seem most incomplete, who are displaced both from their cultural heritage and from themselves. It is they who are the true Conradian grotesques, wandering restlessly without home or hope. (22)

He comments the person who is culturally and socially alienated has to wander restlessly without home or hope. The cultural displacement results the loss of origin and history. Naipaul's *Half a Life* unfolds the picture of cultural cringe, cultural displacement, cultural disintegration, and fragmentation of self to major dominating theme, the result of being sense of confusion in both life and writing. The writer in the novel has been able to deal with the distinctive predicament of modern novelist to present modern society and human condition from every aspect and angle. Does inferiority complex result cultural confluence? Can one go back into origin after deviating from one's culture? Does one get satisfaction within other's culture? Does one get one's identity in a state of mixed cultures? Does disintegration in self result from cultural amalgamation? Naipaul contacts many cultures due to inferiority complex and experiences frustration, fragmentation, confusion or hatred within mixed cultures. The confusion of an Anglo-India, Willie Somerset Chandran, in fact

Naipaul, finally makes a disintegrated self by contacting many cultures. He wants to place there a man who will surely think the cultural amalgamation is not for civilization but for disintegration. In order to achieve sense of life Willie always runs from one culture to another but he experiences frustration, confusion and fragmentation.

The novel has been examined and interpreted from a number of perspectives and an endless exegesis has been produced, all being traditional. The approach of the present study radically departs from earlier modes of interpretation since it sees the cultural confluence and its result as a dominating force in modern writing. Though the claim can be magnified as: it is a postcolonial study or any other mode of interpretation, it is a new fangled and voluptuous way of looking at the text, and at times psychological too. It is a new way because the modality is created not out of single theorist or a theory but out of an independent consensus that an individual can develop within his/her after an acquaintance to a number of theories. Though the theoretical modality heavily rests on Edward Said's idea of "exile," Stuart Hall's idea of "cultural identity and diaspora," John Rachman's idea of "identity crisis," Ashcroft's Griffiths and Tiffin's "Key Concepts in Postcolonial Studies" and "The Postcolonial Studies Reader" and many more ideas of cultural confluence, cultural diversity and difference, modernization and colonization, cultural cringe, intra and inter cultural values etc. related to Naipaul's novels, the way of taking the favour of these ideas is completely and viscerally new. This newness in the perspective is prepared with a view, i.e. the theory of cultural confluence in the modern world. Thus, this perspective with its new identity tries to bring cultural amalgamation and its result at the front of any expression, and thereby tries to interpret any text as product of cultural confluence where the writer stands in a state of confusion.

The theoretical modality of this research paper, after all, tries to reveal Naipaul's cultural confluence and its result with a special attention to the characters and their situation in the chosen book. This study has been undertaken because of the relevance Naipaul's themes bear on the contemporary world. His work throws light on the cultural confluence that has shaped the contemporary society and thus provides important insights relating to them. It is hoped that a study of Naipaul's novel may lead to a better understanding of the problems that face the post-imperial generations. It tries to examine the themes of the cultural disintegration of the Indians, mimicry and selfhood as portrayed in the novel.

He is to be taken to prove the politics of expressing the identity in writing as he has been acknowledged a writer of exile and homelessness. Naipaul's admirers and defenders represent various cultural and political positions; among the best known are John Bayley, Paul Theroux, Start Hall, Edward Said, Salman Rushdie, Pico Iyer, Derek Walcott, Khushwant Singh, Lillian Feder, Amitava Kumar, Rob Nixon, Selwyn CudJoe etc. Some equally eminent names among third world critics are West Indian critics like George Lamming and Selwyn CudJoe and Indian critics like C.D. Narasimhaiah, I.K. Madhusudana Rao and Sudha Rai. These critics concentrate mainly on Naipaul's development as a creative artist of the relation between his fiction and non-fiction or on some of the controversial issues relating to Naipaul's portrayal of the third world. Rob Nixon has made him as a mediator between the first and third world experiences in his *London Calling* (1992). Regarding his biography and rigidity of the opinions, Paul Theroux has gone on depth to study such matters in his book *Sir Vidia's Shadow* (1998). Theroux's book appears to be the outcome of his frustration with Naipaul after their three decades long friendship.

Similarly, the Nobel Prize of 2001, awarded to Naipaul's encouraged Lillian

Feder to write *Naipaul's Truth* (2001) revealing the truth behind his writing. Naipaul's reputation in eastern as well as western societies inspired Amitava Kumar to edit *The Humour and the Pity* (2002) as well. Selwyn Cudjoe, who subjects Naipaul's writings to *V.S. Naipaul's: A Materialist Reading* (1988) refers to the "imperialist intent" of Naipaul's work and to him as an apologist for neocolonialism. In *London Calling: V.S. Naipaul, Post-Colonial Mandarin*, (1992) Rob Nixon analyzes the rhetorical strategies of Naipaul's travel narratives for evidence of his commitment to "the idealized imperial England of imaginings," Landeg White's book, *V.S. Naipaul: A Critical Introduction* (1975), focuses on the ways in which Naipaul's whole career is centered on the uncertainties of his own position and sees the cultural ambiguities of Naipaul's background as the pivot of his works. Literary criterion editorial called, "Musings on Award of the Noble Prize for V.S. Naipaul" declared him "not only the most prominent living author but also a powerful voice of contemporary identity problems and the trauma of cultural belonging" (7). In this sense, both the theoretical modality and the chosen text get conflated in such a way that are corresponds to the other for interpretation and analysis.

Most of the terms that appear in the paper are used literally except some that necessarily need the definition though they are not purely construed. They include: identity, cultural disintegration, belonging self, cultural alienation, diaspora, displacement, colonization and above all cultural confluence. They are described and explained in the way the historical emergent way of defining terms has provided the outlook, with the contexts in which they are used. The terms are defined whenever and whenever they are employed to reveal their basic meaning as far as possible.

This thesis concentrates on the book by relating the cultural confluence to how it reveals in the oblique expressions of the characters; and how the protagonists

of the novel view it, with its relation to the writer himself. The book displays the consequence of cultural confluence because it includes a number of characters from different cultural background, who encounter many problems in different geographical regions and with different cultural milieus. By traveling India, Africa, USA, Trinidad, Malaysia, Indonesia, the writer has collected materials for his writing which deal with cultural disintegration, fragmentation, and alienation in this book, although he continued to use West Indian material. This idea of converging the characters from different cultures and geographies help Naipaul forward a counter poise view to the contemporary situation of seeking identity. The book, for example, unfolds the situation of cultural confluence manifests in Trinidad, London and Africa. The ideas from important thinkers get an outstanding place to forward the personal opinions in this research. And at times, the ideas of highly referential importance and some highly debated subjects get a fair analysis by both in the form of summary and quotation.

To provide a preface to this paper, it can be said that all the chapters try to concentrate on the hypothesis of proving cultural confluence as a problem of proving of modern world by tightly relating all chapters with one another. The first chapter, for example, is about Naipaul and his writing revealing his basic concerns in his writings that he is voice of cultural confluence and fragmentation in self. It also presents the short introduction to the author, a brief outline of his novel *Half a Life* and an introductory outline of the present research study itself. It gives a short view of the entire work. The novel and its related aspects are introduced in it.

The second chapter of this research aims at revealing Naipaul's basic themes: cultural disintegration and fragmentation, identity crisis, cultural alienation, exile, migration, and its problems, and thereby tries to make a focus on the problems of

cultural confluence, which are going to be used frequently in this present study. The theoretical modality moves around the Naipaul's text *Half a Life* and tries to penetrate on the basis of theoretical modality outlined in the second chapter. The third chapter will analyze the text at the considerable length. It will sort out some extracts from the text as evidence to prove the hypothesis of the study. *Half a Life* shows the cultural confluence created by the dislocated feeling. These are the issues that are explored in the subsequent chapters where the textual analysis promptly exposes Naipaul's characters of doing so.

The fourth chapter, as conclusion of the entire research work, shows the cultural confluence in postcolonial period in *Half a Life* and treatment of issues of cultural disintegration, cultural amalgamation and identity crisis in the text.

Chapter II. Theoretical Modality

Cultural Studies

Culture has been one of the most discussed and analyzed issues after the Second World War. Culture has occupied large area in the field of study of human development and relationship as well as literature, language, art, music etc. Due to the impact of modernization and colonization on culture, men have come together and got to know each other. Transportation and communication have played major role for the cultural confluence and change the life style of people in the world, cultural disintegration is the dominant issue in the literary study. Cultural studies, in a certain limited area, is difficult to point the absolute definition. It is a set of practices constituted by the language games. It is not a tightly coherent unified movement with a fixed agenda but a loosely connected group of tendencies, issues and questions. Cultural studies is an interdisciplinary or post disciplinary field of inquiry which explores the production and inculcation of maps of meaning as Graff and Robbins argue:

The aim of cultural criticism is something more than preserving transmitting, and interpreting culture or cultures. Rather, the aim is to bring together, in a common democratic space of discussion, diversities that had remained unequal largely because they had remained apart. (434-35)

Cultural studies, thus, focus on cultural diversities, means a refusal of the universality of culture, and of the idea that culture is a unified, coherent, whole. Since cultural studies encompasses the broad area of the human relationship of societies. Cultural Studies doesn't speak with one voice and it can't be spoken with one voice.

Regarding its diversities analyzing cultures in different ways, Womack writes,

“cultural studies manifests itself in a wide array of interpretative dimensions, including such intersecting field of inquiry as gender studies, post colonialism, race and ethnic studies, ... the politics of nationalism, popular culture, post modernism and historical criticism, among a variety of other topics” (243). That studies which focuses of social and cultural forces that either creates community or causes division and alienation.

Cultural studies highlights the interrelationships and tensions that exist between cultures and their effects upon both the literary works and the authentic texts of our lives. Cultural studies are concerned with the exploration of a given culture’s artistic achievements, institutional structures, beliefs, and systems and linguistic practices. Cultural studies not only explores the cultural codes of given work but also investigates the institutional, linguistic, historical and sociological forces that inform the work’s publication and cultural reception. Any created literary work has to be influenced with every aspect of society and culture. One can’t separate any text and the culture from which it was produced. Cultural studies seeks the source of power in every level of social relationship. Powerful nations can easily influence the weaker ones in adopting the culture of superior nations. The notion of power in cultural studies is similar to Antonio Gramsci’s concept of ‘hegemony’ exercising of social authority and leadership over subordinate groups through the winning of latter’s consent.

Cultural studies is difficult to define in certain fixed terms only. In this sense, cultural studies crosses the boundaries of particular discipline such as literary criticism. In the cultural studies, it is rather politically engaged and a prominent endeavor to subvert the hierarchical distinctions between ‘high’ and ‘low’ or ‘elite’ and ‘popular’ culture. In its extremity, it envies the autonomy of the individual

whether an actual person or work of literature. Guerin and others explain “cultural studies is committed to examining the entire range of a society’s belief’s institutions and communicative practical including arts” (241). It remains difficult to pin down the boundaries of cultural studies as a coherent, unified, academic discipline with clear cut substantive topics, concepts and methods which differentiate it from other approaches.

Cultural studies remains boundless and limitless branch of criticism. Cultural studies in this sense is a ‘discursive formation’ i.e. a cluster of ideas, images and practices which provide ways of talking about the norms of knowledge and conduct associated with a particular topic, social activity or institutional site in society. Thus, a good deal of cultural studies is centered on questions of ‘representation’, that is on how the world is socially constructed and represented to and by us. The central strand on cultural studies can be understood as a study of culture as the signifying practice of representation which requires exploring the textual generation of meaning. It also demands investigation of modes by which meaning is produced in a variety of contexts. Cultural representations and meaning have certain materiality since they are produced, enacted, used and understood in specific social contexts. Cultural studies here takes linguistic turn because it is language that gives meaning to material objects and social practices that are brought into view by language and intelligible to us in terms which language delimits. Culture is articulated with moments of production but not determined necessarily by that moment. The meaning of a text (a culture or set of practices) is produced in the interplay between text and reader so that the moment of consumption is also a moment of meaningful production.

The cultural studies may analyze the text as the representation of cultural phenomena. Such a discipline cultural studies has the centrality of the Foucauldian

concept of power. “ Power” writes Barker, “is not simple the glue that holds the social action together, or the coercive force which subordinates one set of people to another ... but the processes that generate and enable any form of social action, relationship or order” (10) . The power relationship of any society has the strong impact upon the formation of cultural formation. So, cultural studies has to be also associated with the ‘power’ hierarchy of any society.

All these observations can be reduced to a single proposition that cultural studies refers to a multi-stranded intellectual movement that places cultural analysis in the context of social formation, seeing society and culture as historical processes rather than frozen artifacts, emphasizing the inextricable relations between culture and power and calling attention to social inequalities, thus, always making a committed all for democratization. Further, this chapter of this research aims at revealing Nepal’s basic themes such as cultural disintegration, searching home, identity crisis and its problems, and thereby tries to make a focus on the problems of cultural confluence. It scrupulously tries to focus on the causes of cultural confluence i.e. modernization and colonization, cultural cringe, dislocation and migration, consequence of intra and inter cultural values, identity crisis etc which have been fastidiously analyzed on the basis of its historical and cultural background.

Impact of Modernization and Colonization on Culture

Modernization has been one of the major terms in postcolonial studies. Comparatively non-western studies relate it to the civilization and colonization. The people who became modern started distinguishing like barbaric and civilized, pagan and modern, rational and irrational etc. Regarding modernization, Bill Ashcroft, Gareth Griffiths and Helen Tiffin write:

The concept of modernity is therefore significant in the emergence of

colonial discourse. Modernity is fundamentally about conquest, 'the imperial regulation of Land, the discipline on the soul, and the creation of truth', a discourse that enabled the large-scale regulation of human identity both within Europe and its colonies. The emergence of modernity is coterminous with the emergence of Euro-centrism and the European dominance of the world effected through imperial expansion. In other words, modernity emerged at about the same time that European nations began to conceive of their own dominant relationship to a non-European world and began to spread their rule through exploration, cartography and colonization. Europe constructed itself as 'modern' and constructed the non-European as 'traditional', 'pre-historical.' (Ashcroft, "key" 145).

From this perspective, it has been seen that modernization is not only the pace of change, the scope of change, and the nature of modern institutions but also the process of cultural amalgamation and cultural imperialism. Cultural imperialism is the practice of promoting, distinguishing, separating or artificially injecting the culture or language of one nation into another. It is also the form of cultural influence distinguished from other forms by use of force, such as military or economic force. Cultural influence is a process that goes on at all times between all cultures that have contact with each other. Sometimes, people often freely adopt cultural practices and artifacts from more powerful, wealthier societies without any force necessarily being applied. Thus, modernization is fundamentally about conquest, 'the imperial regulation of land, the discipline of the soul, and the creation of truth'.

Colonization is the specific form of cultural exploitation that developed with the expansion of Europe over the last 400 years. It is the extension of a nation's

sovereignty over territory beyond its borders by the establishment of either settler colonies or administrative dependencies in which indigenous populations are directly ruled or displaced as well as dominate the resources, labour, and markets of the colonial territory, and may also impose socio-cultural, religious and linguistic structures on the conjured population. So far Edward Said gives his view, “Colonialism, which is almost always a consequence of imperialism, is the implanting of settlements of distant territory” (Said 1993:8). Therefore, in talking about colonization, we have to look at the various problems in which people are dislocated and displaced from their known social environment and indigenous culture when they are forced to assimilate to new social pattern.

The historical phenomenon of colonization is one that stretches around the globe and across time, including such disparate people as the Hittites, the Incas and the British. Whereas, European colonization began in the 15th century, with Portugal’s conquest of Ceuta. Colonialism was led by Portuguese and Spanish exploration of the Americas, and the coasts of Africa, the Middle East, India, and East Asia. Similarly the industrialization of the 19th century led to what has been termed the era of New Imperialism, when the pace of colonization rapidly accelerated. So, it resulted the transportation from one country to another by slavery or imprisonment, by invasion and settlement, a consequence of willing or unwilling location. The indigenous or original cultures are dislocated from their territory. They are metaphorically dislocated, placed into a hierarchy that sets their culture aside and ignores its institutions and values in favour of the values and practices of the colonizing culture.

Colonialism developed an ideology rooted in obfuscatory, justification, and its violent and essentially unjust processes became increasingly difficult to perceive behind a liberal smokescreen of civilizing ‘task’ and paternalistic ‘development’ and

'aid'. The development of such territorial designators as 'protectorates', 'trust territories', 'condominiums', etc served to justify the continuing process of colonialism as well as to hide the fact that these territories were the displaced sides of the increasingly violent struggles for markets and raw materials by the industrialized nations of the west.

Though the process of cultural colonization was similar in all colonies, the colonizers were well aware that for the process of cultural colonization to become a possibility, it was first important to make the colonized receptive to western cultural influences. The ground for cultural colonization was prepared through the propagation of myths about the colonized masses that projected them in the most unfavourable light. These myths instilled a feeling of inferiority in the minds of the colonized and psychologically conditioned them for the process which the Europeans chose to call "Modernization". With the minds of the colonized people, thus, attuned, the process of cultural colonization became easier. Antonio Gramsci's concept of hegemony clearly shows that the colonizers maintained their cultural dominance over the victims through the medium of ideology.

The idea of colonization itself is grounded in a sexualized discourse of rape, penetration and impregnation. It is one of the causes to generate cultural confluence and hybridity. Hybridity commonly refers to the creation of new transcultural forms within the contact zone produced by colonization. It takes many forms: linguistic, cultural, political, and social. In such transculturation, members of subordinated or marginal groups select and invent from materials transmitted by dominant or metropolitan culture. Transculturation not only refers to the metropolitan modes of representation of its periphery but also to the formation of metropolis by the subordinated periphery.

Hybridity has something to do with the traumatic colonial experience, since it is the 'ambivalent' relationship of colonizer and colonized. As colonial settlers were displaced from their own point of origin, they felt the necessity of establishing new identity in an alien land. A binary relationship between the people of two cultures, races, and languages emerged in colonial society produces a hybrid or cross-cultural society. Thus, hybridity in postcolonial discourse has been used to mean cultural fusion or cross-cultural exchanges, and hybridization is understood as the process by which colonized subjects mimic the colonizing group's language. There are certain situations to cause hybridity. Regarding such causes, Ashcroft, Griffiths and Tiffin write:

Hybridity occurs in postcolonial societies both as a result of conscious moments of cultural suppression, as when the colonial power invades to consolidate political and economic control, or when settler-invader dispossess indigenous peoples and force them to 'assimilate' to new social pattern. It may also occur in later periods when patterns of immigration from the metropolitan societies and from other imperial areas of influence (e.g. indentured labourers from India and china) continue to produce complex cultural palimpsests with the postcolonized world. (Postcolonial Studies 183)

Hybridity, thus, subverts the narratives of colonial power and dominant cultures. It brings various problems in which people are dislocated and displaced from their original and indigenous culture and leading to fragmented in self when they are forced to assimilate to new social pattern. However, colonialism has spread inferiority complex into colonized's psyche. It is the very complex that wages colonized ones to imitate colonizer's culture and values. Regarding this motive behind colonized's

mimicry, Fanon observes:

Every colonized people- in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality-finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. (18)

Such a feeling of being small and insignificant forces the colonized to copy the values and standards of colonizers to get equal recognition as the civilized ones. But it is only fantasy as the loss of original culture always haunts one making him/her unable to internalize other's culture.

Modernization and colonization, thus, understood, are related to the contact zone of different cultures. The concept of modernity is therefore significant in the emergence of colonization. With the invention of compass, printing press and gunpowder European people thought themselves modern and superior to other people. Exploration of new place had brought them in the contact with the people of other cultures. In the process of exploration over new places they started colonizing where the cultures, identity were blurred under the shadow of colonizers. The forceful imposition of power over native cultures made their cultural identity fall into crisis. The people whose culture, language has been mixed lost the cultural identity.

Cultural Cringe

Cultural cringe in cultural studies is internalized inferiority complex which causes people in a country to dismiss their own culture as inferior to the cultures of other countries. It is also related, although not identical, to the concept of colonial mentality, and is often linked with the display of anti-intellectual attitudes towards

thinkers, scientists and artists who originated from a colonial or post-colonial nation. It can also be manifested in individuals in the form of 'cultural alienation'.

The term 'cultural cringe' was coined after the Second World War by the Melbourne critic and social commentator A.A. Philips, and defined in an influential and highly controversial 1950 essay of the same name. It explored ingrained feelings of inferiority. It caused, during the early to mid 20th century, the exodus to Britain of so many young talented Australians across a broad range of fields.

The cultural cringe is tightly connected with 'cultural alienation', that is, the process of devaluing or abandoning one's own culture or cultural background. A person who is culturally alienated places little value on their own or host culture, and instead hungers for that of a – sometimes imposed – colonizing nation. The post-colonial theorists Bill Ashcroft, Gareth Griffiths and Helen Tiffin link alienation with a sense of dislocation or displacement some people (especially those from immigrant cultures) will feel when they look to a distant nation for their values. Culturally alienated societies often exhibit a weak sense of cultural self-identity and place little worth on themselves. Culturally alienated individuals will also exhibit little knowledge or interest in the history of their host society, placing no real value on such matters. The issue of cultural alienation has led the Australian sociologists Brian Head and James Walter to interpret the cultural cringe as the belief that one's own country occupies a "subordinate cultural place on the periphery", and that "intellectual standards are set and innovations occur elsewhere". As a consequence, a person who holds this belief is inclined to devalue their own country's cultural, academic and artistic life, and to venerate the 'superior' culture of another (colonizing) country.

An inferiority complex, in the fields of psychology and psychoanalysis, is a feeling that one is inferior to others in some way. Such feelings can arise from an

imagined or actual inferiority in the afflicted person. It is often subconscious, and is thought to drive afflicted individuals to over compensate, resulting either in spectacular achievement or extreme antisocial behaviour, or both. Unlike a normal feeling of inferiority, which can act as an incentive for achievement, an inferiority complex is an advanced state of discouragement often resulting in a retreat from difficulties. This inferiority feeling results experience of being weakness, helplessness, and cultural aloofness and isolation, and then prompt to go as parallel as other cultures. In course of dismissing the fear of cultural alienation, people have to migrate from one place to another and merge with different cultures and have to assimilate other cultures.

It is also related with social exclusion or social alienation which refers to the individual's estrangement from traditional community in terms of culture, education, socio-economic status. It results to a person being marginalized in the social class, educational status and living standards and these might affect his/her access to various opportunities. So, keeping eagerness to be rational, civilization and get better opportunity, a person migrates from one culture to another. Regarding the ancestral history of V.S. Naipaul, Dr. Vasant S. Patel writes:

Vidiadhar Surajprasad Naipaul was born on august 17, 1932 at Chaguanas in Trinidad of Indian parents migrated to the West Indies as indentured labourers ... in a large family of orthodox Brahmins whose ancestral roots lay in Gorakhpur, Uttar Pradesh, India. (1)

Naipaul has experienced different cultures and faced cultural confusion himself such as an Indian in the West Indies, a West Indian in England, and a nomadic intellectual in a Post-colonial world. Therefore, cultural influence is a process that goes on at all times between all cultures that have contact with each other that is a form of cultural

imperialism. It is the practice of promoting, distinguishing, separating or artificially injecting the culture or language of one nation into another. It is usually the case that former is a large, economically or militarily powerful, civilized, rational and educated, whereas the latter is a smaller, less affluent, irrational, uncivilized and inferior one. Thus, the world has been divided into two parts or concepts i.e. the Occident and the Orient. The relationship between the occident and the orient is a relationship of power, of domination, of varying degrees of a complex hegemony. So, people from poorer or less powerful states, nations and cultures adapt cultural practices and artifacts from more powerful due to the feeling of cultural inferiority.

Colonialism has spread inferiority complex into colonizer's psyche. It is the very complex that urges colonized ones to imitate colonizer's culture and values. Such a feeling of being small and insignificant forces the colonized to copy the values and standards of colonizers to get equal recognition as the civilized ones. But it is only fantasy as the loss of original culture always haunts one making him/her unable to internalize other's culture.

Cultural Dislocation and Migration.

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

Historically, dislocation was developed in the situation of slavery and the

system of indentured labour. For example, Ashcroft, Griffiths and Tiffin say, “The practices of slavery and indenture labour resulted in world-wide colonial diasporas” (Ashcroft, “key 69”). Dislocated communities, thus, formed by slavery, indenture labour and forced or voluntary migration are dislocated and mixed in new socio-cultural milieu. In this sense, diasporic movement is the beginning of dislocation and cultural confluence.

Dislocation does not only involve slavery and indentured labour, it can also be extended to include the psychological and personal dislocation that result from the cultural denigration as that of Naipaul’s and his character’s situation in his *Half a Life*. Stuart Hall quotes Ernesto Laclau arguing that dislocation is a structure that is characterized by never ending processes:

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

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

Migration is not a new phenomenon. In fact, it is one of the essential and defining characteristics of mankind from the day the first humans left east Africa to populate the world. Yet, in the contemporary world migration touches more people than it did ever before and has become an important political issue. This is partly the

case because many people are uprooted and forced to leave their homes behind, thus, posing humanitarian and other challenges to neighbouring countries as also to the developed nations of the west. The subsequent waves of voluntary and unwanted migrations continue to challenge the cultural and demographic stability of the western world as well as other regional area of the globe.

From the early days of migration, therefore, not only texts in general, but literature, broadly defined, underpinned efforts to interpret other lands, offering home audiences a way of thinking about exploration, national valour, new place acquisitions. Travellers, traders, settlers read the strange and new by drawing on familiar books as well as create oral communication literature for the exchange of migrated images and ideals.

Migration threatens with the loss of heritage to preserve which a migrant tries desperately to stick to his heritage food and language. Attrition of heritage language finds an important place in the colonized/ migrant mindscape. Existence is meaningless unless it is expressed appropriately and language is the tool and power of expression. Displacement brings dispossession to this power, which aggravates the sense of alienation. The migrant is always at a disadvantage in a foreign land and his/her escape depends on the degree of his adaptability to that which is essentially alien. In the process of initiation language becomes the most potent instrument to come to the migrants' help. But an inability to forget the native language casts a shadow on the migrant's prospects in his adopted country. None but Naipaul could understand the agony of losing one's language.

The displaced and migrated person, thus, find himself in a complicated colonial world where life is precarious and uncertain and the individual is constantly attacked by the worst fear of being left behind. In fact, he/she is rootless, homeless

and always in search of identity. His is a sensibility of an expatriate

Consequence of the Intra and Inter Cultural Values

Cultural studies designate the critical analysis of both the production and reception of all forms of cultural institutions, processes and products. A chief concern is to identify the role and the historical changes of the social, economic and political forces and power-structures that produce, sustain, and propagate the meanings, “truth”, value, and relative status of diverse cultural phenomena and their institutions. One prominent tendency is to subvert hierarchical distinctions between “high art” and “literature” and the traditionally “lower” forms. Prominent also is the undertaking to transfer to the centre of cultural study such hither to “marginal” or “excluded” subjects as the literary, artistic, and intellectual productions of women, the working class, ethnic groups, and colonial, post-colonial, and third world cultures.

The culture of India has history, all the while absorbing customs, traditions, and ideas from both invaders and immigrants. Many cultural practices, languages, customs, and monuments are example of this co-mingling over centuries. So, there is cultural and religious diversity in India. Furthermore, it is the birth place of religious systems such as Hinduism, Jainism, Buddhism, and Sikhism, each of which has a strong influence not only over India but also over the rest of the world. Following the Islamic invasions and the subsequent foreign domination from the tenth century onwards, the culture of India is heavily influenced by Persian, Arabic and Turkic cultures. Thus, Indian culture has been influenced by the western and its own cultures since Indus Valley Civilization. The caste, at first, started in the tenure of the Indus Valley Civilization in order to control and rule a large population in which there are severe differences in wealth, power, and privileges. Eventhough there are thousands of castes in modern India, but only four main groups of castes were there in

the ancient India. The caste was divided according to their job. Regarding the caste system Charles Van Doren says, 'at the top of the hierarchy stand the Brahmins (priests), then the barons or warriors, then the commoners or merchants, and lastly the sudras (artisans and laborers)'. ("A History" 6) However, social classes have many affinities to the castes of India. Members of the lowest class often feel they rightfully belong to it; the same goes for the members of the higher classes. Members of any class are intensely uncomfortable when they find themselves in the company of persons of another class. There are certain occupations that upper-class people simply do not follow, and the same goes for lower-class people. Different classes also eat different foods differently and have different customs in family life, courtship, and so forth. So, R. S. Khare says:

For upper-caste Hindu, however, untouchable still represent 'the most distant and dangerously impure'. If upper-castes generally considered themselves ritually impure but refined, diffident, self-disciplined, and customarily docile and tamed, then untouchable people, by common knowledge ... behavior, and sexuality all separated them from those higher. But not only is the untouchable people the ritually lowest and socially outermost, they are also considered morally puny, with a diminutive, opaque soul. (234)

Though caste system had been started for the purpose of ruling or conducting the society comfortably, peacefully and harmoniously, it has seriously impacted over the cultural and social lives of people. The society has constructed the structure lower castes are not allowed to enter into the public places. The moral and ethical laws had been constructed not marry between upper caste and lower caste. This system has still been prevailing in the society as it is. Unfortunately, if somebody crosses the

parameter of the laws of society; he/she will be severely punished. Regarding this R.

S. Khare says:

Dominant upper castes still control and variously constrain untouchables' life events. Their body, sensorial, and memory, while ostensibly reflecting their experiences, remain secondhand, confined, and dependent. This situation is intolerable to young generations. (156)

R. S. Khare comments the lower caste is treated as secondhand. Moreover, there is intolerable or identity crisis to young generation when the lower caste mixes with the upper caste. Implicit in the organization of Indian society, in which each individual is part of a complex hierarchically ordered, and above all stable network of relationship throughout the course of his life is a psychological model of man that emphasizes human dependence and vulnerability to feelings of estrangement and helplessness.

The inter culture evolved from an early identification with Jewish communities is expanded to include the experience of people marked by forced migration and enslavement (the African migrant in the U.S., Latin America, and Caribbean), with the system of indentured labour (the India indenture in Caribbean), and as a shifting condition of colonialism and postcolonial period (south Asian and Caribbean communities in England, for example). Likewise, it evokes the specific traumas of human displacement and is concerned with the idea of cultural dislocation. In its postcolonial incarnation, the inter culture reviews the colonial encounter for its disruption of native/domestic colonialism is read as the perverse instigator of a new politics of 'unhomeliness'.

With the development of postcolonial theory, it has been extended to cover a range of different cultural and ethnic groups held together by shared sense of exile from a place or state of origin and to experience the trauma of exile, migration,

displacement, rootlessness and the life of minority group. In this regard, Salman Rushdie argues, “It may be that writers in my position, exiles or emigrants of expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt” (10). The inter culture makes people to live in between the old world from where they have come, and new world where they are trying to create their own identity. But their identities are at once plural and partial.

Identity Crisis

Identity is a burning issue in this contemporary study of culture of people for the study of ethnicity, class, gender race, sexuality and subculture. When preciously assumed to be fixed and stable, identity of people is blurred with the doubt and uncertainty. When any person feels he is displaced from the previous situation, the issue of identity becomes burning. Globalization has increased the migration rate and has altered the relations between western and other cultures by taking away the sense of identity of individuals, across national boarder. Cultural studies explores how people come to be the kinds of people they are and how they identify with descriptions of themselves as male or female, black or white. Perceived within the domain of cultural studies, identities are not concrete things which exist there, have no essential or universal qualities.

The ‘crisis of identity’ is seen as part of a wider process of change, which is dislocating the central structure, and social process to undermine the frameworks, which give individuals stable anchorage in the social world. Hall claims, “modern identities are being ‘de-centered’, that is dislocated or fragmented” (The Question” 274). He sees the fragmentation of the cultural landscapes of class, gender, sexuality, ethnicity, race and nationality which once gave us firm locations as social individuals.

Such a fragmentation undermines as sense of us as integrated subjects. Afterwards, there is this loss of “stable sense of self” which is also called the dislocation or decentering of the subject, creating a crisis of identify for the individuals (274). He further quotes Kobena Mercer and says that “identity only becomes an issue when it is in crisis; when something assumed to be fixed, coherent and stable, is displaced by the experience of doubt and uncertainty” (275). Hall, thus, posits the problem of identities in what he calls “structural and institutional change” (277). In such situation, contradictory identities grow within us, pulling us in different direction, so that our identification is continuously being shifted about. He says:

If we feel we have a unified identity, from birth to death, it is only because we construct a comforting story or “narrative of the self” about ourselves. The fully unified, completed secure and coherent identity is fantasy. Instead as the systems of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities-any one of which could identity with- at least temporarily. (228)

Hall considers the role of globalization to be crucial to bring such a crisis of identity. Globalization suggests that global culture is brought about by a variety of social and cultural developments. The “crisis” of identity is experienced when the cultures are cut a cross and intersect natural frontiers, and when people have been dispersed forever or temporarily from their homelands. Such people retain strong links with places of origin and their tradition.

Furthermore, they bear upon the dominant culture but seek the traces of the particular culture, traditions, languages and histories by which they were shaped. Hall gives the name “culture of hybridity” to signify such an emerging culture (“The

Question” 274). The bearers feel culturally translated of “borne across” to use Rushdie’s term (17). The feeling of alienation necessarily haunts them. Their newly emergent identity never gives them the sense of unity within. Such identities are forever questioned and actual “crisis” remains at the heart their ambiguous structure. Most of the contemporary writers, most notably V.S. Naipaul, express nostalgia for stable cultural identity from the junctures of cultural crisis. They think themselves as ‘culturally exiled’ and continuously cry to rejoin themselves with their root culture as can be seen in their writings.

Chapter . Textual Analysis

Introduction:

This chapter of the thesis tries to analyze and show the cultural confluence in V.S. Naipaul's novel *Half a Life* by giving explanation and arguments on the basis of the preceding chapter that why does Willie Somerset Chandran contact different cultures during his half life? How does he get sense of cultural disintegration and fragmentation himself finally? There is obvious cultural change in the life of protagonist. Born of a Brahmin father and untouchable mother, Willie Somerset Chandran, the protagonist of *Half a Life* becomes an outsider in his own village owing to the mixed marriage of his parents. This takes him to London where he tries to assimilate the bohemian culture of Notting Hill only to experience failure, for he can't define his own culture. This cultural confluence in his life brings frustrate, fragmentation and disintegration. He does not get a place where he can culturally locate himself. In order to overcome this sense of the cultural inferiority, he goes to African country named Mozambique with Ana, a Portuguese-African woman. There he encounters with the people of different cultural backgrounds, and spends eighteen years desperately trying to mingle in the multicultural society of Mozambique. Thus, Willie, in fact Naipaul, is the product of Intra and Inter cultural values and these cultures - Indian, English and African- make him fragmented in self. He finds inadequacy himself in new cultural milieu due to the lack of the totality of the culture. He encounters fragmentation in three different cultures. The following parts have separately been described to prove the hypothesis on the basis of the preceding chapter.

Cultural Disintegration in *Half a Life*.

Cultural Disintegration can come due to the odd environment, to the internal

influences, and to contact with other cultures and unable experiences to adjust with other culture because the social identity of people is rooted in their level, it is determined by personal achievement. It is necessary to fuse the individual and the social consciousness in order to experience “wholeness” but when an individual gets failed she/he stands nowhere due to the completely mixed root culture. Regarding this, Champa Rao Mohan says, “Displaced from their real homes and transported to distant lands, they experience a totally ‘negative sense of place.’ They are unable to possess in the spiritual sense the land they have in the physical sense.” (48)

When an individual displaces physically and culturally, he/she faces the problem of adjustment with new culture. Therefore, it is mentioned that Naipaul’s fiction or non-fiction deals with the half-made societies. He creates his works by travelling and imagining about different places and cultures. Wherever he visits, he records the facts, fictionalizes the reality, relates himself to the people of that place and let his persona; the narrator exposes the self fragmented and disintegrated. The journey that he makes is generally from the marginal culture and mixed cultures into advanced culture but unfortunately the protagonist finds himself sense of inadequacy within new cultures. His protagonist frequently stands in a state of confusion and can’t integrate into intra and inter cultures. So far as the protagonist, Willie Somerset Chandran, he is such fragmented character who contacts many cultures but doesn’t integrate within any cultures due to his mixed roots.

So far as the theme of cultural disintegration is concerned in the book, *Half a Life*, Naipaul’s protagonist, Willie Somerset Chandran, demonstrates the marginal position or activities in every cultures wherever he visits due to the creole roots that he has belonged to nowhere to any one since his childhood home and his parents. In London he failed to cope himself with bohemian culture Noting Hill. Even after

eighteen years stay in Africa, he failed to assimilate an African culture. It is not that he remained friendless in Africa. But he remained a misfit, never quite related to the world around him. Thus, Willie remains a wondering Indian all his half-life; he belongs to none and though associated with many, is not integrated with any cultures.

Naipaul's novel *Half a Life* has a host of lost personages who are pathetic in their loneliness and are unable to find their cosmos. It is the fictional autobiography of Willie, the result of an accidental mismatch between a Brahmin father and an 'untouchable' mother in pre-independent India. The theme of his tale boils down to simple three-step sequences, reflecting the triple scenes of his life: India, London and East African Portuguese. The novel opens with the beginning of Chandran's search for his roots. Willie asks his father, "why is my middle name Somerset?" ("Half" 1). This question forms the very essence of a person's existence. The answer to this question brings into light the irony of Willie's existence and at the same time prepares the background of his coming life.

Because of Willie's father's rebellious nature, he experiences a sense of cultural disintegration that makes him a fragmented self when he finds himself as an outsider everywhere and gets oddness, he asks his father about his roots. According to his father, he is the product of his rebellious nature because his father was an educated Brahmin. Though he was an educated Brahmin, he stood as a rebellious hero and went to against the mainstream culture, and finally he decided to marry an untouchable woman, which is not allowed, with whom he had fallen in love. So, he couldn't integrate again with the previous culture and he says:

So at last I became a man with an establishment of my own. There was one little blessing. It was assumed that I was married to the girl. So there was no ceremony. I don't think I could have gone through with

that, my heart would not have taken the sacrilege. Privately, in the recesses of my heart, I took a vow of sexual abstinence, a vow of sexual abstinence, a vow of brahmacharya. Like the mahatma.

Unlike him, I failed I was full of shame. And I was very swiftly punished. (33)

After the realization of shame, he decided to be brahmacharya. When he was unable to cope with the mainstream culture, there was no other way to adjust himself in the society except as brahmacharya of mahatma.

Willie Somerset Chandran has mixed identity formed due to his name. Half of his name doesn't belong to him, it is borrowed from the famous writer Somerset Maugham; his first name proclaims him as a Christian whereas his surname signifies his mixed ancestry. A probing look discovers the man as much as amalgam of drastically different traits as his name is an admixture of different and even antagonist streams. Moreover, this admixture brings crisis in his recognition by name.

The son of a half-rebel Brahmin father and a low caste woman, Willie's negation of self begins in his childhood. The truth about him was ugly; hence he takes to falsehood with impunity and once he presents his projected image before the world, he starts living the image. In his childhood, when he is asked to write an English composition, he pretends he is a Canadian and writes an invented story, which is based on the bits of life he has known through American comic books. In his English compositions, he fantasizes himself as a result Canadian boy with a "mom" and a "pop" and a car. ("Half" 39)

Instead of narrating his life, he recreates with such imaginative skills that it becomes unrecognizable even to an insider. In the recreation of his story, Willie negates history and this leads to his identity in crisis. Later he realizes this very fact:

But gradually as he grew up he understood more about the mission school and its position in state. He understood more about the pupils in the school. He understood that to go to the mission school was to be branded, and he began to look at his mother from more and more of a distance. The more successful he became at school – and he was better than his fellows – the greater that distance grew. (39)

With the sense of cultural disintegration in his life, Willie does not continue his study, as he knows the mission school where he studies is to brand him that is, isolating him. In addition, he leaves a dream of going to Canada and being a missionary, “did not want to go to Canada ... did not want to be a missionary” (48). Willie, however, goes on inventing newer lives because of his hatred for his half-existence.

With the help of his father, Willie gets a college scholarship in England. He goes to London so that he discovers himself but in his search for completeness, he loses even the half-life that was within his reach. In London, college life shows him that Indian etiquette is as irrational and quaint as British etiquette. He begins to understand, “he was free to present himself as he wished (60)”. So, he invents a new and less shameful identity for himself, turning his mother into a member of an ancient Christian community and his father the son of a courtier:

He adapted certain things he had read, and he spoke of his mother as belonging to an ancient Christian Community of the subcontinent, a community almost as old as Christianity itself. He kept his father as a Brahmin. He made his father’s father a ‘courtier’ so playing both words, he began to remake himself. It excited him a feeling of power. (61)

Thus, Willie knows he has already been mixed. So, he projects a borrowed,

make-believe identity and ventures to live the image. In the process of settling down in the London life, Willie comes close to a few people, each of whom is leading a half-life in their own way. One of them is Percy Cato who was “a Jamaican of mixed parentage and was more brown than black” (61). Percy is in many ways like Willie. He is ashamed of his background and instead of presenting facts about his life, like Willie he believes in presenting fiction. He tells Willie that his father went to Panama as a clerk when Willie understands Cato is lying: “That’s foolish story. His father went there as a labourer. He would have been in one of the gangs, holding his pickaxe before him on the ground, like the others, and looking obediently at the photographer”. (62)

Their fictional recreation of their lives provides these exiles a kind of shelter from their real identity. They construct a comforting story about themselves, as they cannot experience the fully unified, completed and coherent because of geographical and cultural change in their life. What Willie learns about in London is, principally sex. The girlfriend of Jamaican fellow student, June, takes pity on him and relieves him of her virginity. She then gives him a useful cross-cultural lecture. She says that Indian men don’t think they need to satisfy the woman sexually and further adds, “A friend of mine says it happens with Indians. It’s because of the arranged marriages. They don’t feel they have to try hard”. (69) But things are different in London. He should try harder. Willie consults a paperback called *the physiology of sex* and learns that the average man can maintain erection for ten to fifteen minutes.

According to Asha Chobey, “Sexual promiscuity is a fact witnessed in the third world immigrants, the narrowness of his native background to combat which he indulges in sexual excesses”. Willie is a man doomed to live under this shadow. His cultural background and his awareness of his incompleteness have bred inhibition. He

hides himself projecting a false ancestry but can't kill his reality and at all crucial moments his background and half-ness become apparent and give him away.

Wherever Willie visits, he doesn't recognize every object there and he gets himself as strange person due to his geographical and cultural background:

Willie talked to a woman. He didn't consider her face. He just followed her. It was awful for him in the over-heated little room with smells of perfume and urine and perhaps worse. He didn't look at the woman. They didn't talk. He concentrated on himself, on undressing, on his powers. The woman only half undressed ... An erection came to Willie, an erection without sensation, and, joylessly, it didn't go. Willie was ashamed. He remembered some words from the old pelican book about sex, words that had once rebuked him. He thought, 'perhaps I have become a sexual athlete.' At that moment the woman said to him, 'fuck like an Englishman.' A few seconds later she threw him off. He did not want to argue. He dressed and went back to the college. He was full of shame. (125)

His sexual frustrations are not his own; they are the frustration of a society, of a race, and of the culture. Willie doesn't adjust himself there though he tries. All his efforts for adjustment, are only fake, to forget his past. So he is divided within himself in his bit to achieve assimilation or acculturation, which is the only option left to him in order to survive amidst 'cultural schizophrenia'. It is the state of mental illness that causes the sufferer to act irrationally, and he/she withdraws from social relationship. Moreover, this state ultimately leads a person to a state of disintegrated of self. He says:

And if I stay here I would always be trying to make love to friends'

girl friends. I have discovered that is quite an easy thing to do. But I know it to be wrong, and it would get me into trouble one day. The trouble is I don't know how to go out and get a girl on my own. None trained me in that. I don't know how to make a pass at stranger, when to touch a girl or hold hand or try to kiss a girl ... all men should train their son in the art of seduction. But in our culture there is no seduction. ("Half" 118)

Willie regrets his culture that he was never taught about the art of seduction. Even he can't talk with any strange girl. So, he feels the cultural disintegration as his cultures are cut across and intersect natural frontiers, and he has been dislocated from his homeland/culture. Then, he enters into bohemian culture—the culture in which people are interested in art, music and literature, and live in a very informal way, without following usually accepted ways of behaving. The bohemian culture of Notting Hill is alien for him as he is unable to define his own culture. He seeks to adapt to the Notting hill culture in his bid to survive. Whatever freedom Willie attempts to enjoy here is unsatisfactory because it needs crutches for support. Even the girls he sleeps with are not his friends but the lovers of his friends.

London, influenced by bohemian culture, Willie emerges from the storm with a fund of 26 stories, which he offers to a sympathetic publisher. The book, when it comes out, is barely noticed, and by then, he is ashamed of it. He feels that his desire for recognition fails. However, he gets a fan letter, from a girl with Portuguese name, she writes, "In your stories for the first time. I find moments that are like moments in my own life." ("Half" 124) Knowing how his stories were put together, Willie is surprised. Nevertheless the two arrange to meet and they fall in love. Her name is

Ana; she is heir to an estate in Mozambique. On an impulse, Willie follows Ana to Africa and spends eighteen years there as her kept man.

Describing his lot to Sarojini (Willie's sister), he remembers that in Africa instead of succeeding a place for himself, he has lost whatever little autonomy he had in London. In London at least, he was known as Willie Chandran but in Africa he becomes simply "Ana's London man" (145).

According to Chobey, "the loss of identity, sense of alienation and exile is the lot of the mixed, unpedigreed class". In Africa the stigma of being a "second rank" citizen nags Willie ("half" 160). Nevertheless, he gradually finds some solace in the realization that he is not only facing cultural disintegration there are many like him who are infested with this sense. He discovers he is in "half-and-half" world with "half-and-half" friend who had come to reconcile with their position as "people of second rank" (162,160). He says:

I felt very far away from everything I had known, a stranger in that with concrete house with all the strange old Portuguese colonial furniture, the unfamiliar old bathroom fittings; and when I lay down to sleep I saw again-for longer than I had seen them that day-the fantastic rock cones, the straight asphalt road, and the Africans walking. ("Half" 141)

Whatever he tries to adopt in Africa, that is strange or unfamiliar for him and he feels a sense of the outside because these all objects and culture are borrowed for him.

There are Correias, Ricardo and estate manager of Carla Corria-Luis and his wife Graca. These people are living a Caliban like existence in Mozambique without their

real identity. There are the Noronhas who are Portuguese—the colonizer. A Portuguese great man exploits the Correias as Caliban was used by Prospero. He was taught language, Correias are given the taste of money and of glamour that money can buy. But the Portuguese great man also remained anonymous because the name does not matter for him, he represents the empirical forces.

Willie's continuous semi-existence is destructive, including this wonderful passage as Willie engages in an affair with Graca on the floor of an ancient German castle that smells like fish: "I heard a voice calling. At first I couldn't be sure about it, but then I heard it as a man's voice calling from the garden. I put on my shirt and stood behind the verandah half-wall. It was an African, one of the eternal walkers on the ways, standing on the far edge of the garden, as though fearful of the house. When he saw me he made gestures and shouted, 'There are spitting cobras in the castle.' That explained the smell of the fish been with us: it was the smell of snakes." ("half" 205) Even nature, it seems, is intent on correcting Willie's life.

Graca, the beautiful wife of Luis, stayed back in Africa when the Portuguese left the country. Graca is pure Portuguese but she is third generation migrant. Her grandfather had come to Africa with the colonizer, and she had stayed back. Now Graca was born and brought up in Africa, so she belongs here but her children go back to Portugal where they have to give documentary proof of their Portuguese. Cultural disintegration is then an inevitable evil of colonization, which afflicts both sides the colonizer as well as the colonized.

For the eighteen years, Willie, thus, stays in Africa but one day he realizes that at forty-one, he is still standing nowhere, so he determines he should stop making a fool of himself. So he wants to emerge out of the shadow of "Ana's London man", which is thrust on him without his knowing (145). He is resolved that there are not

going to be any more slips for him. Resolutely, He tells Ana: “I mean I’ve given you eighteen years. I cannot give you any more. I cannot live your life any more. I want to live my own” (136). Ana is in the same boat and she knows the agony too well. She has herself been leading a borrowed life. She tells Willie, “Perhaps, it wasn’t really my life either” (128). This very proposition of Ana shows she stands in a state of nowhere in her life as well. Nevertheless, his escape from Ana doesn’t solve his problem. The problem of cultural disintegration remains unsolved even if he goes to Berlin to live with his sister. He seems to decide this as he has come to the halfway point of his life, and has only lived in fact “half a life”. During his half-life, he never belonged to any culture. Neither has he known where he has gone, nor where he is going as in Ana’s question about his location/culture, he says, “I don’t know. But I must stop living your life here.” (136)

Thus, Willie Somerset Chandran never belonged to anywhere to any one by his name and since his childhood home and his parents. Due to the creole roots, he travelled from India to London and Africa but he experienced as a failure candidate to adjust in every cultures. Willie’s individual struggle for adjustment remains failure due to the amalgamation of cultures because the individual remains dependent on the society for his sense of being.

Willie as an Indian Migrant

Identity is a ‘production’, which is never complete, always in process, and always constituted within representation. Identities are wholly social constructions, and can not exist outside of cultural representations. It, in fact, is formed in the interaction between ‘self’ and society. Whenever there is the disturbance in such relation, the subjects acquire the problems of cultural identity. Hall posits the problem of identities in what he calls “structural and institutional change” (“The question”

227). In such a situation, contradictory identities grow within us, pulling us in different directions, so that our identification is continuously being shifted about.

Naipaul's novel *Half a Life* depicts the cultural change in the lives of protagonist, Willie, born of a Brahmin father and an untouchable mother, becomes an outsider in his own village. Willie belongs to neither of these groups. This mixed marriage of his parents makes him lose his cultural originality and leave this place. Because the ordinary Indian's instinctive tendency is to relate the existence of human physical, cultural, and religious diversity at both local and cosmic levels. People are living under a caste system in India. Members of any class are intensely uncomfortable when they find themselves in the company of persons of another class. There is not the social or cultural permission for marriage between higher and lower castes. If somebody goes against it, there will be intolerable for young generations and he/she will have to migrate. Willie, thus, stands as a live example of it that migrates not only psychologically but also physically. Willie is a man with amalgam of drastically different traits just as his name is admixture of differ, and even antagonistic streams. This admixture brings crisis and makes him migrate.

Willie is not only outside from his society and culture, but also outside from his mission school. When Willie knows reality about the mission school where he studies is to brand him, and that it is depriving of his original identity, he revolts against it by stopping to attend the school. In attempting to free him from his half-existence he goes to London. In London, he invents a new and less shameful identity for himself in order to hide his reality. Willie attempts to project a borrowed, make-believe identity, and ventures to live the image; a mode of living that gives him a little confidence. In the process of settling down in the London life, Willie comes to close to a few migratory people, each of them is leading the life in their own way.

What Willie learns about in London is principally sex. This knowledge about sex becomes for him an inspiration to behave as in he is not inferior to Londoners. He, then, seeks for having sexual intercourse as a test for his potentiality. But just as it is difficult, for Willie, to internalize other's cultural norms and conventions, he gets only failure when he tries to copy their sexual conquests. Willie can not succeed in his process of adjustment through sexual promiscuity in London because his previous culture doesn't allow him practice that art. Because of his migratory mind whatever freedom Willie attempts to enjoy is unsatisfactory.

Willie experiences his desire for recognition by publishing book, twenty-six stories, in London, has failed. Then, Willie follows Ana, a Portuguese-African woman, to Africa and spends eighteen years there as her kept man. Drifting away from one place to another, from one continent to another, he feels that he is perhaps in a process of loosing his language. Willie's departure to Africa from London marks the change of his language, and making him so confused. What Willie experiences in Africa is social gradations. Ana herself is Creole, and Africanized Portuguese, but above mestizos, who are in turn above blacks. Being from caste-bound India, such minute social gradations based on parentage are not so strange to Willie. In Africa, Willie does nothing but attempts to involve in sexual intercourse. Willie's frequent act of sex makes him realize that he has forgotten his goal. He begins to find less pleasure in such activities.

Willie becomes 'nowhere' man; he does not belong to anywhere. Lack of the sense of belonging makes him indecisive, and despite initial reluctance, he stays in Africa for eighteen years. Besides, he is haunted by his Hindu cultural roots and begins to see why many world religions condemn sexual extremism. Getting dissatisfied and tired of attempting completeness, Willie finally turns himself into

merely a story-teller as he begins to tell his sister in Germany about his African days.

Willie's Hybrid Mentality

Hybridity is related to crisis of identity and to the problematic of cultural alienation. This cultural alienation, as Rob Nixon puts, embodies rhetoric of expression in V.S. Naipaul's writing (26). This rhetoric of expression can be seen in *Half a life* also. This 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. Indeed, Naipaul has himself acknowledged that his identification with English culture is a product of growing up on the colonized periphery (177). The central character of the novel, Willie Somerset Chandran, bears the same attributes of the writer.

Being an Indian by ancestry, Trinidadian by birth and English by intellectual training and residence, Naipaul deals exclusively with the colonial society of Trinidad, the island of his nativity, and is preoccupied with the themes of dispossession, homelessness, alienation and the hybrid mentality and the state of confusion. The character, Willie Somerset Chandran, in the novel, *Half a Life*, is continuously stays in the state of confusion and hybrid mentality. Willie, suffering through a problematic childhood with a father he doesn't speak to and a heritage of mixed race, escapes from his native India and transplants himself into the heart of 1950s London. Then he visits Africa when he falls in love and marries Ana, A young woman from Africa, and he is consumed once again by his socio-political surroundings. After staying eighteen years long life in Africa, he experiences outside again. Thus, Willie's existence prepares the background of his "half-life" "half-made societies".

For Willie Somerset Chandran his name is his destiny; it is the mixed. Half

of his name doesn't belong to him, it is borrowed from the famous writer Somerset Maugham; his first name proclaims him as a Christian whereas his surname signifies his mixed ancestry. A more scrupulous probing look discovers the man is a much an amalgam of drastically different traits as is his name admixture of different and even antagonistic streams. Willie's hybrid mentality takes him backward because his roots are entwined with those of his father's mistake.

The son of a half-rebel Brahmin father and a low caste woman who is only a shadow of a person, Willie's negation of self begins in his childhood itself. His awareness of his mother's low caste and the resultant low status of his father instills a sense of shame in the boy while at the same time strengthening his resolve to survive. Such idea forces him into a world of falsehood, a make-believe world. The truth about him was ugly hence he takes to falsehood with impunity, and once he presents his projected image before the world, Willie starts living in the world of image. Years ago Willie's father had also projected an image inspired by Mahatma Gandhi's "call for sacrifice". He tells, "This was the nature of my life. My utter wretchedness, my self-disgust, can be imagined when, everything I have spoken about, and in spite of my private vow of brahamacharya, which represented the profoundest part of my nature" (35).

His nature was to take a new turn in his life. This decision "was very simple" (10). It was to turn "my back on our ancestry, the foolish, foreign ruled starveling priests my grandfather had told me about, to turn "my back on all my father's foolish hopes for me as someone high in the maharaja's serviced" and after all the "foolish hopes of the college principal to have me marry his daughter" (10). Ultimately, his doing otherwise leads him to marry a low caste girl, a girl from his own mission school.

He suffered a lot when he was forced into marriage with a low caste woman whose very sight breeds repulsion in him. Because of his misplaced ideals, he married in haste only to repent it at leisure. Willie does not learn from his father's mistakes and allows history to repeat and even re-repeat itself. Negating history is a sin which brings its own punishments. Willie's father negated history and had to bear the punishment. Even as a child when Willie is asked to write an English composition he pretends he is a Canadian and writes an invented story, which is based on the bits of life, he has known through American comic books.

He began to long to go to Canada, where his teacher came from. He even began to think he might adopt their religion and become like them and travel the world teaching. And one day, when he was asked to write an English 'composition' about his holidays he pretended he was Canadian, with parents who were called mom. (39)

Instead of narrating his life, he recreates it with such imaginative skill that it becomes unrecognizable even to an insider. In recreating his story, Willie negates his history. Willie, however, goes on inventing newer lies because of his hatred for his half existence. In attempting to free him from this half-ness, Willie goes on creating world of falsehood and gets further stuck up in some creations of his own. Willie hates his parents-more particularly his father, and this sense of alienation makes him 'a sojourner'. His father soon discovers this alienation and realizes that in order to avert more harm the bird must be allowed to scale the skies. He reflects:

I used to think that you were me and I was worried at what I had done to you. But now I know that you are not me. What is in my head is not in yours. You are somebody else, somebody I don't know, and I worry for you because you are launched on a journey I know nothing of. (49)

Willie goes to London in order to search identity. He finds out his cultural amalgamation but ironically, in his search for completeness, he loses even the half life that was within his search. In London, Willie is lost, for a while, almost as if he had fallen into cultural limbo. The education that he was getting was absolutely devoid of perspectives. He pursues everything half-heartedly:

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

Floating in the bottomless sea of multiculturalism, for a while it seems to Willie that he has found his ground when all of a sudden he comes to a realization that he did not rebel for the simple reason that distance from his roots has given him freedom without asking. In search of his identity in a strange world, Willie again projects a borrowed, make-believe identity and ventures to live the image once again.

He adapted certain things he has read, and he spoke of his mother as belonging to an ancient Christian community of the subcontinent, a community almost as old as Christianity itself. He kept his father as a Brahmin. He made his father's father a 'courtier'. So playing with words, he began to re-make himself. It excited him and began to give him a feeling of power. (61)

In the process of settling down in the London life, Willie comes close to a few people, each of whom is leading a half-life in their own way. There is Percy Cato who was "a Jamaican of mixed parentage and was more brown than black" (61). Percy is in many ways like Willie. He is ashamed of his background, and instead of presenting facts

about his life like Willie, he believes in presenting fiction. He tells Willie that his father went to panama as a clerk. Willie realizes it, “that’s foolish story. His father went there as a labourer. He would have been in one of the gangs, holding his pickaxe before him on the ground, like the others, and looking obediently at the photographer” (62).

Percy loves to dress immaculately. This excessive alertness about fashion seems to take its origin from the need to hide his not so ambitious background. Their fictional recreation of their lives combined with their overwhelming sense of dressing up provides these exiles a kind of shelter from their modest realities. Throughout the book, the references to the dressing are described e.g. a “half dressed lady saying”. (92)

Sexual promiscuity is a factor witnessed in the third immigrants who move from the parochial society, which imposes sexual taboos, to a liberal western world that is not infested with such inhibitions. The process of adjustment in this respect bears before the immigrant, especially the narrowness of his native background for sexual excesses, “he thought, ‘perhaps I have become a sexual athlete.’ At that moment the woman said to him, ‘fuck like an Englishman.’ A few seconds later she threw him off. He didn’t want to argue. He dressed and went back the college. He was full of shame” (121).

The dream of wholeness, or of return to one’s origins, is a pervasive psychical preoccupation among diasporic people. Displacement often carries the pathos of misaddressed letters. If there is no wholeness, you can not claim originality. So, Willie Chandran is a man condemned to live under a shadow. His cultural background and his awareness of his “incompleteness” have bred an inhibition. Willie may hide himself by projecting a false ancestry but he can’t kill his reality and at all crucial

moments his background and his half-ness become apparent and often give him away. Even he had tried many times to “reason” and “re-make himself and his past and his ancestry”. (60) He now remembers his father and something that his father had told him which he thought at that time was a matter of shame. He remembers it in his monologue thus:

When my father told me his life strand talked about his sexual incompetence, I mocked him. I was a child then. Now I discover I am like my poor father. All men should train their sons in the art of seduction. But in our culture there is no seduction. Our marriages are arranged. There is no art of sex ... ravaged and destroyed by the Muslims. Now we live like incestuous little animals in a hole ... it is a cultural matter. (118)

The bohemian culture of Noting Hill is alien for Willie but not being able to define his own culture, he seeks to adapt to the Noting Hill culture in his bid to survive.

Whatever freedom Willie attempts to enjoy here is unsatisfactory because it needs crutches for support. Even the girls Willie sleeps with are not his friends but the lovers of his friends. Similarly, Willie keeps planning to declare his love before Percy and the world when June marries her childhood friend leaving both Percy and Willie in the lurch. Preditia who happens to be Richard’s friend leaves Willie’s side after the frustrated experience of one night.

Willie’s eighteen years in an African country which had been a Portuguese colony. It’s a personal epiphany for Willie Chandran, who found himself in this African country as he followed Ana into it; Willie’s mind is occupied by the confusion that such frequent changes in the setting lead to. He thought about the new language he would have to learn. He wondered whether he would be able to hold on

to his own language. He wondered whether he would forget his English ... Willie was trying to deal with the knowledge that had come to him on the ship his home language had almost gone, that his English was going, that he had no proper language left, no gift of expression. (132)

This loss of his native language becomes even more ironical in the fact that Willie is an emerging writer and a writer's very existence is dependent on his language. One also remembers that on the publication of his first book, Willie was introduced as 'a subversive new voice from the subcontinent' (122). With his remigration to Africa Willie's voice itself becomes a prey to despotic forces. In her effort to overcome the sense of alienation Ana too enrolls herself at a language school in England. The explanation she gives to her family shows the significance of the language issues in the study of diaspora:

I wanted to break out of the Portuguese language. I feel it was that had made my grandfather such a limited man. He had no true idea of the world ... in his mind because of the Portuguese language, all the rest of the world had been strained away. And I didn't want to learn South African English, which is what people learn here. I wanted to learn English English. (154-155)

Willie fails to see his future in London when he has completed his studies. His immigrant, wanderer and mimicking soul takes him to Ana's African country. From Asia Willie had come to Britain in search of an authentic selfhood but failing to find one he traverses to Africa. Thus drifting away from one place to another, from one continent to another, Willie feels he is going to lose his language. Language has ceased to exist as a set of signifiers for Willie. Before he has completed thirty three years on this planet, he has been forced by circumstances and his wanderlust to

change three languages making him so confused that he does not know how to express himself.

In struggling to find his authentic selfhood Willie continues to lead a series of mix journey from youth into adulthood, from sexual ignorance to sexual awakening, from dependence to independence and destinies of himself. The destiny throws him to Africa, the culturally alien country but every thing is odd for him there and suffers the tragedy of displacement and separation from his land. Separation from land leads to disorder, oddity and confusion:

Everything in the house—the colors, the wood, the furniture, and the smells—was new to me. Everything in the bathroom was new to me—all the slightly antiquated fittings ... Other people had become familiar with all those things; had considered them part of the comfort of the house. In that room especially I felt—a strange. (140)

Willie, thus, becomes an outsider in Africa. The feeling of strangeness haunts him time and again as he feels to be far away from his homeland. The surrounding environment becomes alien for him. However, he doesn't find his authentic selfhood. So, he determines to divorce with Ana and go to Berlin where his sister Sarojini lives. "I am 41," Willie says, after announcing his plans to divorce Ana. "I am tired of living your life! Now the best part of my life has gone, and I've done nothing! I've been hiding for too long" (227). It confronts not only the politics of colonialism and race but the politics of personal existence and individual identity.

Naipaul makes it clear that for hybrid people like Willie, seeing his sister Sarojini, after avoiding the African culture doesn't just mean having satisfaction but the carving of a fragmented self. Naipaul seems to suggest that mixed cultural family

are equally responsible for perpetuating fragmented self. The cultural amalgamation that Willie's experience leads to his nervous breakdown.

Sense of Fragmentation of Willie

Fragmentation, in the simplest understanding, refers to the divided self into many bits from a single or specific individual. It also comprises the dimension of powerlessness, meaninglessness, repulsion, confusion, normless and self-estrangement. Cultural disintegration also involves the sense of fragmentation as it necessarily brings the individual into different bits, thereby gives the victims a sense of cultural loss.

Naipaul's *Half a Life* depicts the cultural confluence of Anglo-Indian, English and African and its result over the protagonist, Willie Chandran, and of other host of characters, which results from the cultural change as he leaves his native place India and goes to London in order to get his cultural identity. His journey takes him to Africa, and then to Germany, finally he settles nowhere. Despite his settlement in Germany with his sister Sarojini he spent his half-life uncomfortably.

Naipaul sketches the story of Willie's father that serves as both prelude to and a harbinger of Willie's own incongruous experiences. Willie's father, sick of his privileged life as a Brahmin and eager to follow in the footsteps of Gandhi, makes a vow to turn his back on his family and, "do the only noble thing that lay in my power, which was to marry the lowest I could find". ("Half" 1)

Then he is forced to marry a dark-skinned woman of a lower caste, a woman he finds personally repellant, and whom he looks upon with the scorn and condescension. This brings self-estrangement in him as he has done it as being followers of Gandhi. This incident makes him social outcast. Willie is trapped within cultural limbo, can not regain his cultural originality nor internalize other's culture

entirely. The only option that is left to him, then, is construction of hybrid cultural identity as a means of survival due to his father's mistake. He is forced to begin separation with his father and live nowhere.

Willie enjoys his life only when is distanced from his shameful past, or when he is entering into the world of imagination by keeping the reality aside. He is presenting newer and newer images of himself in the strange world to suit the land and people around him. As a child when he is asked to write an English composition he pretends he is a Canadian and writes an invented story, which is based on the bits of life. In course of recreating his story, Willie negates his history.

When Willie finds that mission school is unable to secure his identity, he is taken to London in order to search cultural completeness. In course of adjusting in the alien culture he gets some relief by getting partial autonomy, and presents himself according to his wish but ironically he loses even the half-life and starts living the make-believe images. While living in London again, as in mission school days, he falls in the trap of insecurity, isolation and fear as education he is taking turns out to be useless and the land itself threatens of snatching his autonomy away. Then, he begins to despise the city for failing to meet his expectations.

In all his floundering, Willie begins to grasp at some coherence for him, some story on which to hang the fragments of his life but he senses the disconnection between worlds. While he is free there of the suffocating caste system he grew up in India, he doesn't know how to take advantage of that freedom. He develops crushes on the girlfriends of his friends and has a depressing encounter with a prostitute. But following publication of his book, he then has the great good fortune to meet Ana, a young woman from Portuguese East Africa, with whom he begins an affair, who accepts him fully. Unable to figure out what else to do with his life, Willie follows

Ana back to African country, Mozambique, forsaking all the hope being completeness.

With no plans for the future, Willie traverses Africa by leaving all the hopes of London far behind he once again faces the crisis of cultural belongingness. Though offspring of Hindu parents Willie, thus, wears a new mask of sexuality for enjoying sex with African women. His relations with Ana have never been passionate; he begins to visit African prostitutes. From prostitutes he graduates to an affair with a friend of Ana's named Grace, and Grace shows him how brutal sex can be. When he opens the mask of imaginary self-identity, he realizes his dependency upon Ana, thus, he finds an outsider in Africa. The feeling of strangeness haunts him time and again as he feels to be far away from his culture. The surrounding environment becomes alien for him; this feeling fosters strong sense of fragmentation in Willie. Finally, he determines to leave Africa and move to Germany where his sister, Sarojini, is living.

Thus, *Half a Life* is the story of cultural diversity and cultural confluence where the protagonist, Willie Somerset Chandran, begins his life from hybrid culture to a fragmented end. This book analyzes the fragmented condition of different characters. It seems the person whose root has been already mixed once s/he has to stand in a state of confusion and fragmentation. As he can neither reject fully the root culture to which he belongs nor internalize the other culture completely. To free himself from the chain of diverse cultural belonging, Willie traverses into different cultures and experiences sense of fragmentation wherever he goes.

Chapter IV. Conclusion

Willie's Fragmented Life.

In inquiring into the presentation of the cultural confluence in Naipaul's novel, *Half a Life*, the aim has been to focus on the human consequences of cultural confluence which has been the novelist's major concern in both his fiction as well as non-fiction. The experience of cultural confluence, fraught as it is with fragmentation, confusion, repulsion, anger, distress, alienation and pain, has been a bitter one for the individual.

Like in other works of Naipaul, in his novel *Half a Life*, he deals with various experiences of those people who feel fragmented self in the different cultures in postcolonial situation. This novel reveals the circumstances for cultural confluence and its bitter results such as fragmentation and confusion. Living within a cultural confluence is a difficult task. Willie, living under such condition, must be fragmented enough mentally and physically in shaping his self out of different cultural practices. Willie adopting other's cultures can't remain totally detached from his root culture as that always haunts him, such a problem of being unable to reject root culture fully, or that of fully internalizing adopted culture, forces Willie to take third cultural alternative of recreating hybrid identities.

Culture as a source of identity appears to be critical throughout history, providing a sense of belonging to people. The role of culture is considerably important in defining the behaviors of people who face it. The culture in which they are confronted shapes them. When they find themselves in a new culture, geography and people this carries people's identity in the pit of doubt and uncertainty. It gives rise to new identities and fragments modern subject. A sense of nostalgia, therefore, always haunts them since they find a great division between past and present. The

values of the past are replaced by the presence of new value systems. Due to such distorted values, one can not feel a sense of cultural unification. Willie, when finds his ancestor's priestly values being neglected by his parents, is totally displaced and alienated from his family and tradition. The encroachment of new value systems upon old value systems followed by his father brings confusion and fragmentation in young Willie's psyche.

People think there is no meaning of life without history as it gives us a sense of identity. Our sense of place is also bound up with history. But when people are afraid of exposing their ancestor's culture and tradition, they turn into becoming culturally barren losing their cultural identity. Willie, being ashamed of telling his classmates about the nature of father's job, remains isolated from his fellows. This uprootedness brings a sense of fragmentation in him. It is very difficult to live with such a state of cultural disintegration. So individuals move from one culture to another in order to search an authentic selfhood.

Willie Chandran finds himself fragmented and, therefore, he seeks his unified cultural identity. With a view to establishing his own belonging to his culture, Willie starts his journey from India via London to Africa, albeit hopeless and absurd. Still the fact is that he has lost the permanence of his home and his belonging to it, and as a result, he takes his journey. This journey is of great importance in that all he does is related to his sense of fragmented life. Thus, this enigmatic journey inevitable relates his cultural, geographical, psychological, religious and linguistic dislocation. Finally, as his sense of being "fragmentation" is at the centre, he becomes a man without a country and home.

After analyzing this novel, *Half a Life*, with cultural, postcolonial, religious, psychological, political and colonial perspectives by different critics, it is concluded

that cultural confluence results experience of fragmentation. Naipaul attempts to show exactly the same where Willie, product of hybrid culture, lives with fragmented self as he can't locate himself within any specific cultural belongings due to his moves from one continent to another or from one cultural location to another. Willie experiences sense of fragmentation by his name, culture, location and psyche.

Works cited

- Ashcroft, Bill and Helen Tiffin Gareth. *Key concept in Post-colonial Studies*. London: Routledge, 1989.
- , eds. *Postcolonial Studies Reader*. London: Routledge, 1995.
- Bhabha, Homi K. "Postcolonial Criticism." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Ed. Stephen Greenblatt and Giles Gunn. New York: MLA 1992. 437-65.
- Boehmer, Elleke. *Colonial land Post Colonial Literature*. New York: OUP, 1995.
- Coetzee, J. M. "The Razor's Edge". Kumar. 117-132.
- Feder, Lillian. *Naipaul's truth: The Making of the Writer*. Noida: Indialog, 2001.
- Hall, Stuart. "Cultural Identity and Diaspora." *Contemporary Postcolonial Theory: A Reader*. Ed. Padmini Mongia. Delhi: Oxford UP, 1997. 110-21.
- Hariharan, Githa. "The Ignoble Politics of Naipaul's Noble." *Frontline* 23 Nov. 2001:70-72.
- Kumar, Amitava. ed. *The Humour and the Pity*. New Delhi: Buffalo Books, 2002.
- . Introduction. Kumar, *Humour* 7-18.
- Kuruvillia, Elizabeth. "Angry old Man Naipaul." *Hindustan Times* 22 Feb. 2002: 1.
- Mongia, Padmini. ed. *Contemporary Post Colonial Theory: A Reader*. Delhi: OUP, 1997.
- "Musings on Award of the Nobel Prize for V.S. Naipaul." Editorial. *Literary Criterion*. 1st Ser. Vol. XXXVI, 2001: 5-10.
- Naipaul, V.S. *Half a Life*. New York: Penguin Books, 2001.
- . "I'm not English, Indian, Trinidadian. I'm my own man: V.S. Naipaul." Interview With Rahul Singh. *Times of India*. 19 Feb. 2002: 3.
- Pathik, R. S. "Disorder within, Disorder without." *Dhawan* 2: 128-157.

- Nixon, Rob. *London Calling: V.S. Naipaul, Post Colonial Mandarin*. New York: OUP, 1992.
- Ron, Charles. Rev. of *Half a Life*, by V. S. Naipaul. 1994.
<<http://dannyreviews.com/Halfalife>>
- Said, Edward. *Culture and Imperialism*. London: Vintage, 1994.
---. *Orientalism*. London: Vintage, 1994.
---. *Reflections on Exile and other Literary and Cultural Essays*. New Delhi: Penguin Books, 2001.
- Singh, Khushwant. "Novel-Blooded Prose." *Outlook* 15 Oct. 2001: 86.
- Theroux, Paul. *Sir Vidia's Shadow*. London: Penguin Books, 1999.
- Joseph, Gibaldi. *MLA Handbook for Writers of Research Papers*. New Delhi: East West Press, 2000.
- Doren, Charles Van. *A History of Knowledge*. New York: Ballantine Books, 1991.
- Patel, Dr. Vasant S. *V. S. Naipaul's India*. New Delhi: Standards Publishers, 2005.
- Champa Rao, Mohan. *Postcolonial Situation in the Novels of V. S. Naipaul*. New Delhi: APD, 2004.
- Khare, R.S. *Cultural Diversity and Social Discontent*. New Delhi: Sage Publications, 1996.
- Gandhi, Leela. *Postcolonial Theory: A Critical Introduction*. New York: Columbia UP, 1998.
- Gorra, Michael. "Postcolonial Studies." Kumar, *Humour*. 109-115.
- Rushdie, Salman. *Imaginary Homelands*. London: Granata Books, 1992.
- Guerin, Wilfred L., et al., eds. *A Handbook of Critical Approaches to Literature*. 4th ed. New York: OUP, 1999.
- "Culture." *Encyclopedia Britannica*. CD-ROM. New York: Oxford UP, 2002.

“Dislocation.” *The Oxford Talking Dictionary*. CD-ROM. New York: Oxford UP, 2002.

Chobbey, Asha. “A Critique of Naipaul’s *Half a Life*: Searching for Identity in Limbo.” Rev. of *Half a Life*, by V. S. Naipaul, 2001.

<<http://www.http.google.com/reviews/ashachobey/halfalife>>

Huntington, Samuel P. *The Clash of Civilizations and the the Remaking of the World Order*. New York: Viking, 1995.

Kakutani, Michiko. “Naipaul’s Latest Parable of Dislocation.” Rev. of *Half a Life*, by V. S. Naipaul. 2001.

<<http://www.nytimes.com/2001/10/16/books/16kaku.html>>

Prasannarajan, S. “About Lives Half Lived.” *India Today* 3 Sept. 2001: 56-60.

Rajehman, John. Introduction. *The Identity in Question*. Ed. Rajehman. New York: Routledge, 1995. vii-xiii.

Cowley, Jason. “Life after Death.” Rev. of *Half a Life*, by V. S. Naipaul. 2001.

<<http://books.guardian.co.uk/print/html>>