

TRIBHUVAN UNIVERSITY

Diasporic Consciousness in V.S. Naipaul's *The Mystic Masseur*

A Thesis Submitted to the Central Department of English
in partial fulfillment of the requirement for the degree of
Master of Arts in English

By

Shanta Kumar Rai

University Campus

Kirtipur

February 2008

Tribhuvan University
Faculty of Humanities and Social Science

Approval Sheet

This thesis entitled "**Diasporic Consciousness** in V.S. Naipaul's *The Mystic Masseur*" submitted to the central Department of English, Tribhuvan University by Mr. Shanta Kumar Rai has been approved by the undersigned members of the Research Committee.

Members of Research Committee

Internal Examiner

External Examiner

Head
Central Department of English

Date:.....

Acknowledgement

The thesis would have been incomplete without scholarly guidance and encouragement from my teacher, Mr. Shankar Prasad Subdei of Central Department of English, Tribhuvan University. He has provided scholarly guidance and supervision while going through the script and correcting my innumerable mistakes and errors. I express my sincerest gratitude to him.

I would like to express my gratitude to Dr. Krishna Chandra Sharma, Head of the Central Department of English for giving a golden opportunity to do this research. I am highly indebted to my respected teachers Dr. Birendra Pandey, Prof. Chandra Prakash Sharma, Prof. Bisnuraj Pande, Dr. Siva Rajal, Dr. Arun Gupto, Dr. Sanjib Upreti, Saroj Ghimire, Prem Gurung, Bal Bahadur Thapa, Hem Sharma, Sovaraj Ranabhat, Rajendra Panthi, Dipak Giri and Anju Gupta who gave me thesis writing classes, materials and suggestions and I would like to pay my respect to all my teachers who helped me directly and indirectly in the course of writing the thesis. Similarly, I am indebted to my friends Bikram Angdembe, Usak Karki, Chandra Bahadur Rai, Jaya Bantawa, Raj Bhakta Chemjong, Chandiprasad Rai, Krishnamaya Rai, Deuman Sambahangphey, Buddhi Chamling, Narhang Rai, Rekh Bdr. Rai, Prem Prasad Tamang Ram Pun, Padam Rana, Purna Thapa and rest of my friends for giving me encouragement, inspiration and help.

I would like to dedicate to my beloved parents, my wife Chandra Kumari Rai, My brothers; Bijay Kumar Rai, Milan Rai, Sister Arati Rai, Uncle Dewan Rai, Kripasur Rai, Antie Pratap Kumari Rai and my sons Sachin Rai and Samir Rai and my relatives who have given me encouragement and good environment in this research work.. I would like to thank Mr. Suvas K.C. of Universal Photo Copy and Computer Center Kirtipur, Nayabazar for his excellent computer typing and printing.

Shanta Kumar Rai

Abstract

In *The Mystic Masseur* V.S. Naipaul has disclosed the diasporic Hindu culture which has been marginalized and dominated by the colonizer's culture. Due to the emigration of Indian people to Trinidad of West Indies for plantation and service, the culture has been changeable and the dispersed people have lost their identity. The major character, Ganesh Ramsumair has stood for Hindu culture. He wants to identify himself as a pure Hindu but eventually becomes the supporter of English culture and is known as the member of British Empire. In this sense the diasporic Hindu culture has not only been dominated but the dispersed people have lost cultural identity, too. The culture has been marginalized in mimicry, hybridity and ethnicity by the influence of colonialism. The Hindu people of Trinidad neither get culturally adjusted in their own culture nor follow the residential culture. In such situation they remain in between ness and get a confused sense of who they are. It shows their diasporic consciousness.

CONTENTS

I. General Introduction	1-7
Introduction	1
Major Textual Issues	2
Literature Review	3
Diasporic History and Cultural Domination	4
Diasporic Culture	5
II. Diasporic Consciousness: Theoretical Modality	8-23
Historical Roots of Diaspora	8
Migration and Cultural Displacement	11
Uneven Relation between Cultures	12
Cultural Crisis and Search of Identity	13
III. Textual Analysis	24-46
Cultural Background of Characters	24
The position of colonized culture in Trinidad	29
The colonizer's culture	35
The displacement of culture	40
Diasporic consciousness of Hindu culture	42
Conclusion	47-48
Work cited	49

General Introduction

I. Introduction

In V.S. Naipaul's *The Mystic Masseur* the Trinidadian Hindu culture has been reflected as a diasporic culture. The culture was rooted in East India and flourished in Trinidad in the West Indies. Due to the emigration of Indians to West Indies mainly in Trinidad, they preserved their own culture in the new residential country but the culture was dominated and marginalized. The British colonialism has greatly influenced the diasporic culture and become superior to the host country culture.

V.S. Naipaul's father, Shee Persad Naipaul being an Indian citizen had been in Trinidad as correspondent. Naipaul was born in Trinidad, lived in England and depicted the native Hindu culture of father's birth country as a diasporic culture in Trinidad. It was colonial impact of British Empire. However Naipaul as a diasporic writer has focused upon the cultural development on one hand and marginalized condition of diasporic Hindu culture on the other hand. He has defined and disclosed Hindu cultural identity and ethnicity. But the culture had identity crisis and could not flourish splendidly as well as in native soil India. Regarding the culture as the source of identity and history Naipaul has highlighted Hindu initiation ceremony, wedding ceremony, Bhagwat, rituals, festival, funeral process, food, language and costume. Although the Hindu culture developed in the host country well, it was dominated and there was identity crisis due to the influence of British culture. In such case, Naipaul has sought the cultural identity of home country, India. Because of cultural displacement, the culture has been dominated and marginalized in mimicry, ethnicity and hybridity. Beside these, it

has lost originality. The dispersed people followed the British culture and forgot their own culture so they have faced identity crisis. In *The Mystic Masseur* the major character, Ganesh Ramsumair has represented the Hindu culture and religion but finally is obliged to be a member of British Empire. This shows cultural marginalized condition and identity crisis of diasporic culture. V.S. Naipaul focuses on the need for identity of diasporic culture and brings a sense of cultural consciousness to the dispersed people. In search of cultural identity and preservation of diasporic culture the dispersed people have confronted cultural domination, exploitation, political threat and challenge beside these, racial, color and regional discrimination. They are deprived of authorities and facilities from the government in the host country. In term of cultural crisis, Naipaul being a Brahmin origin wants to preserve his own diasporic Hindu culture.

Major Textual Issues

V.S. Naipaul has composed many fictions and raised such issues; search of the independence and identity in Brahmin origin living in Trinidad, racial tension, corruptibility of mankind and politicians as tricksters who trick the voters for voting them. Some of his autobiographical novels depict the writer of Caribbean origin who finds joys of homecoming England after wandering for years. The central themes in his novels are damaging effects of colonialism upon the people of third world, but he does not believe the imported ideas of revolutionaries or ability of former colonies to avoid mistakes made by the western custom, societies and fictional stories of colonialism from the time of sir Walter Releigh to the nineteenth century. The major issues that emerge from a reading of his novels are related to the problems of the colonized people; sense of alienation from

landscapes, their identity crisis, paradox of freedom and problems of neocolonialism in the ex-colonies. Beside these, Naipaul deals exclusively with the colonial society of Trinidad, the island of his nativity, displacement, homelessness, alienation, mimicry and search of authentic selfhood. The characters in his novels are continually in search of identity and home.

In V.S. Naipaul's *The Mystic Masseur*, we can see the displacement of individuals and confused state of Trinidadian Hindu people in cultural identity due to migration to Trinidad in the colonial situation. He has roused the issues of Trinidadian Hindu culture; cultural domination, marginalization, diasporic problem, spiritual problem, cultural alienation, identity crisis and colonialism. He has focused upon educational problem, social errors like dowry system, mimicry and hybridity in culture and then the religious problem due to emigration of people to the new country. The dispersed people from India are facing diasporic pain and suffering and seeking for cultural identity.

Literature Review

V.S. Naipaul has left the book to analyse, criticize and appreciate for different critics. Many critics have different views. About this present text Champa Rao Mohan writes:

"The Mystic Masseur published 1957, is placed, entirely within the East India community and the narrator of the novel himself says that the "history of Ganesh is, in a way the history of our times." So Ganesh, the hero of the novel is a representative figure of the East Indians in Trinidad in their move towards city life and their subsequent creolization". (20)

Bruce F. Macdonald observes, "the novel is an allegory of the history of the Hindu community in Trinidad" (20). Accordingly Sumeet Bal views "The Mystic Masseur [. . .] set in 1940s Trinidad amid an immigrant Hindu community [. . .] the film follows the evolution of the ambitious Ganesh (Mandvi) from writer to mystic to politician." (58) Harihar Rath and Kartic Chandra Misra express:

"The Mystic Masseur falls in this time. Its charm also lies in its autobiographical elements in that its head character Ganesh echoes V.S. Naipual himself as a struggling writer dreaming of writing books. The novel is set in the port of Spain and rural area of Trinidad where the Trinidadian lived and worked and is a comic study of life in Triniad in the faces of the post colonial rise of politics which smacks of Mutual self-deception". (16)

Diasporic History and Cultural Domination

Diaspora - Diaspora in Greek means dispersion and dispersal. The term was coined with the exile of Judeans to Babylonia and used to denote the Jewish communities living outside holy land. The word diaspora is applied to many groups who dispersed outside their homeland during the twentieth century. The Jews dispersed to Asia Minor, Southern Europe and emigrated to England, Scandinavia and Eastern Europe from Italy. The Jews though the exile outside Israel was the punishment of God and some of them remarked it as a geographical independence. When non-Jews dominated them, they decided to live outside Israel. They spread to the rest of the globe, interacted the local culture in search of identity and their lives and their culture became dominated and marginalized. The Jews community was living under the domination of Hellenistic and Roman rulers

so resented their domination and insulting behaviour. They had struggled to preserve their cultural identity against the Roman rule. After the destruction of temple in Jerusalem in 70 A.D. their cultural identity was crisis.

Accordingly when many more labourers were needed in the sugarcane-growing field, Tobago of Trinidad in West Indies, the labourers from India and different parts of world had been there. The emigration of different communities of people from the different countries of the world to Trinidad gave birth diasporic culture and religion. Especially the Trinidadian Hindu culture from India was dominated due to the influence of British colonialism. The British culture was dominant and influenced the Hindu culture. While immigrating to Trinidad, the dispersed people followed the British culture and forgot their home country culture so their culture was in crisis. In the context of cultural marginalization diaspora methodology can be applicable in search of Hindu cultural identity and ethnicity. Like Jews, the Hindu people while emigrating to Trinidad, have struggled to preserve their own culture even though they were marginalized.

Diasporic Culture

Trinidadian Hindu culture flourished in the Trinidad of West Indies when the Indian people emigrated there to supply the demand of labourers and correspondents in the sugarcane-growing field of Tobago in Trinidad. As a diasporic writer V.S. Naipaul has defined the native culture of India as a diasporic culture. In this culture the writer himself belongs to and highly appreciates to show Hindu identity although it was cultural domination of British colonialism. He has depicted Hindu cultural richness such as initiation ceremony, wedding ceremony, rituals, Bhagwat, language, consumes and funeral process. The host country

culture has marginalized the diasporic culture. Due to the influence of British culture the dispersed Hindu people are compelled to follow the host country culture and forgot their own culture. In this way the diasporic Hindu culture has undergone identity crisis. However they are preserving their own culture and searching for cultural identity. The colonizer's culture has lost the value of diasporic culture and made crisis to the Indian dispersed people. V.S. Naipaul highlights the cultural value of diasporic culture for identity and considers it as a source of identity and history. He rouses the issue of diasporic culture having crisis and emphasizes the responsibility of diasporic people to preserve their own culture although they are greatly influenced by the colonizer's culture. Naipaul has not only reflected the cultural identity of dispersed people, but also brought cultural consciousness.

In the research work there are four chapters; the first chapter contains general introduction; Hindu culture as diasporic culture, and the issues about the present text and the related texts what the writer, V.S. Naipaul has raised including the historical and dominated condition of diasporic culture.

In the second chapter there is theoretical modality; diaspora which is applicable to reveal diasporic consciousness in Hindu culture. The chapter mentions the historical background of Jews, colonized culture, colonizer culture, displacement and cultural consciousness to the dispersed people.

The third chapter is the elaboration of hypothesis. The culture has mentioned culturally marginalized condition of diasporic culture due to the influence of colonizer's culture when the Hindu people emigrated to Trinidad. The state of cultural marginalization, domination and alienation has created diasporic

consciousness. The dispersed people are suffered from their ancestral land and culture in search of identity and history.

The fourth chapter is the conclusion of textual analysis. While being culturally dominated and alienated the dispersed people became conscious in search of identity and home.

II. Diasporic Consciousness: A Theoretical Modality

Historical roots of Diaspora

Diaspora in Greek is dispersion; Jews communities outside Israel.

Traditionally Jews outside Israel considered themselves in exile. The term refers to the physical dispersal of Jews throughout the world. It also carries religious, philosophical, political and eschatological connotations in as - much as the Jews perceive a special relationship between the land of Israel and themselves. Jewish diaspora began with the exile of Judeans to Babylonia by Nebuchadnezzar in 586 B.C. The majority of Judeans remained in Babylonia even after the resounding of Jerusalem. Under the Hellenistic rulers, large number of Jews settled throughout Asia Minor and Southern Europe. The Columbia Encyclopedia defines:

Diaspora (Gr dispersion), term used today to denote the Jewish communities living outside the holy-land. It was originally used to designate the dispersal of Jews at the time of the destruction of the first temple (586 B.C.) and the forced exile (Heb=Galut) to Babylonia. The diaspora became the permanent feature of Jewish life; by 70 A.D. (759)

The Jewish diaspora began with the Babylonia conquest in the sixth century B.S. Many Jews understood their presence outside the land of Israel as exile. God has imposed exile as a punishment for their sin, they believed and they would be unable to return their land until God redeemed them from exile by sending Missiah. In time some Jews interpret exile as independent of geography. In their view exile meant exile from God and exile could occur even in the land of

Israel especially when non Jews dominated Israel. Ashcroft, Griffith and Tiffin define:

Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. Colonization itself was a radically diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. (68-69)

Diaspora has severe relationship of people between the host country where they are living and the home country, which they left. The dispersed people are deeply rooted with ethnicity, culture and language of home country. They can't forget them but take as a source of identity and history. In fact, the ethnic groups who are losing their ethnic identify and origin, have begun to revive their cultural activities. In a subtle way diaspora are continually involved in struggle against the policies of host country and attempt to contact with homeland. Radhakrishnan expresses:

The diasporan hunger for knowledge about and intimacy with the home country should not turn into a transhistorical and mystic quest for origins. It is precisely this obsession with the sacredness of one's origins that leads peoples to disrespect the history of other people and to exalt one's own. Feeling deracinated in the diaspora can be painful, but politics of origins can not be remedy. (212)

Salman Rushdie as a diasporic writer reflects his past life in India while living in England. He has depicted the postcolonial scenario in his essays and

reflected the politicizing ideas and techniques in literature, religion and culture. Literature, culture and religion should not be separated from politics. But England always wants literature in favour of colonial extension or aspect of long-lasting empiricism. Dealing with various postcolonial themes and motives in his essays he has raised the issue of ghettoization of common wealth literature and portrait of British Raj as a diasporic writer. He seeks the memories of past in the homeland to escape from the pain of the expatriate life. He exposes his identity and nostalgic event of past in *The Imaginary Homeland*:

A few years ago I revisited Bombay, which is my lost city, after an absence of something like half my life. Shortly after arriving, acting on an impulse, I opened the telephone directory and looked for my father's name. And amazingly, there it was; his name, our old address, the unchanged telephone number, as if we had never gone a way to the unmentionable country across the border [. . .] then I went to visit the house in the photography and stood outside it. (9)

The dispersal of Jews outside Israel all over the world created the diasporic movement in search of cultural identity and history. The Israel, a holy place was the birthplace of Jews where their lives were rooted in their own culture, religion and history. In the process of development their own culture outside holy land, they were marginalized and faced the diasporic and problems. However they went on preserve their own culture and religion in search of identity.

Migration and cultural displacement

The diasporas were created due to the emigration of large number of peoples into the different countries mainly in the nineteenth and twentieth centuries. The people emigrated being affected by colonial movement, political crisis, commercialization, slavery system and search for facilities. Being emigrated from their homeland to host country, the whole life of dispersed people changed their whole life including the history, culture and religion. Radhakrishnan expresses diasporic change, "My point is that the diaspora has created rich possibilities of understanding different histories. And these histories have taught us that identities, selves, traditions, and natures do change with travel [. . .] and that we can achieve such changes in identities intentionally" (210).

The largest, most significant and culturally most creative Jewish diaspora in the early Jewish history flourished in the Alexandria where in the first century B.C. forty percent of the population was Jews. Round the first century A.D. an estimated 5,000, 000 Jews lived outside Palestine about four fifths of them within Roman Empire. They looked Palestine as the center of religion and culture. The Jews emigrated to France and Germany, and from there to England, Scandinavia and eastern Europe from Italy. The Jews from the North Africa moved westward into the Iberian Peninsula by the influence of Islam. Expelled by the Christian rulers in the fifteenth century these Jews resettled in the Netherlands, the Balkans, Turkey, Palestine and America. For some 2,500 years Jews have continued to live outside the land of Israel. In the early century of diaspora, they established substantial communities in the Asia Minor, North Africa and Arabian Peninsula. Later they spread to the rest of the globe.

The causes of dispersion are slavery system and indentured labor. When the labor was needed in the south plantation areas of America for growing foodstuff, it could be fulfilled from the South Africa or poor countries in contact. The laborers left their own countries due to their service to the host countries. Exile is also other form of dispersion, involves the ideas of separating and distancing from either the literal homeland or from the cultural or ethnic origin.

Uneven relation between cultures

The diasporic culture flourishes in the host country where the people are dispersed but is marginalized due to the influence of native culture. Slowly and gradually the dispersed people may forget their own culture after many years and then follow the host country's culture. In such case, it occurs identity crisis in diasporic people who have been living in the same host country. The native and diasporic culture have different identity and can not adjust due to the racial, color, geographical, political, religious and social discrimination of people. The word 'diaspora' itself is a misfortunate word. The diasporic culture is always dominated and marginalized by the host country people and does not have any respect and position at all. The native culture is centralized and superior in the national figure.

The Jewish culture has marginalized condition and is distinguished from the host country culture. Each Jewish community interacted with the local culture and their life and culture became remarkably diverse. Particularly, European Jews and Jews of Mediterranean basin including Spain developed different ways of observing the Jewish religion and different identities as Jews.

Trinidadian Hindu culture influenced by the British culture seems inferior and dominated. The culture has flourished splendidly to reflect Hindu religion, ritual, costume, language and ethnicity although it was marginalized by the British culture. The Trinidadian culture has sought for cultural identity. Due to the superiority and inferiority, centrality and marginality and hierarchy system of British colonialism, the Trinidadian culture is distinguished from other culture and seeking for identity. Radhakrishnan exposes his view about diaspora..

And in a way, the diaspora is an excellent opportunity to think through some of these vexed questions: solidarity and criticism, belonging and distance, insider spaces and outsider spaces, identity as invention and identity as natural, location-subject positionality and politics of representation, rootedness and rootlessness. (213)

The two cultures are uneven; one is native and the other one, diasporic. Beside this, there are other reasons to distinguish culture such as geographical variation, racial, colour, religious, political and social discrimination of people and then the colonial impact of powerful country.

Cultural crisis and search for identity

When the Dispersed people are influenced by the host country culture, they cannot detach from homeland culture. To adjust in the social construct and, norm and value they are compelled to imitate other culture. In this way the cultures can't develop in parallel condition. It will be cultural conflict and dilemma to the dispersed people. Later the diasporas can neither adjust to the imitated culture of the host country nor follow their home country's culture. In such situation they

stand in between ness and feel a sense of alienation. To forget own culture and imitate other culture is the loss of cultural identity. In one country whereas native culture is highlighted and highly appreciated and on the contrary the diasporic culture is dominated, it may be cause of cultural movement and conflict. The diasporas have tension between the new and old home, create the problem of divided allegiances of the family and communities, displaced by travel and relocation must be generated and redefined when the homeland culture and the host country culture are uneven, Maxine Hongston demonstrates painfully I "The Woman Warrior", "both the home country and the country of residence could become mere "ghostly" locations, and the result can only be a double depoliticization" (207).

When two cultures flourish together in a country, native culture is superior, dominant and diasporic culture; dominated and inferior. The influence of superior culture remains in the hybridity, ethnicity, mimicry, costume, language and ritual of diasporic culture. When the diasporic culture is marginalized, there will be cultural crisis in Jews. The Columbia Encyclopedia mentions:

The diaspora became the permanent feature of Jewish life; by 70 A.D. Jewish communities existed in Babylonia, Syria, Egypt, Cyrene, Asia Minor, Greece and Rome. Jews followed the Romans into Europe and from Persia and Babylonia spread as far east as china. In modern times Jews have migrated to the Americas, South Africa and Australia. The Jewish population of central and Eastern Europe, until world war II the largest in the world, was decimated in the Holocaust. (759)

The emigration of people from one country to another creates the environment of adjusting in a new culture and compels them to do so in the host country. The forgetfulness of own culture makes them imitate the other culture and religion. In search of identity and history the Diasporas have to follow their own culture and reject other culture. If any community forgets culture, language and religion or the person who belongs to it, seems to be dead due to the loss of cultural identity. Culture is not the identity of people only, but also source of knowledge and history.

When the Jews had cultural crisis, they revolted against the dominant native culture in search of identity. Some Jews were comfortable living under the domination of Hellenistic and Roman Empire. But other deeply resented their domination by pagan or lack of respect they received from the dominant culture. In Palestine and the diasporas, the Jews revolted unsuccessfully against the Roman rule. Simon Barkokhba for example, led revolt in Jerusalem in the second century.

Rushdie is dedicated to the nostalgic past of his life and very creative in writing. For him India is just that 'My' India, a version and no more than one version of all the hundred of millions of possible versions. He tried to make it imaginatively true as he could, but imaginative truth is simultaneously honorable. Rushdie mentions that the impact of colonialism causes crisis in diasporic culture because it is the seed of dispersion. In such a situation the diasporic culture is not only marginalized but also can be lost. Salman Rushdie expresses cultural crisis in diasporic culture:

We are Hindus who have crossed the black water; we are Muslims who eat pork. And as a result-as my use of Christian notion of the

fall indicates-we are now partly of west. Our identity is once plural and partial. Sometimes we feel that we straddle two cultures; at other times, we fall between two stools. But however ambiguous and shifting this ground may be. (15)

Ethnicity is the whole term, which covers the range of culture, tradition, language, social patterns and ancestry. Ethnicity refers to the fusion of many traits that belong to the nature of any ethnic groups; a composite of shared value, belief, norms, tastes, behaviors, experiences, consciousness of kind memories and loyalties. Ashcroft, Griffith and Tiffin define, "ethnicity is a term [. . .] generally determined biological types" (80). Ethnicity is a group or category of persons who have sense of people hood and of group belonging who are of immigrant background and have their minority or majority status within a large society. Due to the influence of residential culture, the diasporic culture can not flourish so well. The ethnicity is also under the shadow of the dominant culture. The marginalized condition of ethnicity creates the situation of conflict against the dominant culture to preserve their own culture. The western culture is highly appreciated and superior in place of the eastern culture. In the west's view the eastern culture is uncivilized and people are supposed to be uneducated and emotional. In these ways the diasporic people and culture have to confront critical movement.

The hybridity in diasporic culture means creating cultural dilemma and conflict. Hybridity means the mixture of different cultures in societies due to influence of colonization, emigration, commercialization, slavery system, employment, marital relationship and so on. The people of diasporic culture in

hybridity are affected and begin to mix both the diasporic and native culture.

Slowly, due to the impact of native culture they forget their own cultural identity.

To adjust in the emigrated country diasporas confront predicament in hybridity.

Ashcroft, Griffiths and Tiffin observe:

Hybridity occurs in the postcolonial societies both as a result of conscious movement of cultural suppression as when the colonial power invades to consolidate political and economic control, or when settler - invader disposes indigenous peoples and force them to assimilate to new social pattern. It may also occur in the later periods when pattern of emigration from the metropolitan societies and from other imperial areas of influence (e.g. indentured labors from India and China) continue to produce complex cultural palimpsests with postcolonial world. (Reader 183)

Due to the influence of cultural hybridity, the diasporic culture loses its origin and history under the dominant culture. The colonialism and emigration may create hybridity. A sense of domination and exploitation can be found in cultural hybridity. So it requires to seek identity in cultural crisis. As the Trinidadian people cannot forget their own Hindu culture, they constantly go on searching for identity in cultural hybridization.

Mimicry can occur when more than two cultures are flourishing in a country. The geographical, political, economic and educational conditions have distinguished people in cultural development. But they like to imitate other culture and manner of life such as food, costume, ritual, speech tone, ways of living and so on. The mimicry has occurred because of colonization, emigration,

communication and globalization. It has modified the colonized into the westernization forgetting their own cultural identity and ethnicity. Ascroft, Griffith and Tiffin interpret:

Mimicry; an increasingly important term in post-colonial theory, because it has come to describe **ambivalent** relationship between colonizer and colonized. When colonial discourse encourages the colonized subject to 'mimic' the colonizer, by adopting the colonizer's cultural habits, assumptions, institutions and values, the result is never a simple, reproduction of traits. Rather the result is a blurred copy of the colonizer that can be quite threatening. (139)

The term mimicry locates a crack in the certainty of colonial dominance, an uncertainty in its control of behaviour of the colonized, but it is crucial in Homi Bhabha's view of ambivalence of colonial discourse Bhabha states, "for him the consequence of suggestion like Macaulay's is that mimicry is that process by which colonized subject is produced as 'almost the same but not quite' Bhabha" (1994: 86). In mimicry people of one culture imitate the other culture. In the process of imitation they lose their own cultural identity and value.

The colonial history of the West Indies has been a brutal one. It has involved the near decimation of the aboriginal inhabitants and the enslaving of other race Negroes. The Negroes, who were brought to West Indies as slaves, are perhaps the worst affected victims of colonialism. V.S. Naipaul writes the slavery makes him despise the white civilization. The West Indian Negroes born outside Africa became completely oblivious of their African ancestry. Captured as slaves from different parts of the country, the Negroes belonged to different tribes. Each

of them had distinct language and culture. After being brought to the West Indies, the tribes and even families were deliberately broken up and dispersed by the colonial power so as to prevent the formation of revolutionary groups. Champa Rao Mohan writes:

In the absence of a common language and tradition the Negroes were unable to form a single unified identity. With the imposition of colonizing culture, these west Indian Negroes of African origin came to acquire the language, religion and even the attitudes of Europeans. Ironically, they even shared the Europeans' contempt for the Africans. (11)

Much of Naipaul's writing issues his personal experience of being a displaced member of a minority race and religion in Trinidad. His multiple heritage places him in a position that makes it possible to render a detached account of his subjective experience. Being an Indian by ancestry, Trinidadian by birth and England by intellectual training and residence, Naipaul is indeed a man of broader perspective. Naipaul being an East Indian himself speaks largely from his own childhood memories and is able to render a more accurate and comprehensive picture of lived experience. Champa Rao Mohan expresses:

In his early novels that form the Trinidad tetralogy-*The Mystic Masseur*, *The Suffrage of Elvira*, *Miguel Street* and *A House for Mr. Biswas*, Naipaul deals predominantly with the East Indian experience in the West Indies. He presents a poignant picture of the East Indians struggling to preserve their identity in an alien environment, but ultimately succumbing to the influence of the

dominating culture. The compromises that these Indians have to make in order to come to terms with the alien environment and forge an identity for themselves form a long and painful process, which is touchingly retold by Naipaul. (13)

Indian colonial situation is unique because the West Indies in all their racial and social complexity are so completely creation of empire. In the absence of a common West Indian identity nationalism was impossible. Moreover, there were not even any anti-imperialistic feeling among the tradition on the contrary it was rather their Britishness belonging to the British empire that gave them sense of identity.

Salman Rushdie has portrayed the vivid pictures of India as a homeland being dispersed from India to England. Although he was greatly influenced by the British Colonialism he has sweet memories and imagination about culture and civilization of India. He expresses his diasporic feeling:

It may be that writers in my position, exiles or emigrants, expatriates are haunted by same sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into the pillars of salt. But if we do look back, we must also do so in the knowledge- which gives rise to profound uncertainties- that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short, create fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indias of the mind. (10)

Like Salman Rushdie, V.S. Naipaul cannot detach from his own Trinidadian Hindu culture being dispersed in England. He has highlighted his own culture as source of identity and history although it has domination of British culture. The Trinidadian culture as a diasporic culture has been affected by the British colonialism and dominated by the same culture. Naipaul has brought cultural consciousness to Hindu communities for preserving their own culture. He has focused upon religion, ritual, costume, food, language, Hindu programs and ways of living manner as an identity and civilization of Hinduism. Champa Rao Mohan writes:

The major themes that emerge from a reading of his novels are related to the problems of the colonized people: their sense of alienation from the landscapes, their identity crisis, the paradox of freedom and the problem of neo-colonialism in the ex-colonies. In the first four novels Naipaul deals exclusively with the colonial society of Trinidad, the land of his nativity, and is preoccupied with the themes of dispossession, homelessness, alienation, mimicry and the search for an authentic selfhood. The characters in these novels are continually in search an identity and home. (8)

When the Trinidadian Hindu culture was marginalized by the influence of British culture, V.S. Naipaul reacted and searched for Hindu cultural identity. He is form Brahmin family and wants to define Hindu religion and culture. Radhakrishnan writes, "diasporic deconstructions of identity have to be understood differently from "indigenous" divestment from nationalist identity" (157). In this sense he has depicted cultural identity in term of indigenous people and nation.

Naipaul depicts both the author and society who are haunted by the ancestral memories and hangovers of the other home, which continuously poses a contract to the immediate environment of protagonist. Trinidad as it is represented in the artistic world of the novel as a parody of India which ever fails to be a real India, and remains an unbearable of the original instead. Dr Vassant S. Patel writes, "it reveals a life an Indian society which while it is a part of Trinidadian society is struggling its Indian identity begins in this book" (21). The history is history among other things of displacement caused by imperialism to people. The history of exiles who have been wrenched up and pushed a way from their 'roots' and caught up in an endless tension between present and past, reality and imagination, the new abode and the old home. The dispersed people are absurd and have to face predicament for cultural identity. V.S. Naipual has presented the East Indian Hindu culture as an ancestral and diasporic culture in the West Indies especially in Trinidad where we see cultural hybridity due to the slavery system, commercialization, employment and imperialism of British government. When there is identity crisis due to the domination of British culture and colonialism, Naipaul constantly goes on conflicting in search of identity and ethnicity. He has defined the Trinidadian Hindu culture to flourish identity and history.

The diasporic Hindu culture flourishing in Trinidad of West Indies was marginalized and dominated in term of colonizer's British culture. The dispersed people are inferior and considered as second-class people in the host country. By the influence of colonialism, they forgot their own Hindu culture and followed the British culture. In such situation they remained in between ness and felt a sense of alienation, frustration and anxiety. So it created the sense of awareness and search

of cultural identity for them. The dispersed people were conscious and aware of their own culture and ethnicity because they wanted to give their own identity and history in the residential country. V.S. Naipaul highlighted the diasporic culture reflecting cultural uplift to create consciousness and awareness. Due to cultural discrimination, domination, suppression and marginalization, the dispersed people were aware of their own culture in search of identity and history. Feeling the diasporic consciousness the characters in *The Mystic Masseur* are continually seeking for home and identity.

III. Textual Analysis

Cultural background of characters

V.S. Naipaul has highlighted the Trinidadian diasporic culture which has flourished in the West Indies especially in Trinidad. The culture is based on Hindu philosophy and is dispersed from the East India. Naipaul's father, Seepersad Naipaul, had been in Trinidad as a correspondent where Naipaul was born and spent his early childhood and experience. The Trinidadian Hindu culture, which has been disclosed as a diasporic culture in *The Mystic Masseur*, is rooted in India. Naipaul himself is from pure Brahmin origin and wants to identify his own Hindu culture in Trinidad. The culture has flourished in Trinidad splendidly and has been defined as a diasporic Hindu culture. Due to the dispersion of people from one place to another, the diasporic culture is flourishing in Trinidad. V.S. Naipaul is greatly influenced by his ancestral land and culture that he mentions in his novel, *The Mystic Masseur* for the uplift of the Hindu Culture. The novel, *The Mystic Masseur* is the presentation of Hindu philosophy and civilization and the major character, Ganesh Ramsumair has represented the writer himself.

In the novel, it has been mentioned the early school life of Ganesh, initiation ceremony, funeral program of his father, wedding ceremony, use of spiritual power by the mystic masseur, Bhagwat, Ganesh as a creative writer and Hindu philosophy and religion. When Ganesh Ramsumair failed as a mystic masseur, he became a creative writer and was dedicated in journalism also. He reflected Hindu religion and philosophy then he was elected as the president of Hindu Association. He became a member of legislative parliament and then was compelled to be a supporter of British Empire lastly. As a representative of Hindu,

he has presented the religion, culture and philosophy but he was overshadowed by the influence of British colonialism. Other characters like Leela, Ramlogan, Beharry and Swami have played vital role in the depiction of Hindu cultural identity in the novel. India as an ancestral place, Trinidad; a birth place and England; a residential place, V.S. Naipaul has highly considered the East Indian Hindu culture in the West Indies as a diasporic culture although it was colony of British empire. The Hindu Trinidadian culture is a colonized culture influenced by the British colonialism. So this culture seems to be dominated and marginalized. However the colonized culture is conflicting against the dominant British culture.

The Mystic Masseur, Naipaul's first novel, which was published in 1957, is reflecting the autobiographical elements of the writer himself and the Trinidadian Hindu society. Naipaul has focused upon Hindu costume, food, ritual, initiation ceremony, funeral process, wedding ceremony, Bhagwat, language and way of living to reflect Hindu cultural identity. The Trinidadian Hindu people have historical and cultural root in the East India that Naipaul has disclosed in his early novels. Subhas Sarkar states:

If Toni Morrison harks back to the bruised Negro racial memory in her novels, V.S. Naipaul falls back on the racial memory of his ancestors who came from India as indentured plantation labours to Trinidad. Hence, more than his genuine interest in Caribbean, Naipaul has too often the racial memory of his Indian ancestry, which comes to be evident even from his early novels. (164)

Harihar Rath and Kartik Chandra Mishra states "set in the West Indies on the even of its independence *The Mystic Masseur* high lights displaced and

mediocre individuals in pursuit of recognition and success. Various ethnic groups were creolised (18)." Culture is the whole way of life from birth to death and a person, who forgets her/his own culture, seems to be dead. In this sense culture is considered as the source of identity and history. While being dispersed from the ancestral land, a person does not want to deprive of her/his own culture whether he/she is deeply influenced by the host country culture. For the dispersed people, homeland cultures is popular and want to preserve it while being far away from their home country. As we observe throughout the novel, V.S. Naipaul has exposed the nostalgic events and the memories of the past of his ancestral land, India and taken his own Hindu culture as a diasporic culture in Trinidad. He has mentioned his autobiographical elements in his novel *The Mystic Masseur*.

Champa Roa Mohan writes:

The first four novels that fall into the first phrase of Naipaul's literacy career draw mainly on Naipaul's boyhood experiences and hence the autobiographical element predominates. In these novels Naipaul is simply recording his responses to the world and fulfilling the recording, the function of the artist. [. . .] the works belonging to the second phase, however draw Naipaul's travel writing and are analytical in approach. (142-143)

The diasporic Hindu culture from the East India has flourished in Trinidad of the West Indies among many Caribbean cultures. Its original place was rooted in India and preserved by the Brahmin origin. While being dispersed from India, it has lost its value and become identity crisis due to British colonialism. It did not

develop as well as in the East India. The cultural background of the characters remains in Hindu culture and India. Champa Roa Mohan writes:

A pathetic nostalgia underlies their conscious, and not- so - conscious efforts to faithfully re-enact the customs, rituals, rites, ways of philosophizing, even superstitions and taboos of the lost one time homeland of the ancestors, Indian attitudes, norms and values like family loyalty, predestination residual Indian myths and lores as also contemporary Indian heroes - both political heroes and film stars-logas and mascots of Indian politics - society - culture, Indian habit of eating, washing, dressing, even the language of India continue to hold their sway on this life of people who are, technically at least, Indians, no more. (137)

The dispersed people are suffering from the nostalgic past of native soil. The nostalgic thought made them conscious about customs, rituals, rites, ways of philosophizing, superstition and taboos of lost one time homeland of ancestors. Indian attitudes and norm and value, myth and lore, language and habit of eating. Washing and dressing.

The *101 Questions and Answers on the Hindu Religion* was published by Ganesh Ramsumair that discloses the historical as well as religious background of Trinidadian Hindu culture and origin of India. The conversation between Ramlogan and Leela exposes:

Ramlogan turned a few more pages and read aloud: Question
Number forty six Who is the greatest modern Hindu?
Leela, just let me hear you answer that one.' Let me see now.

Is - is Mahatma Gandhi, ech?'

'Right', girl. Fust class. Is the self same answer it have in the Book. (90)

The publication of article is the whole explanation of Hindu culture, religion and ethnicity. It has mentioned Hindu identity remaining in culture, religion and history.

The diasporic culture was related with the home country; India, the greatest personalities like Mahatma Gandhi and Nehru and politics like all India congress. The president of Hindu Association, Narayan has tried to send the message published in the *Trinidad sentinel* by cable. This shows the Trinidadian people's tendency towards the native soil, India and historical background as well as communicative development in search of home country identity.

But then Narayan began playing the fool. He began sending of cables to India, to Mahatma Gandhi, pandit Nehru and the all India congress; in addition to anniversary cables of all sorts: he noted centenaries, bicentenaries, tercentenaries. And every time he sent a cable the news was reported in *The Trinidad Sentinel*. (154)

In *The Mystic Masseur* there is mentioned about the home country; India, Hindu culture, religion, ethnicity and history in search of identity. The characters like Ganesh Ramsumair, Leela, Beharry Narayan and other are remarkable characters showing cultural identity and historical background rooted in India in spite of the influence of colonizer's culture.

The position of colonized culture in Trinidad

The Trinidadian Hindu culture is dominated and marginalized culture. The people, who were emigrated to Trinidad of the West Indies from the East India, flourished their own home country culture. The diasporic Hindu culture is called the Trinidadian culture influenced by British colonialism. Due to the influence of British colonialism, the Trinidadian Hindu culture has marginalized condition in term of the colonizer's culture. Being dispersed from one country to another, the diasporic culture is changeable and does not flourish as well as in the home country. So the diasporic culture is inferior and has marginalized condition. The position of culture can be evaluated in term of ethnicity, hybridity, mimicry, identity, marginality and cultural alienation. The diasporic Trinidadian culture is highly regarded to show Hindu custom, food, ritual and costume.

Due to the influence of British culture and language, the Hindi language has been hybrid: Hindi loses its originality and purity while using English in religions quotation:

From time to time Ganesh thumped my foot and I gave a great yelp of pain [. . .] I tried to forget Ganesh thumping my leg about and concentrated on the walls. They were covered with religious quotations, in Hindu and English, and with Hindu religious pictures. My gaze settled on a beautiful four armed god standing in an open lotus. (6)

The mixture of Hindi language with English draws attention of colonized people to colonizer's culture and makes them complicated in communication. It also becomes cultural marginalization in hybridity of both English and Hindu

language. There is an illustration of Hindu religious picture with the four armed god standing in an open lotus to show religious norm and value of religion in the residential country.

While going to school, both Ganesh Ramsumair and his father showed their cultural identity in Hindu costume. But the British cultural society insulted them bitterly and made fun. They confronted the critical situation and sought their own identity in costume. The narrator discloses in the following lines:

Father and son left four-ways that Sunday and took the bus to princess town. The old man wore his visiting outfit: dhoti, *koortah*, white cap, and an unfurled umbrella on the crook of his left arm. [. . .] when they got to St. Joseph, Ganesh began to feel shy. Their dress and manner were no longer drawing looks of respect. People were smiling, and when they got off at the railway terminus in the port of Spain, a woman laughed. (9-10)

For the cultural identity both the father and son wore their own home country's costume; dhoti, koortah and white cap. The people dominated them expressing hatred by the influence of colonizer's culture. This makes clear that the colonizer's costume is superior to colonized costume. The colonized culture is totally marginalized and has no position at all. If the position of colonized culture were as equal as the colonizer's culture, the colonizer would not insult them bitterly. They would be respected. There is clearly explained cultural domination in Hindu culture.

Ganesh Ramsumair and his father had been at school next day wearing Hindu costume. When they were insulted by the British culture people, Ganesh

Ramsumar's father had reacted against the same culture angrily. He wanted to reflect his own cultural identity in fashion:

Ganesh preferred not to remember what happened the next day when he was taken to school. The old boys laughed, and although he had not worn khaki toupee, he felt uncomfortable in his khaki suit. Then there was the scene in the principal's office: his father gesticulating with his white cap and umbrella; the English principal patient, then firm and finally exasperated; the old man enraged, muttering, 'Gaddaha ! Gaddaha !' (10)

The colonizer's culture has deeply influenced the Hindu's fashion. Ganesh in school life felt uncomfortable wearing khaki suit without cap khaki taupee. In such case the colonized people were compelled to wear colonizer's suit. To preserve cultural identity Ganesh's father has reacted against the colonizer's concept.

Although the Hindu diasporic culture is dominated by the British culture, it has sought its ethnic and cultural identity. The narrator has reflected Hindu ritual:

A fresh mortification awaited him. When he went home for his first holidays and had been shown off again, his father said, 'it is time for the boy to become a real Brahmin'. The initiation ceremony was held that every week. They shaved his head, gave him a little saffron bundle, and said, 'All right, off you go now. Go to Benares to study'.
(11)

The ceremony is a kind of ritual, a part of Hindu culture and is held to show cultural identity. After this programme a Hindu becomes a real Brahmin. In

this ceremony Ganesh's head was shaved and given a little saffron bundle to reflect cultural Identity in spite of colonizer's cultural domination. There is also mention of remarkable holy place, Baneres which lies in India and the place is considered as the source of knowledge for the study of Hindu culture and philosophy.

The marriage ceremony of Ganesh Ramsumair has been influenced by the British culture. It is modern type of ceremony and greatly held to reflect Hindu culture. Hindu culture in terms of marriage ceremony is greatly held and loses its origin by the British culture's influence. The following lines expose:

Four ways was nearly as excited at the wedding as it had been at the funeral. Hundreds of people, from fourways and elsewhere, were fed at Ramlogan's. They were dancers, drummers, and singers, for those who were not interested in the details of the night - long ceremony. The yard behind Ramlogan's shop was beautifully illuminated with all sorts of lights, except electric ones; and decorations - mainly fruit hanging from coconut palm arches - were pleasing. (43)

This ceremony exposes the mature age of Hindu male and female. Both male and female are conciliated in a family according to culture and religion. In Ganesh's wedding ceremony, the Fourways is beautifully decorated with the illuminating lights and hanging fruits. There are many people, singers, dancers and drummers for making merry and they are fed good foods. It has reflected how Hindu holds wedding ceremony for cultural identity.

Ganesh Ramsumair is dedication to Hindu religious ceremony so held a Bhagwat, a seven days prayer-meeting in his home to identify Hindu religion and food:

The Bhagwat was held in the ground floor of the house; people were fed in the bamboo restaurant at the side; and there was a special kitchen at the back. Logs burned in huge holes in the ground and in great black iron pots over the holes simmered rice, dal, potatoes, pumpkins, spinach of many sorts, *karhee*, and many other Hindu vegetarian things. People came to the Bhagwat from many miles around. (191)

There is an illustration of religious function done by Ganesh to bring people in religious and spiritual faith together. This ceremony gives clear definition what he Hindu religion is and how they do religious programme. There is also mentioned the food of Hindu culture. People from many miles arrived and were fed such food; simmered rice, dal, potatoes, pumpkins and Hindu vegetarian things in bamboo restaurant. The spiritualism has been failure in Hindu religion due to colonizer's learning and materialism. However, the religious programme, Bhagwat is held to show religious value in Hindu culture. Ganesh failed as a mystic Masseur, paid his attention to creative writing and publication and eventually was obliged to be a supporter of British Empire. It proves that Hindu religion is marginalized and dominated.

It has reflected the Hindu cultural identity in the way of life and publication that Ganesh defined Hinduism and ancestral place, India. The following questions and answers disclose:

Bissoon drank the water in the orthodox Hindu way, not letting the jar touch his lips, just pouring the water into his mouth; and Ganesh, sympathetic Hindu [. . .] 'Question number one what is Hinduism? Answer: Hinduism is the religion of Hindus. Question Number two. Why am I a Hindu? Answer: Because my parents and grandparents were Hindus. (97)

It is focused upon the marginalized culture in search of identity of Hindu. The quotation creates the sense of cultural norm and value to the dispersed people. As a creative writer Ganesh Ramsumair has given clear definition about Hindu religion and Hindusim. It highlights the search of identity and ethnicity.

The diasporic people have ethnic identity in religion, philosophy and native soil, India. Beharry was full of quotation from Gita, memories and love for ancestral soil:

Beharry was full of quotations from the Gita, and Ganesh read again, with fuller appreciation, the dialogue between Arjun and Krishna on the field of battle. It gave a new direction to his reading. Forgetting the war he became a great indologist and bought all the books on Hindu philosophy [. . .]. But India was his great love. It became his habit, on examining the new book, to look first at the index to see whether there were any references to India or Hinduism. (102)

It is based on Hindu religious epic, Gita and Ganesh's increasing knowledge in search of Hindu philosophy and home country, India. While being dispersed from home country and facing diasporic problems, he loves India much

and keeps memories of home country and culture. Ganesh is continually seeking for identity and home.

A boy was brought for spiritual treatment by his parents. At the same time Leela expressed her idea imitating English about treatment. Here, language is hybrid both in Hindi and English Whether they would believe in spiritual treatment or not. As a mystic masseur both Ganesh and Leela tried to convince the boy for treatment.the following lines express as:

Ganesh began to chant in Hindi

Leela asked the boy, 'He ask whether you believe in him.'

The boy nodded, without conviction.

Leela said to Ganesh in English, 'I don't think he really believe in you.' And she said it in Hindi afterwards.

Ganesh spoke in Hindi again. (122)

The mimicry of English has modified the attitude of colonized people to colonizer's language rather than own native language, Hindu. So it has marginalized the Hindus' Hindi language in Trinidad.

The dispersed people have reflected cultural identity but is dominated. The colonized culture has been marginalized in hybridity, ethnicity and mimicry so it seems identity crisis to Hindu people. However the dispersed people have tried to preserve their own cultural identity after being cultural consciousness.

The colonizer's culture

In the West Indies the British culture is the colonizer's culture, which has dominated the diasporic Hindu culture. The British culture seems superior and is based on colonialism. The culture has enhanced supremacy and power of British

people. Although the diasporic people attempt to escape from the colonizer's culture, they are affected and fail to do so. They can't be free from the colonizer's culture at any rate. In the context of colonial extension British culture has deeply rooted in Trinidad. The diasporic culture is considered as second-class culture or marginalized culture. The people of diasporic culture are compelled to imitate the host country culture while forgetting their own home country culture. In such situation, there is identity crisis due to the loss of culture. The dominant British culture has influenced the diasporic culture effectively especially in food, costume, ritual, language and way of living.

Ganesh Ramsumair represented the Hindu culture in Trinidad and reflected the Hindu identity and history however he was greatly influenced by the British colonialism. He did not become an important political leader only but also a member of legislative council. And he was obliged to be a member of British Empire: M.B.E. The following lines expose the very deep influence of the British colonialism in the dominated Trinidadian Hindu culture:

In 1950 he was sent by the British government to Lake success and his defence of British colonial rule is memorable. The government of Trinidad, realizing that after that Ganesh stood little chance of being elected at the 1950 General Elections, nominated him to the legislative council and arranged for him to be a member of the executive council. [. . .]. In 1953 Trinidad learnt that Ganesh Ramsumair had been made an M.B.E. (207)

The obligation of Ganesh being an M.B.E is the clear example of identity crisis in diasporic culture. Thus eventually the dispersed people have lost identity.

Although he stood for Hindu culture and religion, the diasporic culture was marginalized and dominated.

The British culture as a colonizer's culture has been dominant. The culture has not suppressed the diasporic culture only but also kept it under political power. The colonizer has affected the cultural flourishing as well as the educational system of diasporic culture. The headmaster expresses:

The headmaster became stern and said, 'Mr Ramsumair, I don't know what views you have about educating the young, but I want to let you know right away, before we even start, that the purpose of this school is to form, not to inform. Everything is planned'. He pointed to a framed time - table, done in inks of three colours, hanging next to the picture of king George v. 'Miller, the man you replacing, paint that. He sick, 'the head master said. (14)

The westerners think them civilized, educated, creative and superior. For them easterners are weak in every sector or field. Here, the colonizer hasn't only dominated the cultural value of diasporic culture but also educational system showing arrogance. When Ganesh went to school for teaching, he was insulted by the head master because of colonization in educational system.

The dominant British culture has dominated the colonized culture, Trinidadian Hindu culture directly. Ganesh Ramsumair is insulted by the students and the principal himself while going after shaving his head in the initiation ceremony. It is the ritual of pure Hinduism to shave hair according to culture. If Ganesh shaved his hair, why it was needed to wear a cap until his hair grew again. The following extract shows dominated condition of dispersed people:

They brought him back home. But the episode is significant His head was still practically bald when he went back to school, and the boys laughed so much that the principal called him and said, 'Ramsumair you are creating disturbance in the school. Wear something on your head'. So Ganesh wore his Khaki toupee in the classroom until his hair grew again. (11-12)

It is right to preserve their own culture for dispersed people. Here we see cultural domination and hatred on diasporic Hindu culture. If it were equal in cultural value and norm, the headmaster and boys would not insult him and would take positively without suppression.

Here, diasporic Hindu culture has been dominated and lost its identity in mimicry because of colonizer's cultural influence in fashion. Ganesh imitates the colonizer's fashion rather than his own fashion. The conversation between Ganesh and Leela tells so.

When he had washed his hands after eating, Ganesh said, 'Leela, take out my clothes - the English clothes.'

'Where your going?'

'It have a man I want to see in the oil fields'.

'What for, man?'

'Tonerre ! but you full of question today. You and Behary is one'

She asked no more questions and did as she was told.

Ganesh changed from dhoti and Koortah to trousers and shirt. (121)

If Ganesh were not influenced by the colonizer's costume, he wouldn't imitate the English clothes like trousers and shirt. He would rather wear Doothi and Koortah. So, mimicry in costume has made the diasporic culture in crisis.

Due to the impact of British colonial materialism, the Hindu culture has been in crisis so Ganesh paid his attention in studies and creative writing. The following extract views:

He had failed as a masseur. Leela couldnot have children. These disappointments, which might have permanently broken another man, turned Ganesh seriously, dedicatedly, to books. He had always intended to read and write, of course, but one wonders whether he would have done so with the same assiduity if he had been a successful masseur or the father of a large family. (64)

When Ganesh failed as mystic Masseur, he turned to reading and creative writing then became a creative writer. It reveals the failure of spiritualism and rise of learning and materialism that he feels regret in his family life by the influence of colonizer's culture. If there were not domination of colonizer's culture, Ganesh would become successful as a mystic masseur.

Due to the great influence of British colonialism the colonizer's culture has superior position. The diasporic culture has flourished as far as possible in Trinidad but has been crisis. The cultural domination of colonizer's culture has created cultural consciousness to the dispersed people. Thus they are seeking cultural identity in Trinidad. The colonizer's culture has western arrogant perspective so the westerners want to marginalize the diasporic culture.

The displacement of culture

The Trinidadian Hindu culture was rooted in the East India and was flourished after the dispersal of people to Trinidad of the West Indies. V.S. Naipaul's father was correspondent in Trinidad so emigrated there for settlement. Beside this, the plantation labourers were brought from the Asian and African countries there. They preserved their culture in Trinidad. The displacement has changed both life and culture of dispersed people. Because of their arrival to new country, they had to adjust in the new environment.

The Tobago of Trinidad was well-growing place for sugarcane where many more labourers from the different parts of the world had been there. We see Trinidadian Hindu culture consisting of Hindu philosophy, ritual, custom, food, language and costume. The Trinidadian society is an immigrant society constructed by race, religion and cliques. The society was a fragmented one, comparing of heterogeneous people, whose presence in the island was purely supposed and incident of history V.S. Naipaul arises the issues from his personal experience of being displaced from the East India. The Trinidadian Hindu culture has lost the originality of culture. It has been marginalized in hybridity and mimicry. The British colonialism is the seed of displacement. This type of policy has exploited the diasporic culture and led the dispersed people to identity crisis. The hierarchy system has created conflict between the east and the west. The west has no positive attitude towards the east and thinks itself superior and dominant. In these ways the eastern diasporic culture is exploited and suppressed because of displacement.

While being displaced from the native land, the diasporic culture changes in the residential country partially. The dispersed people have followed the colonizer's culture like the crop over festival in Trinidad. It is the cultural mimicry of Hindu. In such case they can forget their own culture. The following quotation states.

Once a year, at the 'crop over' harvest festival, when the sugar-cane had been reaped, Fuente Grove made a brave show of gaiety. The half - dozen bullock carts in the village were decorated with pink and yellow and green streamers made from crepe paper; bullocks themselves, sad eyed as ever, wore bright ribbons in their horns; and men, women, and children rattled the piquets on the carts and beat on pans, singing about the bounty of god. It was like the gaiety of a starving child. (57-58)

Once a year the people in Trinidad celebrate the crop over harvest festival decorating the bullock carts with ribbons and colourful papers, singing songs and beating pans. On the occasion of festival they are pleasure and happy. To adjust in the residential country, the dispersed people are obliged to follow the colonizer's culture. In such case it occurs cultural crisis.

The Trinidadian culture as a displaced culture from the East India has been odd for the residential place, Trinidad. Ganesh can't fit in the new school environment of the new culture and wants to change his name Ganesh into Gareth. He is negatively influenced by the British culture and educational system and wishes to escape from them but becomes odd in the situation. The narrator mentions below:

Ganesh never lost his awkwardness. He was so ashamed of his Indian name that for a while he spread a story that he was really called Gareth. This did him little good. He continued to dress badly, he didn't play games, and his accent remained too clearly that of the Indian from the country. (10-11)

Due to the emigration to the residential country the colonizer's culture has dominated the diasporic Hindu culture in custom, language, education and way of living. Ganesh was so ashamed and tried to imitate the colonizer language to escape from being hatred. But he failed to do so. This accent of English language clears that his ancestors were dispersed from idea.

The displacement of culture gave birth to diasporic culture. When the Indian people immigrated to Trinidad of the West Indies, they preserved their own Hindu culture and gave cultural identity. But culture did not flourish as well as in the home county. So the diasporic culture was marginalized.

Diasporic consciousness of Hindu culture

The Trinidadian people, who were emigrated from different countries like the East India and so on, have diasporic culture. The diasporic culture didn't flourish splendidly such as in their native country due to the impact of British colonialism. The culture was considered as marginalized culture and the people were supposed to be uneducated and inferior. The dispersed people became conscious and searched their own cultural identity in such situation. They wanted to preserve their own history and cultural identity. The domination of the British colonialism didn't make them angry only but also brought diasporic consciousness for seeking identity. The culture and civilization emerged from east India and flourished in the

Trinidad of the West Indies. Due to the great influence of British culture and civilization the diasporic culture was going to lose identity. To lose identity is the identity crisis. The situation of identity crisis drives the dispersed people to preserve their own culture and keep well - known identity. By the influence of British culture the diasporic people didn't follow the other culture only, but also lost their cultural identity. The diasporic people neither became adjustable in new culture nor preserved their own home country culture. On one hand they forgot their own culture in the new residential country. On the other hand they couldn't adjust in the colonizer's culture. In such situation they remained in between ness and felt a sense of alienation. In these ways the dispersed people had diasporic consciousness for seeking cultural identity and history. They realized that they would be totally ruined without cultural identity. They emphasized the preservation of their own culture and ignored other culture. The colour, racial, gender, religious and regional discrimination has deeply affected the cultural development. It seems the same case in the diasporic people and their culture. The superiority of colonizer's culture has marginalized and exploited the Triniadian Hindu diasporic culture. Having cultural consciousness the Triniadian Hindus go on searching of cultural identity and history. Rama Kundu expresses diasporic consciousness:

Behind Ganesh's comedy already operates a tragic consciousness- the alienated, fragmented, displaced conscious of an artist in exile, who is alienated not only from the new environment of his immediate forefather but also from himself, and the lost ancient past of his earlier ancestors. In the overall structure and texture of the

text the consciousness of separation from the 'homeland' i.e., India, and a yearning / reaching out for the same is unmistakably present.

(133)

Rama Kundu states that the dispersed people have tragic consciousness because of alienation, fragmentation and displacement. When they are alienated from the immediate forefather and lost ancient past of ancestors, they are conscious about their own homeland and culture for identity. They can neither follow their own culture nor adjust in the other culture. They remain in betweenness and feel a sense of cultural alienation that brings cultural consciousness to dispersed people.

Ramlogan stands against the dowry system in Hindu culture. The kedgerree, which Ganesh rejects to take thinking less than expectation, has brought conflict between the Hindu Trinidadian culture and British colonial culture. So Ramlogan has satirized the colonial social construct and education and then tried help the people to be awakened to civilization in the following quotation:

Ramlogan was the first to offer money to induce Ganesh to eat he was a little haggard after staying awake all night, but he looked pleased and happy enough when he placed five-twenty dollar bills in the brass plate next to the kedgerree. [. . .] He stood smiling for nearly two minutes; but Ganesh didn't even look at the kedgerree. 'Give the boy money man,' Ramlogan cried to the people around. 'Given him money, man. Come on, don't act as if you is all poor poor as church-rat'. He moved among them, laughing, and rallying them. Some put down small amounts in the brass plate. Still

Ganesh sat, serene and aloof, like an over dressed Buddha. A little crowd began to gather. 'The boy have sense, man'. Anxiety broke into Ramlogan's voice. 'When you think a college education is these days?' (44)

To give dowry to bride broom means error of Hindu community or dark side of cultural aspect which exposes selling daughter by giving money or property. Ramlogan has given money to Ganesh thinking that he would eat kedgerie. But he did not do so. In this situation he thinks his programme is unsuccessful. He has done bitter satire on the wrong behaviour and cultural error of Hindu community due to the influence of British culture. He has tried to improve the culture by bringing cultural consciousness.

Beharry and Suruj poopa have been shocked by Ganesh's dress that he was wearing trousers and shirt. They wanted him to wear the costume which reflects cultural identity. They preferred dhoti and korrtah in place of shirt and trousers and rejected the costumes of other dominant culture. So the following conversation between Ramlogan and Ganesh has created diasporic consciousness to the dispersed people.

'Yes, Ganesh. Me and Suruj poopa been thinking a lot about you.

We thinking that you must stop waring trousers and shirt.'

'It do not suit a mystic', Beharry said.

'You must wear proper dhot and Koortah. I was taking only last night to Leela about it when she come here to buy booking oil. She think is a good idea too'. (113)

Here the attire of Hindu culture has been popular to dispersed people rather than other culture. Both Suruj poopa and Beharry have suggested Ganesh to wear the attire of own culture instead of British culture. The extract has disclosed the cultural identity and rejected the notion of mimicry. Surju poopa and Beharry have awakened Ganesh to Hindu culture by bringing consciousness.

The diasporic Hindu culture is marginalized in Trinidad by the influence of British culture. The dispersed people are suppressed when they preserved their own culture in the host country. Due to the main reason of cultural domination and marginalization they follow the colonizer's culture. In such condition there is identity crisis in Hindu culture. The dispersed people can't adjust in the colonizer's culture on one hand and forget their own culture on the other hand. In such situation they feel a sense of alienation, fragmentation and frustration. Eventually they become culturally conscious and want to preserve their own culture.

There was identity crisis in Hindu culture since the major character, Ganesh turned his attitude to the colonizer's culture and was obliged to be a member of British Empire. However the other characters like Leela, Ramlogan, Beharry and others are continually searching for identity and home by the influence of cultural consciousness. The characters have shocked and awakened him to the Hindu culture. While being alienated from his own home, he has been frustrated, fragmented and disappointed. He feels displaced from his home country. He is suffering from the past memories of life and experiences. In such situation he feels diasporic consciousness to preserve own cultural identity and history.

IV. Conclusion

Due to emigration of Hindu people to Trinidad of West Indies, the Hindu culture flourished there as a diasporic culture. However, it was much difficult to adjust in the new environment for the dispersed people. They were greatly influenced by the host country culture and followed other culture rather than their own native culture. In this sense, they were going to lose their own cultural identity. It was colonial impact of British Empire so colonizer's culture was dominant and colonized culture was dominated. V.S. Naipaul as a diasporic writer has reflected Hindu culture of ancestral land, India in his birthplace, Trinidad. The writer is haunted by his past memories and cultural value. In *The Mystic Masseur* the Hindu cultural identity has been reflected showing initiation ceremony, wedding ceremony, costume, language, food, ritual, festival and funeral process. But the diasporic culture has marginalized in hybridity, ethnicity and mimicry in the new location of the host country. Ganesh Ramsumair has represented the Hindu cultural identity but is influenced by the British culture and is compelled to become a member of British Empire. This shows not only cultural marginalization, but also identity crisis of diasporic Hindu culture. So Naipaul brings cultural consciousness for the uplift of diasporic culture in Trinidad.

The diasporic culture in host country does not flourish splendidly as well as in the home country. The policy of colonialism, mimicry and hybridization totally affects the diasporic cultural development. The dispersed people would like to follow the host country culture and feel odd to continue their own culture in the new country. They neither adjust in host country culture nor follow their own culture. In this situation they remain in between ness without cultural identity and

feel a sense of alienation, disappointment and frustration. It also evokes a sense of cultural consciousness so the dispersed people pay their attention to preserve their own culture for identity.

Culture is the totality or structure of community in which the history, religion and society are integrated and people have no identity without it. Naipual has not only focused upon the richness of Trindidian Hindu culture but also brought cultural consciousness for the uplift of diasporic culture while being crisis in cultural marginalization. He again discloses how the diasporic culture has lost its cultural identity and become identity crisis to the dispersed people in Trinidad. He is away from his ancestral home. He cannot have his original culture as it is. So, he suffers from a sense of loss of place. He feels culturally displaced. It is the diasporic consciousness of Hindu people.

Works Cited

Ashcroft Bill, Gareth Griffith and Helen Tiffin, eds. *Key Concept in Post Colonial Studies*. Chhannai Micro, India, 2004.

"Diaspora" *The encyclopedia Britannica Inc*, USA: The University of Chicago, First Edition, 1990.

Kakutani, Michiko. "Book of the Times". *New York Times*, January 17, 1983.

Levine, Joshue and Richard C.Marais. "Tribal Tribulations" Vol. 161.4 Issue. *Forbes*. January 23,1998:149.

Merchant Ismail. "Entertainment" *Entertainment Weekly*, iss.699. March 7, 2003.58.

Naipaul, V.S. *The Mystic Masseur*. London, Penguin Book,1964.

Patal Vasant. *V.S. Naipaul's India*. New Delhi: Standard Publishers, 2005.

Radhakrishnan, R. *Diasporic Meditation*. The United States of America: Minnesota Press, 1997.

Rao, Champa Mohan. *The Post Colonial Situation in Novels of V.S. Naipaul*. New Delhi : Atlantic Publication, 2004

Ray, Rohit.Ed.*V.S. Naipaul's Critical Essay*. New Delhi: Atlantic Publication, 2002.

Russdie, Salman. *The Imaginary Homeland*. London: Granta Book, 1992.