

## Chapter I. Introduction: Naipaul and His Works

### Author's Introduction and His Works

V. S. Naipaul, born on August 17, 1932, in Chaguanas, Trinidad and Tobago, is known as a Trinidadian-born British novelist of Indo-Trinidadian ethnicity. His forefather came from Gorakhpur in Eastern Uttar Pradesh, India. Presently Naipaul lives in Wiltshire, England. The life and art of V. S. Naipaul are an interlocking series of journeys. In 1950, just before he turned 18, he ventured from the New World to the Old World. He migrated from Trinidad, where he was born, to England, where he had a scholarship at Oxford University. Eventually he became a writer with a world concern, he sketched most of his travel experiences and he had never stopped travelling. These travels have inspired him to write twenty two books of fiction, history and commentary and other writings. He was awarded the Nobel Prize in Literature in 2001.

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

Naipaul published his first books in the late 1950s, but they did not make much money for him or his publisher, André Deutsch Limited. However, he knew his value as a writer and refused to write a review for *The Times Literary Supplement* for their usual fee. Naipaul's novel *The Mystic Masseur* (1957), about a bright young man, who dreams of becoming a famous writer, was adapted for the screen by Ismail Merchant. *Miguel Street* (1959) was a farewell to Port of Spain, Trinidad. It is a colourful sketch of

different people having different kinds of characteristics.

In 1961 appeared *A House for Mr. Biswas*, often regarded as his masterpiece tells the tragicomic story of the search for independence and identity of a Brahmin Indian living in Trinidad, it is a vast family chronicle that centres on one man's dream of independence. A house for Mr. Biswas comes to represent his identity; without it, he remains an appendage in other people's lives; with it, he finally achieves self-respect. The protagonist, Mohun Biswas, was partly sketched after the author's father. Naipaul has said about this character and his father: "My father was a profounder man in every way. And his wounds are deeper than the other man can say. It's based on him, but it couldn't be the real man" (51). The story, which fuses social comedy and pathos, follows his struggle in variety of jobs, from sign painter to journalist, to his final triumph. Later Naipaul returned to his father in *Between Father and Son* (1999), a record of their correspondence in the early 1950s.

In 1961 Naipaul received a grant from the Trinidad government to travel to the Caribbean. His first non-fiction book was *The Middle Passage* (1962), in which he described his first revisiting of the West Indies. Its examination of racial tensions made black West Indians call Naipaul a 'racist.' From his travels in the 1960s and early 1970s in India, South-America, Africa, Iran, Pakistan, Malaysia and the USA, Naipaul produced *India: A Wounded Civilization* (1977) about India and its problem; and *A Bend in The River* (1979), a pessimistic novel about Africa, proclaiming the corruptibility of mankind. The story is set in a country very like Zaïre or Uganda. Again Naipaul's protagonist is an outsider, who realizes that his way of life is almost at its end and eventually he must give up everything. Since 1950 Naipaul has been living in Britain and has also been travelling

extensively. His essays and travel writings are often negative, unsentimental explorations of West Indian society as in *The Middle Passage* (1962). Naipaul's latest travel books include *Beyond Belief: Islamic Excursions among the Converted Peoples* (1998), intimate portraits from his journeys to the non-Arab Islamic countries of Indonesia, Iran, Pakistan, and Malaysia. Naipaul tries to understand the fundamentalist fervour that has marked the Western image of the region. On his first visit to India since he was awarded the Nobel Prize, Naipaul said: "We are not here to celebrate the antiquity of literature in India, but to celebrate modern writing" (35).

In the 1990s Naipaul concentrated on non-fiction. In 1994 appeared his long-awaited novel, *A Way in the World*, an autobiography and a fictional history of colonialism, presenting stories from the times of Sir Walter Raleigh to the nineteenth-century revolutionary Francisco Miranda. *In Half A Life* (2001), the protagonist is Willie Somerset Chandran, born in India in the 1930s. Willie rebels against his own background and the wishes of his father, with whom he has more in common than he admits. He has lived half a life, a shadow life, but Naipaul doesn't tell what will happen to him. Willie's existential search continues and the rest of his story is left open. Willie's decision parallels with the history of the relationship between the American writer Paul Theroux and Naipaul. Theroux depicted his decade's long friendship with Naipaul in *Sir Vidia's Shadow* (1998). In this angry and unforgiving book Theroux is eventually rejected by Naipaul and he realizes he has come out of Naipaul's shadow, he is free. Theroux considered earlier the older writer as his mentor but the friendship ended in break up. Among Naipaul's several literary awards is the Booker Prize for *In a Free State* (1971). He was knighted in 1989 and in 1993 he won the first David Cohen British Literature

Prize for “lifetime achievement by a living British writer”. Naipaul's manuscripts and extensive archives have been deposited in the University of Tulsa. At a speech in October 2004 Naipaul announced that *Magic Seeds* (2004), the sequel to *Half a Life*, may be his last novel. He said, “I have no faith in the survival of the novel” (63).

Naipaul’s new book, *A Way in the World* is in the Proustian phrase, a “pilgrimage of the heart” (41). It represents the author's search for selfhood and for an understanding of the effects of inheritance. In this highly personalized narrative, he looks back at his books and relives the creative process in a new form. *A Way in the World* is, he says, “a settling of accounts for me with myself” (49). He regards this as a errors of artistic judgment.

As a reworking of experience, *A Way in the World* covers the expanse of the author's life, running from his boyhood in Trinidad to his apprenticeship in England and on through his travels and literary life. Depending on one's point of view, it is a memoir as novel or a novel in the guise of a memoir. It is not always clear when real life steps aside and imagination takes over. For the author, the work establishes its own form. Naipaul says, “It is not a work of history or scholarship or fiction” (110). although, as with most of his books, it has all those three aspects. "These are arbitrary divisions" (112). In that sense, it is a pendant to *The Enigma of Arrival*, his contemplative 1987 book about his life in England. His novel *In a Free State* describes a journey taken by a white man and woman through and this describes their memoir written in form of novel which incorporates the guise of memoir, and there is a similar journey in *Guerrillas*.

*The Enigma Of Arrival*, An Introduction And Book Review

*The Enigma of Arrival*, equipped with autobiographical element of writer is a beautiful novel of the transformation of rural England, viewed by the “Third World” perspective. Naipaul entitled his novel under the title from the frozen picture sketched by the Surrealist painter Giorgio de Chirico. *The Enigma of Arrival* is the story of a young Indian from the Crown Colony of Trinidad who arrives in post-imperial England and consciously, over many years, finds himself as a writer. As he does so, he also observes the gradual but profound and permanent changes wrought on the English landscape by the march of "progress", as an old world is lost to the relentless drift of people and things over the face of the earth. Here, the process of migration with the little acquainted knowledge and experience becomes an intellectual procedure of understanding and controlling alien territory with the use of native language. This somehow signifies that the task of knowing and writing about the colonial culture, land, and the people becomes a way of representing “First World”. Naipaul tries to accommodate himself and with that sound accommodation, he thereby commands the cultural practices of native Londoners.

In this semi-autobiographical novel *The Enigma of Arrival*, Naipaul depicts a writer of Caribbean origin who finds joys of homecoming in England after his wandering years during which world stopped being a colony for him. The central theme in Naipaul's works is the damaging effects of colonialism upon the people of the “Third World”. But he does not believe in the imported ideas of revolutionaries or the ability of the former colonies to avoid mistakes made by the Western consumer societies.

Naipaul, a self-conscious migrant presents two different defined history colonizer's and colonized's self in his novel he expresses: “The migration within the British Empire,

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

Here his ancestor’s migration to different colonized lands within the British Empire let him learn about colonizing subject itself and language he took from them let him write and speak about colonizers.

With *The Enigma of Arrival*, much of the impetus - after many false starts - was the desire to come to terms with his life in England. In common with his character, he has for years owned a cottage in Wiltshire. Feeling cherished by the country life, he wanted to deal with it in a simple way, with simple material. This commitment plunged him into a philosophical journey. That's the beautiful thing about imaginative writing, he said. “When it catches fire, it takes you to unexpected places” (48). He began to plumb the theme of the arrival and the theme of the garden, from plantation gardens in the Caribbean to manor gardens in England, everything unified in a portrait of the place and the writer.

In *The Enigma of Arrival*, a middle-aged narrator seeks to reconcile the two main aspects of his divided personality: his point of view as a man, and his point of view as a writer. Though very close to V.S. Naipaul's own experience, this story is nevertheless presented as a fictional one, quite close to his own autobiographical element. It is long been defended of not like an autobiography. Like most Post-colonial writers, the narrator had to leave his island to become a writer, and this initial journey caused an almost schizophrenic fracture between the man and the writer. Only in maturity the narrator can

analyze the causes of such a division. His leaving of homeland was not of forced one rather it was outcome of his own deliberate will to experience of something of distant. Thanks to an approach to his environment, which is both synchronic and diachronic, he gradually acquires a deeper knowledge of his surroundings and of himself. He also understands that writing is the only means to reconcile man and writer. The novel also invites the reader to share in this reconciliation, while leaving the mystery of creation - the ultimate enigma of arrival - intact. And this enigma has not only shown him a path of doomed feeling but also a profound feeling which has always been criticized by the those so called intellectuals who think themselves the sufferer of the diasporic movement and assumes that their coming to new land has become their fate and enjoy that feeling of un-belongings' or homelessness.

Diaspora studies presuppose the existence of displaced groups of people who can retain a collective sense of identity. Diaspora involves travelling and border crossing and it is adopted to describe a similar range of cultural affiliations with and connection to other groups who have been dispersed or migrated across international boundaries. It can also refer to territorial dislocation forced by either slavery or voluntary migration. But we simply cannot overlook how this migration takes us in a new world where we learn many things and teach many things. Sound understanding of our surroundings and our participation in the public and private life in the new world really makes a different notion of understanding both physically and mentally. This simple but profound minute feeling or understanding leads us towards a kind of belongingness. And further we attempt to speak or write something about what we have experienced in the newly introduced land. However, the task of understanding and rewriting about the new land

and the people becomes a process of representing the land and the people with a new dimension. Further, Ashcroft, Griffith and Helen do not necessarily find Diaspora as a panic situation rather it came with the colonization. The widespread trend of colonization in eighteenth and nineteenth century from westward to eastward did not suffer any diasporic pain rather they command over every means of eastern world. About this historic trend Ashcroft, Griffiths and Tiffin writes: “Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions is central historical fact of colonization itself was radically diasporic movement, involving temporary or permanent dispersion and settlement of millions” (Ashcroft, “Key”-69).

Thus, the word ‘Diaspora’, which is evolved initially from an early identification with migrating communities is expanded to include the experience of people marked by forced migration and enslavement. African Diaspora in the United States, Latin America and in the Caribbean land and the system of indentured labour in the Indian Diaspora in Caribbean society, further shifting condition of colonialism and postcolonial period in South Asian and Caribbean Communities in England are certain example of the different identification of migrating communities across the world. Likewise, this term evokes the specific traumas of human displacement and is concerned with the idea of cultural dislocation. In its postcolonial incarnation, diaspora reviews the colonial encounter for this disruption of native domestic space. Thus in Bhabha’s characteristics interjection, colonialism is read as the perverse instigator of a new politics of homelessness.

Measured against the English fictions of his colonial childhood, England itself simply fails to satisfy a destination, which falls short of tourist brochures. Indeed, the colonial migrant’s disappointment with the real England is already a postcolonial trope, a



commonplace that invariably attends the much-awaited journey into the imperial heartland. Yet, one feature of Naipaul's particular disappointment stands out, and deserves comment. It would appear that his complaint seems to accrue, in part, from the apparently contaminating presence in England of colonized people like him. Naipaul's books reiterate the ubiquity of the "Third World" and its space in the "First World". The streets of London seem controlled by North Africans, East Africans, West Indians, Arabs, South Asians, and the flotsam of Europe, journeying in at the end of Empire.

### Critical Review

Naipaul visits different places of Europe and America, and perceives very minutely the people and places from the perspective of "Third World" writer and exposes the oddities of the world. In this regard Lillian Feder opines:

In his stories and novels Naipaul transforms actual societies he has known, their rules and subjects, into fictional communities that generate narrators and characters more vivid than their models. Emerging from different social classes, with various talents, goals and level of education, they reveal the truth about themselves. (161)

The way of representing cultural desiderata is equally powerful, and fine language makes Naipaul a writer of both interest and different. This makes his writings fastidious and sardonic in tone. It also presents worldwide concern of twentieth century uncertainties and insidious effects of imperialism upon the people of "Third World" nations. Naipaul himself belongs to this trauma of alienation. This fact of the expression of truth compels Lillian Feder and writes, "I approach the body of Naipaul's fiction as a part of composite opus, the central theme of which the lifelong process of self-creation,

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

Feder’s emphasis simply rests on his exploration of his self in his own writing. Moreover, Feder writes a single book on the same theme to reveal Naipaul’s basic preoccupation with writing. The representation of Africa in his books was a sequel to Joseph Conrad’s views. Conrad, a Polish born British novelist whose many works, including his novella *Heart of Darkness*, explore the darker side of human nature, and so does Naipaul’s. Naipaul got a significant influence from Conrad’s theme and style.

Naipaul’s life itself is full of oddities, complication and problems. He is not only an expatriate in London but also an exile from nowhere. Therefore, he has strong sense of history. Naipaul wants to write his experience in the form of an autobiography. Ralph Singh, in *The Mimic Man*, says: “my first instinct was towards writing of history” (81). He tries to evoke the history that is root theme and has expressed in an embellished and clear language.

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

Our use of language can tell our listener or reader a great deal about ourselves- in particular, about our regional origins, social background, level of education, occupation, age, sex and personality. The way language is used to express these variable is so complex that it requires separate discussion, but the general point can be made here, that a major

function of language is the personal identity- the signalling of who we are and where we 'belong'.(13)

Crystal emphasizes that the case of language is purposely related to the expression of personal attempt of creating identity in the new world by redefining the established notion. In other words, the language used by the "Third World" migrant writer along with the cultural and the traditional values can be taken as the task of representation.

Naipaul, however, is probably the most honoured living author in the British literary world. Even those postcolonial intellectuals averse to his politics concede to his great talent as a novelist and the rewards of reading him. In addition, there is his irrefutable commitment to the "Third World", implicit in forty years of writing about non-Western nations and peoples. His practice of revisiting places written about earlier-- Africa, India, the West Indies, non-Arabic Islamic countries, and South America-- underscores the abiding strength of his interest in cultures and governments of the "Third World". They are the subjects on which he has chosen to expend his talent. Whereas often in his investigative travel writing during the 1970s and 80s he found fresh instances that corroborated his earlier harsh judgments. More recently in books such as *A Turn in the South* (1989) and *Beyond Belief* (1998), he demonstrates a new receptiveness to the places he visits and the people he meets.

In the novel, *The Enigma of Arrival* the desire to know and speak about alien land, Naipaul very vehemently uses the people and the land and represents them through his own perspective. Concerned with the "Third World" space and position of an individual in alien land and society Homi Bhabha argues, "It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a

willingness to descend into that alien territory...may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture's hybridity" ( 1994: 38).

Nevertheless, exactly how well or ill intentioned Naipaul is toward the "Third World" remains a much debated literary and political question. That he is, as he believes, a disinterested observer who works empirically, without cultural bias, is difficult to accept. Description of Naipaul's point of view as possesses prejudice within clear-sightedness seems closer to the truth. While Naipaul is uncompromisingly committed to the description and representation of what he sees, he nevertheless includes in this description his previously formed opinions.

## Migration As Counter Discourse: A Critical View On *The Enigma Of Arrival*

*The Enigma of Arrival* is a novel written by “Third World” migrant writer. This novel is a minute expression of a migrant writer and his self indulgence with the people, culture and land of the “First World”. This thesis attempts to prove that Naipaul, a migrant from “Third World”, migrates to the “First World” with a desire to become a writer. He accomplished his ambition to become a writer in London. In this text *The Enigma of Arrival*, he speaks about the native Londoners, their behaviour, culture and attitudes. So here, his migration process becomes the motive of writing about the alien land and the people and thus the task of rewriting about the “First World” from the “Third World” perspective. This thesis spotlights on how migration has provided a platform for “Third World” migrant writer and his attempt of writing about his experiences in “First World” becomes a way of representing “First World” and its people. Further, migration has provided “Third World” people a platform in the “First World” and this platform has created a counter balancing discursive practices on behalf of “Third World”.

Migration always has been a taboo for the people. It is misinterpreted since long. Diaspora, hybridity and dislocation have always been described as product of migration. Naipaul’s migration to colonial countries is misinterpreted as diasporic pain, hybridity and others but less consideration has been paid to his intense desire of knowing and writing about the alien land. His numerous travel accounts are the product of his desire to know, to represent and thus review the alien land and the people’s culture which are not familiar to him. The reason behind selecting this topic is to study the impact of migration and globalization that gave the migrating people a space to speak and write.

Their position in the new unknown world and their attempt of knowing and representing is manifested in the form of writings. While doing so in the text *The Enigma of Arrival* a person from “Third World” migrates from the “Third World” to the “First World” and expresses his perspective about the “First World” people and culture. This attitude of writer simply countervails the colonial legacy. This voice from “Third World” simply destabilizes the center colonial attitude. The moment he writes about the distance describing the native culture by using the native language, his attitude and behaviour becomes a process of representation. Writing from periphery about centre is itself a task of blurring the centre. Naipaul’s one of the ambitious fictional works *The Enigma of Arrival* was published in 1987. Naipaul won Nobel Prize for *The Enigma of Arrival* which is about the limbo in which the exiled find themselves between the end of empire and the beginning of dissolution. The highly individual use of autobiography and travel to explore issues of culture and identity of alien territory prepared the way for this novel. Starting with Naipaul’s experiences of coming to England from Trinidad with Indian ancestry, the book builds up an evocation of life in rural Wiltshire as seen from a cottage in the grounds of an Edwardian mansion. As the narrative weaves the pattern of the season in the English countryside, there occur subtle links with patterns in Caribbean and Indian cultures. By coming to terms with the change, rhythms and decay in rural England, the narrator comes to an intuitive understanding of his own predicament, an ambivalent sense of the journey in time and space. In the central section of the book, Naipaul reviews his life and ponders, among others things, upon the distortion of his identity and immigrant experience in London during the 1950s and 1960s.

This novel has been examined and interpreted from a number of perspectives and endless expressions are produced, all being traditional. The approach of the present study radically departs from earlier modes of interpretation since it sees the behaviour of migration from one land to the another specially from “Third World” to the “First World”, a process of knowing, understanding and writing about the “First World”. Further, this writing becomes a process of representing the “First World” through “Third World” perspective. Though, the claim can be magnified as a Postcolonial interpretation but it is a newfangled and voluptuous way of looking at the text. However, 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 on his/her own after an acquaintance to a number of theories. Though the theoretical modality heavily rests on Post-colonial issues as opined by various critics such as Elleke Boehemer, Hellen Tiffin, Ashish Nandi, Homi Bhabha, Ashcroft, Griffith and others and many more ideas of such as migration , ambivalent, hybridity , in-between-ness and others.

The whole thesis attempts to prove migration as counter discourse, the first chapter deals with the introduction of thesis format and how it deals with the issues of migration related to the particular text. Naipaul’s semi-autobiographic novel *The Enigma of Arrival* further elaborates how Naipaul’s writing has been shaped by the “Third World” perspective. Thereby it also takes some other writings of Naipaul and attempts to show what impression those books have left in the aura of Post-colonial discourse. In later section of introduction, I will be discussing about how the text *The Enigma of Arrival* compiles the features of my hypothesis and try to sketch the land, people, culture, custom and tradition with the compatibility of the hypothesis.

Many critics have opined differently on the text of Naipaul. I have encountered some supporting and some very contrastingly opposing opinions, but my thesis will be analysing them to articulate the “Third World” perspective. Second chapter will discuss the methodological tool that I’ll be using to prove my thesis here I’ll be discussing the Post-colonial issues that counters the colonial attitudes. In this section, I will discuss the issues like representation, ambivalence and in-between-ness. Setting these Post-colonial sub-theories in background, I will be justifying how my hypothesis has an immense support and deserves the validity. Here I’ll be discussing the wide range of possibilities opened for the “Third World” that the process of migration has opened this further will lead to authorize that the counter discursive practice has already begun and we just can not let it go at the cost of accepting it as pain and un-belongingness.

Third chapter will focus on the textual analysis. This chapter will throw light on the characters, people living around the Wiltshire and other nearby village and their language, custom and rituals very minutely and I’ll be interpreting them along with the applied tool. There we can clearly can see how the intention of writer writing about London takes shape and how does he shapes his writing with his experiences. The task of re-writing about the “First World” by staying in London and writing an autobiographical novel is not just the mere attempt of sharing his experiences rather it is motivated with the counter-reactive action towards the “First World”. Further, the internal migration within the British Empire is functioning and the process of migration in-general will be the next destination to show overall impact of the modern migration process around the world.



The fourth chapter of this research will be conclusion. On the basis of the textual analysis this chapter will conclude the explanation and argument put forward in the preceding chapters and will show how Naipaul's migration process to the "First World" has provided him a platform to speak and represent "First World" through the "Third World" perspective in *The Enigma of Arrival*. Moreover, this process of migration and his experiences around the world has created number of books and those books somehow speaks the language of thirds world about the "First World" and try to represent the "First World" by "Third World" eye.

I think this thesis will be able to say some new things. This newness in the perspective is prepared with a view to establishing a new identity of theory, i.e. the migration itself has created an aura around the world. Migration does not make stand anybody in a panic situation rather it has become an obvious to the people in the modern world. The sense of dislocation and alienation in the modern world did not begin with the migration rather it has a strong opposing force to counter the prevailing dominating colonial attitude. Thus, this perspective with its new identity tries to bring migration and representation through writing at the front of any expression and thereby tires to interpret any text as product that attempts to represent the old society with a new dimension where the writer has migrated and is practicing writing to understand and represent the newness of his surrounding.

The theoretical modality of this research paper, tires to reveal Naipaul's deliberate intention to migrate and write about the "First World" and its consequences with a special attention to the characters and their situation in the book. He is to be taken to prove the politics of expressing the identity in writing as he has been an acknowledged writer who

migrated to the “First World”.

Most of the terms that appear in the paper are used literally except some that necessarily need the definition though they are not purely constructed. They include: migration, ambivalent, negotiation, in-between-ness and others. These terms are described and explained in the way they are historically emerged. The way of defining terms has provided the outlook, with the contexts in which they are used. The terms are defined whenever and wherever they are employed to reveal their basic meaning as far as possible.

This thesis concentrates on the book related with migration, representation and writing which reveal the oblique expression of the characters; and how the protagonist of the novel views it with its relation to the writer himself. The book displays the migration as a motive of knowing and understanding and thereby representing it through one’s own perspective. It portrays a number of characters from different cultural backgrounds who encounter many problems in different geographical regions and with different cultural milieus. This idea of representing the character from different cultures and geographies helps Naipaul forward a counter point of view to the contemporary situation of seeking and creating identity in new land. The book for example unfolds the situation of migration and representation in Trinidad and London, and United States and Africa. The ideas from important thinkers get an outstanding place to forward the personal opinions in this research. And at times the idea of highly referential importance and some highly debated subjects get fair analysis by both in the form of summary and quotation.

## Chapter II. Theoretical Framework

### Knowledge-Power Nexus for Representation

Knowledge and power discourse are important as they speak of understanding of the unknown territory. That understanding helps one to express and represent the new world. The moment one speaks or writes about the situation that one goes through one starts sharing this process of knowing and understanding and the process of representing this trend is mostly taking place in the Post-colonial scenario. This kind of representation has provided a kind of power tool to speak about the self and the alienated one, and this makes the full power-play of the knowledge as Foucault believes that the speaking and representing the unknown is the process of the commanding the cultural practice.

Michel Foucault, a Post-Structuralist critic, developed a theory of discourse in relation to the power structures operating in a society. Foucault's main thesis is that discourse is involved in power. He views that discourses are rooted in social institution and that the social and political power operates through discourse. The discourse, therefore, is inseparable from power because discourse is the ordering force that governs every institution.

Discourses including the texts are the embodiment of power. This is to say that texts are the discourses through which speaks the power of ruling culture – the power to govern and control. This concept of discourse as the form of power has been used, by some critic, to study and analyses literary texts.

Contemporary postcolonial theories of discourse are associated most typically with the work of Michel Foucault. Foucault's interests heavily rest on the involvement of textual practices in relation of power. Further critics and writer like Edward Said brought

such theories to bear on colonial writing in his analysis of Orientalist discourse, *Orientalism*(1978). Orientalism in Said's interpretation is the body of knowledge, which is based on the European image of the East to accompany its territorial accumulation. His book explicates at length how the European legacies are predominantly working with European linguistic conventions and epistemologies strengthen the conception, management, and control of colonial relationships.

## Writing for Representation, Migration A Dominant Trend In Colonial Discourse

The Post-colonial theory incorporates the problem of representation in colonial writings under its subjects of study. The issue of representation is constantly dealt in postcolonial studies with various kinds of problem of migration, hybridism and diaspora. Consenting with this issues under study of postcolonial theory Ashcroft et.al explains, “Migration, slavery suppression, resistance, representation, difference, race gender, place, and responses to the influential discourse of imperial Europe and the fundamental experiences of speaking and writing by which all these come into being”(2).

Migrant writer in “First World” and their experience of “Third World” subject attempts to accommodate various aspects of colonial society and questions back to imposed colonial hegemony. In this regard Elleke Boehmer says:

Spreading themselves abroad by way of writing, assimilating material in writing traveling Europeans sketched imaginative suspicion on the part of colonized people, seeks to underline the imperial subject. It has forcefully produced parallel discourse, which have questioned stereotypes about myths. The power and authority of Western colonial representations have been questioned and challenged by the discourses produced by the people supposed to be the subordinates. Those post – colonial writers and critics turned the table from the real situation of the colonial countries and presented the colonial history from the perspective of colonize people's experiences. By doing this, they revealed what the colonial authority did in the name of progress. (48)

With the trend of Globalization, migration has increased and millions are migrating across the world for the sake of better life aspects. Migrating from one land to another land brings a lot of changes in human behaviour, human activities and human understanding. The various critics have sought the various changes in an individual during the process of migration and its aftermath in the alien land. They have come to the conclusion that in this age of globalization migration has become a basic human instinct.

The concept of the resistance is clearly put forward by writers and critics, who mostly went through multiple processes of migration and exile across the world. Producing resistance Literature is an act, or a set of acts, which is designed to get rid of its oppressors, and it so thoroughly infuses the experience of living under oppression that it becomes an almost autonomous aesthetic principle. Literary resistance, under these conditions, can be seen as a form of contractual understanding between text and reader, one that is embedded in an experimental dimension and buttressed by a political and cultural aesthetic at work in the culture. Moreover, 'Resistance Literature' emerges as an integral part of an organized struggle or resistance for representation and question of identities.

The task of knowing and writing about the colonial culture, land and the people is a way of representing them. Naipaul tries to accommodate himself with the locals. That sound accommodation helps him to command the cultural practices of natives. Similarly, in Ashcroft et.al Binita Perry elaborates, "At a time when dialectical thinking is not the rage amongst colonial discourse theorists, it is instructive to recall how Fanon's dialogical interrogation of European Power and native interrogation [. . .] participates in writing a text that can answer colonialism back, and anticipates another condition beyond

imperialism” (43).

Migrant people from the countries of their birth, and “newcomers” from other countries, possesses multiple subjects which is neither fully attached with the “First World” nor with the “Third World” but are in the state of in-between-ness between the “First World” and “Third World”. Colonials, Post-colonials, migrants, minorities are wandering peoples who will not be contained within the rigid framework of the national culture and its discourse. They themselves mark a shifting boundary that alienates the frontiers of Post-colonialism. “Post-colonialism” – the standpoint of the migrant – is understood in these terms as being extremely powerful. Thus Bhabha speaks of a “strange empowering knowledge that is at once schizoid and subversive” and which emerges as a function of the condition of exile, mimicry and diaspora.

#### Ambivalence and Resistance

The idea of the Ambivalent, Resistance and identity is based on cultural origin. That the need to assert such myths of origin was an important feature of much early Post-colonial theory and writing, and that was a vital part of the collective political resistance, which focused on issues of separate identity and cultural distinctiveness in the alien land.

Arguing against the fixity of essentialist signification, Bhabha proposes ambivalent feeling of not only power and domination but also desire and pleasure. He describes mimicry as a trope of partial presence which threatens racial difference, excesses and hegemony of colonial power and knowledge. Considering the menace of mimicry, he explains: “its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority” (1984:129). The movement between fixity of signification and its decision, what he calls the ‘ambivalence’ of colonial discourse demonstrates

colonial authority is not complete. And it is this absence of a closure that allows for native intervention.

#### Hybridity A Bless with New-Ness

Most postcolonial writing has concerned itself with the hybridized nature of Post-Colonial culture as strength rather than a weakness. Such writing focuses on the fact that the transaction of the postcolonial world is not a one-way process in which oppression obliterates the oppressed or the colonizer silences the colonized in absolute terms. In practice it is rather stresses on the mutual process. It lays emphasis on the survival even under most potent oppression of the distinctive aspects of the culture of the oppressed, and shows how this becomes an integral part of the new formations which arises from the clash of cultures, a characteristic of imperialism. It emphasizes on hibridity and power which releases different characteristic feature. The replication of the binary categories contributed by the Post-colonialism develops a new anti-monolithic model of cultural exchange and growth.

Hybridity commonly refers to the creation of new Trans-cultural forms within the contact zone produced by colonization. The term transculturation refers to a process where members of subordinated or marginal groups select a form against materials transmitted by a dominant metropolitan culture. While subjugated peoples cannot rapidly control what emanates from the dominant culture, rather they themselves determine what to adapt considering own compatibilities. Transculturation not only refers to the metropolitan modes of representation of its periphery, but also to the formation of metropolis by the subordinated periphery. However, the bitter fact is that while the imperial centre tends to understand itself as determining the periphery, the metropolis



habitually blinds itself to the fact that it was constructed from outside in as much as from the inside out.

#### Mimicry And In-Between-Ness

One of the most celebrated uses of the idea in postcolonial discourse is mimetic discourse found in the work of Homi K. Bhabha. Bhabha casts what he takes to be the reiteration of metropolitan nationalism in anti-colonial nationalist practice as a displacement of sorts, a subtle articulation of difference within the semiotic space of the same. “Repeatability, in my terms, is always the repetition in the very act of enunciation, something other, a difference that is a little bit uncanny” (32). He writes with an insight that serves as a window onto his conception of colonial subjectivity at large.

Repeatability or mimicry and ambivalence are indeed the two central categories mediating Bhabha’s theory of colonial subjectivity. When he refers to colonial discourse as “ambivalent,” he means to describe a certain slippage at the heart of the colonial legacies. In his essay, “Signs Taken for Wonder,” thus, he argues that the colonial mode of authority is agnostic rather than antagonistic.

For Bhabha, the effect of colonial power is to produce not submission on the part of the colonized nor the silent repression of native tradition but hybridization, or mimicry. Colonial mimicry is defined as the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite. This is to say, that the discourse of mimicry is constructed around ambivalence, in order to be effective, mimicry must continually produce its slippage, its excess and its difference. Bhabha takes the position of In-between-ness as well informed and well-known situation of colonial and postcolonial aftermath. Like a person standing in the door is well informed with things

inside the house and as well as things happening outside the house.

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Whether they are the “middle passage” of slavery and indenture, the “voyage out” of the civilizing mission, the fraught accommodation of “Third World” migration to the west after the Second World War, or the traffic of economic and political refugees within and outside the “Third World”. Culture is translational because such spatial histories of displacement – now accompanied by the territorial ambitions of “global” media technologies – make the question of how culture signifies, or what culture signifies, a rather complex issue. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences – literature, art, music, ritual, life, death – and the social specificity of each of these production of meaning as they circulates signs within specific contextual locations and social systems of value.

The transnational dimension of cultural transformation (migration, diaspora, displacement, relocation) makes the process of cultural translation a complex form of signification. The naturalized, unifying discourse of “nation”, “peoples,” or authentic “folk” tradition, those embedded myths of culture’s particularity, cannot be readily referenced. The great, though unsettling, advantage of this position is that it makes you increasingly aware of the construction of culture and the invention and evasion of tradition.

Ashcroft, Griffith and Helen do not necessarily finds Diaspora as a panic situation rather it came with the colonization and west very profoundly acted upon it and achieved

their means and evaluates, “Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions, is central historical fact of colonization.

Colonialism itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions. . .” (Ashcroft, “Key” 69).

In *The Enigma of Arrival* the desire to know and speak about alien land, Naipaul very vehemently uses the people and the land and represents them through his own perspective. On the scenario of alien land and society Homi Bhabha argues:

It is significant that the productive capacities of this Third Space have a colonial or postcolonial provenance. For a willingness to descend into that alien territory...may open the way to conceptualizing an international culture, based not on the exoticism of multiculturalism or the diversity of cultures, but on the inscription and articulation of culture’s hybridity. (38)

The postcolonial perspective – as it is being developed by cultural historians and literary theorists—departs from the tradition of the sociology of underdevelopment of “dependency” theory. As a mode of analysis, it attempts to revise those nationalist or “nativist” pedagogies that set up the relation of “Third World” and “First World” in a binary structure of opposition. The postcolonial perspective resists the attempt at holistic forms of social explanation that came with colonialism. It forces recognition of the more complex cultural and political boundaries that exists on the cusp of these opposed political spheres.

## Colonial Discourse And Literature

Post-colonial literature is that which critically scrutinizes the colonial relationship. Colonial discourses written after the decolonization sets out in one way or another to resist colonial perspective. It emerged in resistance to colonial perspective employed in discourses of cultural representation and the texts dealing with colonial relation. Post-colonial literature marked by experiences of cultural exclusion and division under empire. Especially in its early stages, it can also be writing for representing. Building on this, Post-colonial is defined as that condition in which colonized peoples seek their place, forcibly or otherwise, as historical subjects.

The process of migration with the little acquainted knowledge and experience becomes an intellectual procedure of understanding and controlling alien territory with use of native language. Similarly Helen Tiffin examines:

Thus, the reading and rewriting of the European historical and fictional record are vital and inescapable tasks. These subversive manoeuvres, rather than the construction or reconstruction of the essentially national or regional, are what is characteristic of Post-colonial texts, as the subversive is characteristic of Post-colonial discourse in general. Post-colonial literatures/cultures are thus constituted in counter –discursive rather than homologous practices, and they offer ‘fields’ of counter-discursive strategies to the dominant discourse. The operation of Post Colonial Counter Discourse is dynamic, not static: it does not seek to subvert the dominant with a view to taking its place. . . (95)

Leela Gandhi sees Post-colonialism as a “Theoretical resistance to the mystifying amnesia of the colonial aftermath” and “a disciplinary project devoted to the academic task of revisiting, remembering, and crucially interrogating the colonial past”(4). So Post-colonialism, licensed with the cultural discourse of suspicion on the part of colonized people, seeks to undermine the imperial subject. It has produced parallel discourses, which have questioned and even subverted the long cherished stereotypes and myths about the other produced by Western Orientalists.

### Resisting Colonialism

Post-colonial textual resistance to colonialist representation has taken many forms, from the nineteenth-century parodies, Satires, and other kinds of manifestation of anti-colonial impulses to the widespread contemporary practices of counter-canonical literary discourse discussed by Helen Tiffin and various others critics attempts to establish “Third World” terrain of study in the first world.

The representation of Europe to itself and the representation of others to Europe – were not account of different peoples and societies, but a projection of European fears and desires masquerading as scientific ‘objective’ knowledge. Critics of Orientalism examine the process by which this discursive formation emerges.

Resistance evolve through diverse routes in a plural society. This challenges the conventional form of political action. Discourse on subjectivity has become part of politics. Power relation displayed in socio historic dynamics constitutes its dimensions. Subjectivity is not an interior state alone, but is the point of connection between individual and society, which is shaped by social discourses and network of affiliation. It becomes the site of resistance too, though ideologically conditioned one has to accept the

value system.

Since the use of power in the Post-colonial period takes new forms, resistance also developed various forms. To recognize this, re-vision of subjectivity is essential, which questioned the autonomy of the subject. Comprehensive knowledge has created new forms of supremacy. We find this often indistinguishable and the face of subject position changes radically. So, in contrast to the concept of an unwavering subject, an undecidable subject's position conceived. Instead of an essentialising identity, a subject takes the shape of a series of different identities at a point of time, at the same time, it possesses multiple characteristics. Therefore, the subjectivity is always in challenge, struggling for identity. There is an argument that the displacement and the assurance of a self-present subject itself is the beginning of making judgements and taking political action. The whole world has become Post-colonial. Internal divisions within the state have become clearer. On the other hand, the clear division between imperializing and subjectivising has become vague. Instead of linear progression, it is a multiplicity of conflicting values and interests. Capitalism deploys diverse strategies and methods of control, which are in subtle ways like personality formation. The new forms draw various local cultures and weaken the older boundaries. Therefore, nationalist struggle is no more a blueprint for dealing with inequalities of contemporary world order. In the west, power difference still exists though there has been much democratization. Some predicts the appearance of larger area centres of international social power with precipitous power gradient in future. However, this does not mean that we cannot shape any struggle against the new form of colonialism.

Resistance in the postcolonial situation relates to the nature of deployment of power. Hence, politics could be understood as an uninterrupted negotiation. Subjects speaking for themselves are identified as a form of resistance. Even in anti colonial struggle, revival of native languages and culture was used as a strategy. Language was used as a tool for constructing identity. There are instances in history where marginalized subjects found more powerful collective voice for resistance. Acceptance of cultural pluralism itself gives space for political struggle. This political strength is something that unifies the marginalized under one umbrella for wider resistive pattern. Even struggles of individuals become politically relevant this is what Naipaul is inherently practicing throughout his novel, *The Enigma of Arrival*. This new kind of formation with the perspective of marginal and alien is what made Naipaul more resistive to the colonial imposition which further helps him to produce counter-interactive discourse.

Revitalization of the marginalized is a contentious issue. Some intellectuals totally deny its possibility, while others agree. For the former group, intellectual alone can represent the marginalized. The latter see a combination of strategies; like locating marginalized issues separate from dominating trends and provide marginalized groups opportunity to speak for themselves rather being represented by intellectuals. Naipaul's *The Enigma of Arrival* deliberately attempts to view the "First World" with the lenses of "Third World". His representation of the "First World" is dominating and commanding in one sense. His attempt of understanding cultural practices and understanding the behavioural science of the people of the London clearly shows is deliberate intention of representing "First World" with "Third World"'s eye. He believes instead of placing

colonized and colonizer in binary opposition, there should be an open investigation and interpretation to find the way in which the subjugated receive, supply, adjust or counter the colonial discourse. There should be an inquiry into the way in which their voices could be expressed. Configuration of colonial subjectivities as a process that, never fully or perfectly achieved, helps in focusing on the agency of colonized. There are examples like that the “Third World” identity in “First World” metropolitan city is shaped with a different-ness forming newness with new accommodation.

The massive wave of West Indian migration to Britain occurred from the end of the Second World War to about the mid-1960. Most were unskilled and semi-skilled workers. But there were also some professionals, a growing number of students for education, some cricketers and some writers of the creative imagination. *The Emigrants*, a novel written by George Lamming, from Caribbean in 1954 imaginatively traces the ambition and experiences of a group of West Indies who go to Britain in the 1950s looking for a better life. Several scholarly studies have been done on the consequences of such migration in Britain and in the migrants themselves. They include optimistic living characters and record the changes, such as, their triumphs and tribulations, their capacity for survival in a strange cold land afflicted by racism. Which pave the way for divisiveness of West Indians, their love and compassion, their hard work and their ambition to make something out of the legacies left by the migration, and their quest for freedom in a liberal democratic country helps them for reconstructing their new and perished identity in new territory.



## Globalization and Migration

With the rapid trend of Globalization, the world has become a village. The bondage of transnational terrains after the Second World War has come to rest. Millions of people are dispersing around the world. Each society has become a part of global partner in the various domain of society whether it is learning or teaching, scientific research or technological invention, sociological research or anthropological study. This global village has become easily accessible with the global trend in the migration. Twenty-first century mass production and the labour division and with the innovated mode of capitalistic production has led the rigidity of culture to a stop.

Ever-widening globalization processes follow into the movements of migration of people, commodities and ideas and beliefs. This further looks into how processes of global change impact on various aspect of humanity and renovate the private affair to the public under the broad term of global production, and how sacred identities and ethnicities are being reshaped in diverse contexts. Migration further leads to the exploration of the meaning and forms of wider processes of social transformation through ethnographies and minorities around the world.

Recent perspectives on globalisation critically examine globalisation as a process of social change and further it has been theorized in the social sciences. Different scholars have identified core features and distinguishing characteristics of globalisation as a social, political and economic phenomenon. Moreover, the proven links between globalisation and migration, and how the project of modernity has been globalised through the increased interconnectedness of places and people have formed a distinct identity and everybody is in the race for it.

Globalisation has generated new flows of migration across regions, countries and continents. Along with the people also ideas, identities and in particular religious beliefs and identities, have entered new territories. Today, Christianity, Islam and even Hinduism have followers across continents and have institutionalised themselves in societies where they were hardly heard of until a few decades ago. This proves that migration has provided opportunity to each individual to create his own world around him. In the same way concept of trans-national religion focuses on the current debate about trans-national Islam or Islam in Europe. We can see how the Islamic world is spreading across the world and mostly in the European society. Recent development in the migration trend shows that each year millions of peoples are migrating into Europe and America. This has no doubt created a different scenario of the world culture. It assumes that the earlier mode of interpretation of cultural location is needed to be redefined and represented with new dimension. Similarly current record of the Muslim students migrating to European for purpose of study and work is more than 35 percent of its total students reading in the most colleges and the universities. This somehow signifies that how the mode of civilization has gone across the terrain that was earlier supposed to be most restricted and prohibited. The role of religion, politics and ethnicity, racism and cultural anxiety in migrants always comes as factor that can only establish their own standing in the alien land.

### Chapter III. Textual Analysis

#### Migration As Counter Discourse In *The Enigma Of Arrival: A Textual Analysis*

Colonialism was itself a form of temporary or permanent migration. This led to the dispersion of millions of Europeans across the world. The feeling of Diaspora has emerged with colonialism. Early European colonialists never felt any kind of diasporic pain rather they continuously worked for the means and exploited all the means of colonial countries of that period and continued their brutal domination for decades in different form of colonial practices. On the contrary many non-western texts are interpreted and analyzed with the feeling of diasporic pain. So seeking non-western diasporic pain in non-western text has only contributed two facts. First, a way of showing passivity and inactivity of non-western migrants living in the unknown territory and second a hindrance on their act of knowing and understanding unknown land.

Here Naipauls ancestor's migration to different colonized lands within the British Empire let him learn about colonizing subject itself. The language he took from them let him write and speak about colonizers. In this novel the desire to know and speak about alien land, Naipaul very vehemently uses the people and the land and represent them through his own perspective. Naipauls deliberate intention of staying, knowing and writing about London and other Western capitals reflects his desire to exercise a counter balancing discursive practice that reverses the colonial attitude and establishes "Third World" writers perspective by destabilizing the colonial discourse.

Furthermore writer's deliberate intention of knowing and writing through the journey has led him to the western capitals Madrid, New York, London and across the world. Naipauls writes in this novel, "The migration within the British Empire, from

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

His intense desire of writing about this fascinating land has not only inspired him but the material needed for this has also tormented him, yet he kept on visiting and meeting different places and people of different towns and the countries. Naipaul writes in *The Enigma of Arrival*:

I had thought for years about a book like *The Enigma of Arrival*. the Mediterranean fantasy that had come to me a day or so after I had arrived in the valley – the story of the traveller, the strange city, the spent life – had modified over the years. The fantasy and the ancient-world setting had been dropped. The story had become more personal: my journey, the writer’s journey, the writer defined by his writing discoveries, his ways of seeing, rather than by his personal adventures, writer and man separating at the beginning of the journey and coming together again in a second life just before the end. (375)

As he lives in London, he finds in his surroundings or countryside enormous material about the people and places, their custom and culture, their behaviour and attitude and evaluates:

It was out of that excitement, finding experience where I thought there had been nothing, and out of that reawakened delight in a language, that I began immediately afterwards to write my book. I let my hand drove. I

wrote the first pages of many different books; stopped, started again. Then from apparently far away the memory of Jack, peripheral to my life, came to me; and with it the conviction that to write of Jack was the best way to get started, to summon up the material *The Enigma of Arrival*, to set the scenes and themes, to indicate the time spread of the book I was intending to write. For some weeks I made many starts, allowing my hand to run; starting at different points. (376)

His first estrangement makes him quiet unstable concerning his accommodation in that land. As time passes he comes to understand his surroundings. He seeks his career as being a writer and gradually finds himself quite accommodative to the land. In his novel *The Enigma of Arrival* he writes:

I had little to record. My trappings about London didn't produce adventures, didn't sharpen my eye for buildings or people. My life was restricted to the Earls Court boarding house. There was a special kind of life there. But I failed to see it. Because, ironically, though feeling myself already drying up, I continued to think of myself as a writer and, as writer, was still looking for suitable metropolitan material. (147)

Most of his writings are the account of the journey of lands across the world. His experiences of different colonies and that experience along with the attempt of writing in and about the land of previously colonizing country leads him towards the writing of *The Enigma of Arrival*. His very first attempt of trying to establish himself in western metropolitan city and becoming a writer come on the verge of weakening his idea and

thoughts but later he comes to establish his own standing as a prestigious writer in the western English novels. In this novel, he asserts:

When, in 1960 with that mood of writer's celebration on me (as I have described), I began my first travel book, it was from my little colonial island that I started, psychologically and physically. The book was in the nature of a commission: I was to travel through colonies, fragments of still surviving empires, in the Caribbean and the Guianas of South America. I knew, and was glamoured by the idea of the metropolitan traveller, the man starting from, Europe. It was the only kind of model I had; but- as a colonial among colonials who were very close to me – I could not be that kind of traveller, even though I might share that traveller's education and culture and have his feeling for adventure. Especially I was aware of not having a metropolitan audience to report back to. The fight between my idea of the glamour of the traveller-writer and the rawness of my nerves as a colonial travelling among colonials made for difficult writing. When the travelling done, I went back to London with my notes and diaries, to do the writing, the problems were not resolved. (167)

*The Enigma of Arrival* is written in a circular format. The novel ends with the notion that it will begin later, "And that was when, faced with a real death, and with this new wonder about men, I lay aside my drafts and hesitations and began to write very fast about Jack and his garden (354)". Narrative pattern is in constant motion, which is a chiefly mind-bending modernist method. This brings the dual function of both situating

Naipaul's position as a writer in the English tradition and the novel's position as cutaway view of narrative itself, though the story it told were just a coating beneath which the reader could watch the changing ideas of a writer's consciousness. The circular format is also echoed in *The Enigma of Arrival* parallel thematic imagery of decline, decay, rebirth, and change. Naipaul relies heavily on the antiquated landscape of Wiltshire to present the sense of stagnation, decay and alienation he feels there. The opening of the book is packed with almost obsessive description. The narrator face the fact that the England where he is living has passed long days of it's glory. He expresses that:

The taut lines of barbed wire made me feel, although the life of the valley was just beginning for me, that I was also in a way at the end of the thing I had come upon. But already I had grown to life with the idea that things changed; already I lived with the idea of decay... These ideas, of a world of decay, a world subject to constant change, and of the shortness of human life, made many things bearable. (22)

Death, the other great force in the first part of the book, is frequently invoked as a reminder of the transient notion of home, as well as power. The narrator's return to Trinidad for the burial of his sister marks a change in his life: his "rebirth" as a writer, inspires *The Enigma of Arrival* itself, but also the death of the last parts of home that may remain for him in Trinidad. The death of Allen, a friendly but a pompous English writer at a time when the narrator was successful is symbolic of the change that is overcoming England, the death of the Empire that the narrator's presence and success in Wiltshire is a part of writer's intentional desire. In each case of death, decay and disappointment, it is always the craft—even the same very text itself—that ultimately balances each force.

And makes remarks ahead: “With me, everything started from writing. Writing had brought me to the England, and sent me away from England, had given me a vision of romance; had nearly broken me with disappointment. Now it was writing, the book, that gave savor, possibility to each day, and took me on night after night” (169).

Yet Naipaul’s vision of self includes a constant placeless-ness. It was perhaps an annex of a romanticized notion of the writer as one in eternal seclusion, or possibly the outcome of a vivid youthful intellect, raised on enchanted notions of the glorious British Empire, so eager to surpass in a world he felt it could offer him little, that nothing will ever match the adopted motherland he has imagined. The deconstruction of the narrator’s English fantasies fuels his growing sense as an eternal outsider. His identification of aspects of the Wiltshire countryside through art history books, through literature, again places his experience as writer, but also continues to place him as an outsider, one who has not had the living history to know these places he travelled. His initial trips around the garden are uncertain. He feels as though he is trespassing simply by being there, even though he has been given permission to travel the grounds. He felt that the English landscape possesses more meaning than the tropical streets where he had grown up. His passion touches him with a remembrance of being looked after, comforted and cared for in Trinidad. Yet his return to Trinidad is bittersweet. Far away, in England, he had re-created Trinidadian landscape in his books. The landscape of the books was not as accurate or full as he had pretended it was; but now he treasured the original, because of that act of creation. However, now that he has been able to acquire a fondness for it, it is no longer his. He thought, in a way, that as he had a new idea about the place, it had ceased to be his own. It remains uncertain then to the reader and the narrator himself,



whether his anxiety is a result of the failure of an impossible goal to reclaim a culture that never originally belonged to him, or of an inescapable restlessness that will follow him around the world.

Naipaul very minutely describes the city of London and its surrounding villages. Naipaul appreciates the beautiful landscape, farming lands, sloppy marshy lands, Ivy trees and its attachment with the people living in the countryside. Further, Naipaul comes to discuss the peoples living around, their relationship with him and how he feels about them, the glimpses he got of his landlord and there he compares his previous glimpses which shapes his understanding about his landlord. This time he finds him in shorts showing bare legs. Later he comes to discuss with the people living in his neighbourhood and their relation with Jack and writes:

So this glimpse of my landlord - this glimpse of someone unexpectedly ordinary- made him, after all, more mysterious. And more than the man, it was the occasion that was memorable; the manor car with the descendant of the manor builder and the planter for the trees, driving below the beeches on the ledge at the rim of the down, just above the river and the water meadows. So that more than ever for me the personality of the man continued to be expressed by his setting by these beeches on the public road, by the permanently closed front gate for the manor and the overgrown garden at the back. (205)

Being a migrant writer he finds at very first troublesome to adjust in the new land and his life style has been compared with other and this different makes him feel where he actually belongs and opines his view regarding the character Jack. Further he opines:

I was his opposite in every way, social, artistic, sexual. Moreover, considering that, his family's fortune had grown, but enormously with the spread of the empire in the nineteenth century, it might be said that an empire lay between us. This empire at the same time linked us. This empire explained my birth in the New World, the language I used, the vocation and ambition I had; this empire in the end explained my presence there in the valley, in that cottage, in the grounds of the manor. But we were- or had started- at opposite ends of wealth, privilege, and in the hearts of different cultures. ( 207)

Jack likes to visit his manor house very frequently and he comes to visit his cottage where the writer is living, and Jack's regular visit to his own land and cottage is viewed by writer with a notion of oppression and alienation that has made writer speak about each and every gesture and activities of Jack, and Naipaul writes in his novel:

He stopped sometimes in front of my cottage to talk. He had started life as a carrier's boy, and there was full of information about the old days. He told me why labourers cottages beside the public road could be so very narrow. The old coach and cart roads had to be wide; then they were paved they became narrower, and there were strips of ground on either side which for a time were nobody's property. Laborers squatted on these strips and built their cottages. (219)

Jack's death disturbs Naipaul very much. Now Jack lives in the memories of the writer and thereby he states how he felt about Jack's and his role on his own life. Jack's death proves to be one of the anxiety because he has very briefly known about his

landlord and most of that he has overheard from the people with whom he shared the cottage. As days passed, Naipaul finds himself in a new terrain where he views many things and develops a sort of perspective, which is even not constant. This task of accommodating himself with new periphery brings some pain and criticism within his self but he knows that he is blessed and happy where he is now. And says:

On this walk, as on the longer walk on the downs past Jack's cottage, I lived not with the idea of decay-that idea I quickly shed- so much as with the idea of change, of flux, and learned, profoundly, not to grieve for it. I learned to dismiss this easy cause of so much human grief. Decay implied an ideal, a perfection in the past. But would I have cared to be in my cottage while the sixteen gardener worked? When every growing plant aroused anxiety, every failure pain or criticism? Wasn't the place now, for me, at its peak? Finding myself where I was, I thought- after the journey that had begun so long before- that I was blessed. (228)

Like many of his 20th-century postcolonial counterparts, Naipaul discovers that the real England, encountered in the flesh, falls short of the hyper-real England, manufactured and imagined in the colonies. This is the lament recorded in a range of his minor and major, fictional and autobiographical, 'arrival' narratives. "I had come to England at the wrong time . . . I had come too late to find the England, the heart of Empire, which (like a provincial, from a far corner of empire) I had created in my fantasy" (120).

This novel is more thoughtful and an autobiographical novel. It is an autobiographical in the sense that it offers a representation of the intellectual landscape of

one who has long elevated the life of the mind above all other forms of life. Its subject is the narrator's perception, its rectification by the act of migration, of arrival, and its gradual turning towards accompanying the things around him.

Interestingly, and unlike most of his fellow migrants, Naipaul has chosen to inhabit a pastoral England, an England of manor and stream. The first part of the book deals with what he calls his attempt of accommodating new surroundings in this piece of Wiltshire. The notion of migration as a form of rebirth that enables one to understand and command the new territory is one fact many migrants recognizes.

It was identifiable too, and often very affecting, is the sense of a writer feeling gratified to bring his new world into being by an act of pure will, the sense that if the world is not described into existence in the most minute details, then it won't be there. Therefore in order to become a part of the surroundings the immigrant must create his own world under his own standing.

Naipaul describes his social environment: this lane, this cottage, this gardener, this view of Stonehenge, this tiny patch of the planet in which his narrator must learn, once more, to see. It is a kind of extreme minimalism, but it becomes almost fascinating. In addition, slowly the picture is building, figures enter in the landscape, and a new world is won with the rigorous and deliberate attempt of knowing and accommodating alien land and its people.

Story further gives the full account of the farm labourer and Jack and his garden. We are shown how the narrator's view of this rustic England changes. It develops along the lines that are more rational. Jack's health fails, his garden decays, he dies, the new occupants of his cottage mounts over his garden. The idea of timelessness, of Jack as

being solid, rooted in his earth, turns out to be false. So the change and decay prevails all over the world.

Consequently, the new world appears for not what it is, but what it costs. It is, as if Naipaul spent so much of his heartiness on the attempt of creating and comprehending his part of Wiltshire and Salisbury. He has no strength left with which to make the characters breathe and move. There are many characters, native Londoners, and they are all observed with various dimensions in terms of their societal behaviours. The main events in their lives- an elopement, a sacking, and a death-take place off-stage. Because of this emptiness, the writer becomes the subject; the narrator becomes the story. The story of Brenda, the country wife who expected too much from her beauty, and Les, the husband who murdered her after she returned, tail between her legs, from her failed attempt of an affair with another man, is told in an oddly lethargic, inconsequential manner.

The narrator speaks often of his spirit being broken, of illness, of exhaustion. He once wanted to write a story based on Chirico's painting *The Enigma of Arrival*, he says, and then, in less than a page, gives us a summary of this untold tale. It is quite brilliant, a traveller's tale set in the classical world of the surrealist painting, utterly unlike anything Naipaul has ever written. The painting shows a port, a sail, a tower, and two figures. Naipaul makes one of the figures, a traveller who arrives at a dangerous classical city where his feeling of adventure would give way to panic. Some religious ritual in which, led by kindly people, he would unwittingly take part and find himself the intended victim. At the moment of crisis he would come upon a door, open it, and find himself back on the

harbor of arrival. The only one thing is missing now, that is the antique ship has gone. The traveller has lived out his life. '

The ideas and experiences expressed in the novel *The Enigma of Arrival* is honest and direct, and less vibrant and engaging, than the first-imagined fantasy, and especially in the drawn-out second half of the novel, where one frequently wishes that Naipaul had been able to write the superfluous fiction.

With an appealing account of his formation as a writer, Naipaul returns to his Wiltshire microcosm, and it turns out that his narrator's exhaustion and turning-towards-death is mirrored in his tiny world. A version of England is dying, too, the manor is no longer as economically powerful as it was, its owner sunbathing plump thighed in the midst of the decay.

In the novel *The Enigma of Arrival* all the character are entangled with each other in such a way that a person's life is heavily affected by the incidents happening in other persons life. Just about all the characters are in some way enthralled to the manor - a second gardener, Pitton, the estate manager Phillips and his wife, a driver, and Allen, a failed writer. All of them are heading in the same direction with the same kind of emotion and passion. With the death of Jack, it seems as if everybody's life has been stalled by death and failure.

Here the sense of other has been felt and this difference has created the notion of other. So being a migrant writer from "Third World" he finds the clear difference among the people and places of "First World". Addressing Jack's and his property, he asserts that:

His house, his garden, his view, his name, what did he see? Whatever he saw would have been different from what I saw. And so, after learning and possessing that view and the river for so many seasons, I was suddenly shocked, suddenly felt an intruder, as much as I did when one day Bray, the car-hire man, in a special nostalgic mood (he had been quarrelling with his wife and with Piton, the manor gardener, who was his next-door neighbour) showed me a social magazine of the 1920s, and I had seen a handsome, self-aware group of young people of the period, sitting on the rails of one of the bridges over the creeks between the back lawn and the river. Another view, another place! (233)

Since it is an Autobiographical novel, writer's nostalgia of his homeland and his many travels across the world and his attempt of settling in a new world and desire of writing has been expressed very passionately. His hidden experiences of different land and knowledge of that land has always sought a platform. Asserting the notion he states:

In 1949 or 1950-1950 being the year I had left my own home island, had made my roundabout journey to England, looking for material to write about, and being as a writer (in the pieces I attempted) much more knowledgeable than I was as a person, hiding myself from my true experience, hiding my experience from myself- in 1949 or 1950 my landlord had withdrawn from the world, out of an excess of knowledge of that world. That probably was when he had given orders that the ivy was not to be touched. Up to that time, the garden laid out by his parents had been tended, in spite of everything, in spite of the war. Four or five

years later, going by the evidence of the ring on my disc of cherry wood, the ivy had taken; and twenty one years after that the choked, strangled tree had collapsed and become part of the debris of the garden, the debris of a life. (237)

Pitton, gardener of Jack's garden had been working since the writer made his way to London, yet he does not have the good position in the society. He is the victim the result of internal migration his moving to the new land has not made any different in his life. Here writer makes a comparative study of Jack and Pitton and finds both of them in the position of a master and a slave. Pitton accepts his position without any reservation and continues with his job where as Jack maintains his position of sophistication.

Naipaul introduces another character named Bray, he is a person of independent thoughts who loves to live in freedom. He loves to work under his own desires and interests rather than working in the factory or industry. He is running a car-hiring business and is happy with it. However, Pitton is a person who hides his nakedness and lives a miserable life. Again Phillips lives with his own understanding of life and takes it as a gift of beautiful events.

Here writer talks about his past how he was brought up, how his thinking shaped by his surrounding environment. How he viewed the people and culture of his belongings and of those, who hardly belong to his culture and tradition. Ahead he clarifies that no one is born to rebel but we are accustomed to work in that way due to our social and political configuration. He also views his own life as driven by the noble impulse of writing with a little acquainted knowledge in and about the unknown or alien land through the journey across the world, and Naipaul writes: "No one is born a rebel



Rebellion is something we have to be trained in. And even with the encouragement of my father's rages – political rages, as well as rages about his family and his employers – there was much about our family life and attitudes and our island that I accepted – acceptances which later were to mortify me.” (267)

But with the sudden death of Allen the thing becomes clear. Allen had lived a life of sycophancy. Naipaul understands that Allen maintain his personality on the basis of sweet talk. He has no way of writing any creative works. He lives a solitary life and is always found drunk. Allen's sudden death makes scene very somber and it affects almost all the characters—Pitton, Mr. Philips and the writer himself. Everybody shows gratitude to Allen. Mr. Philips who has a bitter relation with Allen is found sad. He has a twinge of regret in his face. Leaving with the sad notion of a departed friend Naipaul also discard the way Allen was living. Allan was pretending and his pretension doomed his life.

#### Chapter IV. Conclusion

*The Enigma of Arrival* is basically a person's journey from "Third World" to the "First World". Migration from the "Third World" to the "First World" gives him a space and expresses his perspective about the "First World" people and culture. This approach of writer plainly countervails the colonial legacy. This voice from "Third World" simply destabilizes the centre colonial attitude. The moment he writes about the distance describing the native culture by using the native tone, his attitude and behaviour becomes a process of representation. Writing from periphery about centre is itself a task of blurring the centre and this act of representing produces a counter balancing discourse.

Further, Naipaul's arrival in a new location entails a number of complex processes of self-designation which are based on the vibrant nature of discourse. Naipaul traces his roots in order to be able to find his positions in new cultural surrounding. This self-encounter is resolved with self-examination and self-interpretation which finally results into the acknowledgment and inventive recognition of the different cultural influences that shape the self in a space and by that perspective (Third World) he views the world he is living in (First World).

Naipaul's arrival is both a final destination at the root of his existence as writer and a continuation of his re-definitions as culturally and linguistically diverse writer. In this sense, his aim lies on the autobiographical analysis of past and present, truth and fiction, 'here' and 'there', and the analysis of language and culture of "First World". However, the recognition of the dynamic nature of his hybrid existence as migrant writer

has equally shaped and will continue to shape his writing as an open dialogue with his self and surrounding.

In other words, closer examination reveals that, for all its apparent concern for the cultural and civilization ‘betterment’ of its colonial subjects, the English empire was profoundly narcissistic enterprise. And finally, in his rewriting and representing of a familiar postcolonial trope, Naipaul battles with the discovery that the ‘real’ England bears little or no relation to the one imagined and constructed in the colonial periphery. This disclosure of relationship with the imperial metropolis, with a specific focus on his negotiations represents English canon through “Third World” perspective from the “Third World” space.

Contradiction also lies in the Naipaul’s writing, when he considers England a place of opportunity as well as the scene of a terrible imprisonment. The longing for England, thus, the desire for departure; a landscape once loved from a distance proves, on closer acquaintance, to be tragically dystopian. *The Enigma of Arrival* is Naipaul’s first and only novel with an entirely English setting, and exclusively English characters. His themes behind the every minute description of the land, language, culture, people, tradition and peoples behaviour is simply a “Third World” notion or an impression of the “Third World” people living in the “First World” with the sense of plenty of oddities. So with a successive representation, these efforts are amplified through the novel’s insistence on the oppressive enclosure of the English scenes, habits and rituals, which supply its narrative context. Naipaul presents his own world into this exhaustively written English novel only as the absent object of xenophobia, as a potential trespasser defying the prohibition imposed by the native blinkered characters.

One more fact, there is nothing strange about the text of Naipaul's disappointment. Measured against the English fictions of his colonial childhood, England itself simply fails to satisfy him yet his determination of knowing this land and writing about this land makes him feel like having control over the land once, which was a utopia for him.

He continues to feel that 'colonial rage and *The Enigma of Arrival* really is the story of an arrival in a new homeland - of an immigrant finally assimilated, an inhabitant of the colonial world who puts down roots in the ancient soil of the oppressor, and lives among his crumbling glories. The emphasis lies on the narrators' self-reflection and self-definition as migrant and or hybrid writer who is trying to establish third voice in a new environment.

In this way the writer establishes himself, as a renowned writer in England, on the other hand, there is a dissection, a disagreement with the natives living around him. This disagreement leads to a potential "Third World" Space' and a distinct identity. Although Naipaul is constantly learning and changing in the new society his behaviour seems to be very free regarding the people, land, culture, tradition and behaviours of the people. *The Enigma of Arrival* examines the strangeness of a migrant and the opportunities brought by it, yet hardly moves away from the 'division' between 'here' and 'there'. For Naipaul, the arrival as a writer is an ongoing learning and changing process that might even result in the ultimate creation of a 'Third World Space' in the "First World" which is not yet revealed.

### Works Cited

- Ashcroft, Bill, Gareth Giffith, and Helen Tiffin. eds. *The Post-Colonial Studies Reader*. London: Routledge, 1995.
- . Eds. *Key Concepts in Post-Colonial Studies*. London: Routledge, 1998.
- Bhabha, Homi. "Post-Colonialism Criticism." *Redrawing the Boundaries: The Transformation of English and American Literary Studies*. Ed. Giles Gunn and Stephan Greenblatt. New York: MLA, 1992. 437-65.
- Boehmer, Elleke. *Colonial and Post-colonial Literature*. New York: Oxford UP, 1997
- Crystal, David. *The Cambridge Encyclopedia of language*. 2<sup>nd</sup> ed. Cambridge: Cambridge UP, 2000.
- Feder, Lillian. *Naipaul's Truth: The Making of The Writer*. Noida: Indialog, 2001.
- Foucault, Michel. *Power/Knowledge: Selected Interviews and Other Writings*. New York: Patheon. 1980
- Gandhi, Leela. *Post-Colonial Theory: an Introduction*. Allen & Unwin. St. Leonards N.S.W. 1998
- Naipaul, V. S. *The Enigma of Arrival*. London: Penguin Books, 1978.
- . *The Mimic Men*. Harmondsworth: Penguin, 1969.
- . *Beyond Belief : Islamic Excursions among the Converted Peoples*. London: Little, Brown, 1998.
- . *A Way in the World*. London: Heinemann, 1994.
- . *Half a Life*. London: Picador, 2001.
- . *The Middle Passage: Impressions of Five Societies- British, French and Dutch in*

*the West Indies and South America*. London: Deutsch, 1962.

----. *A Bend in the River*. London: Deutsch, 1979.

----. *A House for Mr. Biswas*. London: Deutsch, 1961.

Said, Edward. *Orientalism*. New York: Random House. 1978.

Tiffin, Helen. "Post-Colonial Literature and Post-Colonial Discourse". *The Post-*

*Colonial Studies Reader*. Eds. Bill Ashcroft, Gareth Griffiths and Helen Tiffin.

London: Routledge, 1995. 95-98

Theroux, Paul. *Sir Vidia's Shadow: A Friendship Across Five Continents*. London:

Hamish Hamilton, 1998.