I. Diasporic Pain

This work focuses on Nobel laureate Sir Vidhiadhar Suraj Prasad Naipaul's novel *The Enigma of Arrival* (1987). It tries to see how Naipaul tacitly exposes and expresses the diasporic pain, trauma of dislocation, alienation and identity crisis. Identity is inextricably bound up with the notion of location. It also aims to reveal the fact that identity is expressed through writing. Feeling of being culturally alienated creates problem in making the identity. Naipaul is a figure of modern intellectual exile. So, the work primarily and necessarily throws light on the condition of diasporic pain felt by writer and his characters in the novel *The Enigma of Arrival* with relation to its formative sources, viz alienation, diaspora, exile, dislocation and displacement.

The ill-fated World War II foreshadowed the fading of the colonial power. In the 50s and 60s of the twentieth century most of the African, Latin American and Asian nations, once colonized by the Europeans, emerged from the military colonization. If not linguistic, economic and cultural ones, the newly emergent nations tried to define themselves along the cultural lines. People in these nations were trying to re/making and re/establishing their own cultural values as they were confused by the culture imposed upon them by the colonizers. Observing the colonial aftermath, Leela Gandhi writes:

> It is marked by the range of ambivalent cultural moods and formations, which accompany periods of transition and translation. It is, in the first place, a celebrated moment of arrival—charged with the rhetoric of independence and the creative euphoria of self-invention. (5)

National identity itself was not sufficient to cover all the plural identities existed within the nation. Regarding the insufficiency of the national identity, Said

argues, "The very idea of national identity has been openly contested for its insufficiencies" (*Representations* 38). So, the attempts to create unified cultural identity resulted in hopelessness. The loss of the root and nostalgia to the past, which always haunted the people, were expressed through a variety of ways and writing is one of them to reflect the problem of cultural identities.

Exploring the people's pursuit to identify themselves along the cultural lines, contemporary American critic Prof. Samuel P. Huntington writes:

> In the post-Cold World War people are cultural. Peoples and nations are attempting to answer the most basic question human can face: Who are we? . . . They identify with cultural groups. . . . We know who we are only when we know who we are not. (21)

Thus, in the post-Cold War World people define themselves in relation to culture and history. They want to ask questions about their identity who they are. They can no them after they realize about them.

This research work primarily focuses on the author of the novel, Naipaul living in Metropolitan culture, away from his origin, and thereby trying to make his identity of his own with his root by writing. But connecting oneself with the root and defining as such is problematic. In this regard Salman Rushdie, a problematic critic of Muslim orthodoxy, expresses his bitter reality: "That it is my present that is foreign, and the past is home albeit a lost home in a lost city in the mists of lost time"(9). Regarding the condition of postcolonial writer caused by the globalization process, he further writes:

> It may be that writers in my position, exiles or emigrants or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, . . . But if we do look back, we must also do so in 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, India as of the mind. (10)

So, the effort to re/create the home, to some or a greater extent, has given rise

to a sense of hopelessness. This sense of hopelessness prevails throughout the book

through which Naipaul tries to ooze out the mental confusion into its expression.

Haunted by the problem of belonging and alienation, Naipaul creates a journey to his

nostalgic past through his fictions and travel memoirs in search of a never-ending

process of defining himself or recreating his 'self. Elleke Boehmer writes about his

this sense of alienation:

Most of his novels and travel writings are devoted to minute

dissections of the cultural paralysis (recalling Joyce) and hypocrisies

(recalling Conrad) of colonized nations. His willed alienation, though

often singularly hostile, bears the symptoms of a first generation

colonial seeking distance from origins and the freedom of self-

expression. Indeed, he has himself acknowledged that his identification

with English culture is a product of growing up on the colonized

periphery. (177)

Naipaul likes to write about cultural alienation and hypocrisies of colonized

nations, which is a product of growing up on the colonized periphery. So, his

alienation is self-willed though traumatic. Widely regarded as the most accomplished

novelist from the English-speaking Caribbean, V. S. Naipaul was born in Chaguanas,

close to the Port of Spain, Trinidad on August 17, 1932. His Hindu grandparents had

emigrated there from India as an indentured servant. His grandfather worked in a sugar cane plantation. His father, Seeprasad (1906-53), was a journalist and writer, whose literary aspirations were inherited by V.S., and his brother, Shiva. The family moved to Port of Spain, where Naipaul attended Queen's Royal College. Being awarded a Trinidad government scholarship, at the age of 18, Naipaul travelled to England where, after studying at University College at Oxford, he was awarded the degree of Bachelor of Arts in 1953. From then on he continued to live in England (since the 70s in Wiltshire, close to Stonehenge) but he has also spent a great deal of time travelling in Asia, Africa and America. Apart from a few years in the middle of the 1950s, when he was employed by the BBC as a free-lance journalist, he has devoted himself entirely to his writing. His prolific writing career—fiction, essay, critical review and travel memoir—sprang with the publication of *The Mystic Masseur* in 1957.

Although his parents descended from Hindu immigrants from India, Naipaul's inability to form spiritual connections with his heritage, be it Trinidadian, or Indian, or even British, dominates his thought as it appears in his work. His writings express the ambivalence of the exile, a feature of his own experience. It is proclaimed that Naipaul is probably the greatest living writer writing in English. It is not only so because his craftsmanship in writing is innovative but also his fictions and travel memoirs are the profound exploration of human condition—damaging effects of the 'Third World' exemplified in cultural alienation and illusory freedom. Though it has become a challenging job to draw a demarcation line between his truth and fiction, he produced much of non-fictional work in his maturity. His political essays and travel memoirs help to forward his ideas about the postcolonial scenario of the world, and at

the same time his works make him an outspoken critic of mysteries and controversies prevailing in the colonial aftermath.

Naipaul, the recipient of major literary award and prizes. Including the Booker Prize in 1972 for *In a Free State* (1971), was knighted in 1990 and awarded Nobel Prize for literature in 2001. Critics laud him for his extraordinary vision that marks his writing. Rob Nixon writes about his reputation:

> His prestige as a novelist has surely assisted him in sustaining his high prolific as an interpreter of the postcolonial world. However, by venturing into travel writing and journalism he has garnered a reputation of a different order . . . They are treated as a mandarin possessing a penetrating, analytic understanding of Third World societies. (4)

However, he has equally been severely criticized for his ideas by the critics such as Salman Rushdie and Edward W. Said. Naipul, according to such critics, is the spokesman of neocolonialism. In his novels, the characters from the local peoples are presented in such a way that they long for the colonial past where there was peace, no matter how much price they had paid for that. So, presenting the colonial aftermath in the newly independent nations' post-War World scenario, Naipaul serves the western quest. However, this is not the prime concern of this thesis work, rather it focuses on culture as the means of identification, differentiation, and domination.

Any work of literature, be it poetry, play, or novel, is a verbal artifact which is subject to a varied interpretation. The novel can be defined as an artistic and cultural artifact that, in significant ways, embodies, reflects and projects the experience, attitudes, system of beliefs and cultural reference of a given people at a given period of time. With the pace of time, different critics have developed different theories to

interpret any work of art. The earliest, and enduringly important, treatise of theoretical criticism was Aristotle's Poetics (4th Century BC). In the early nineteenth century. Romantic critics like Wordsworth and Coleridge developed a theory namely Expressive criticism which treats a literary work primarily in relation to its author. It often seeks in the work evidence of the particular temperament and experience of the author, who consciously or unconsciously has revealed himself or herself in it. The emergence of post colonial perspective in critical theory has opened a new dimension in the study of imaginative literature.

Fiction is actually shaped by cultural forces such as history. The long established dichotomy between history and fiction presupposed that latter belonged exclusively to the domain of imagination and subjectivity whereas history to that of reality and truth. It was only very recently that the traditional clear-cut division established in the eighteenth century, when novel emerged as a literary genre, has been questioned. Nowadays, the boundaries between history and fiction are increasingly being blurred. Salman Rushdie's *The Midnight's Children* has questioned the existence of the demarcation line between official history and fiction. In fact, there are critics who claim that since history and fiction are linguistic constructs and highly conventionalized in form, they should be treated on the same foot. So, contemporary fiction, explicitly or implicitly, questions, parodies, imitates or incorporates history. Thus, the relationship between history and fiction traditionally defined by its mutual exclusion is nowadays characterized by their interdependence. Contemporary fiction is also characterized by its understanding the task of consciously telling the stories of those forgotten or marginalized by the history.

This work aims at paying greater consideration to Naipaul' s preoccupation with the theme of exile, a source of his writing. Regarding the relationship between

writing and reality, Naipaul has said, "An autobiography can distorts facts can be realigned. But fiction never lies: it reveals the writer totally" ("Michael X" 184). He further says, "People can hide behind direct statements; fiction, by its seeming indirections, can make hidden impulse clear" (qtd. in Feder 18). So, it is not only the author that fiction discloses, but also the fiction itself is disclosing the truth. For him, the "wonder" of fiction lies in "the unsuspected truths turned up by the imagination" (qtd. in Feder 18).

Culture and identity, which has not yet been paid due consideration till so far, are on the pivot of his works. His fictional works have not yet been explored from postcolonial perspectives. Moreover, some critics didn't bother to explore the novel *The Enigma of Arrival* as they thought it of less importance. So, this research work explores the novel from postcolonial perspective in considerable length. The world view that he presents in his writings creates a home for him. Exposing the controversies and the hypocrisies in a simple and undecorated language, he has become irascible figure in the eyes of critics like Salman Rushdie and Edward W. Said. There is yet another aspect of the author: Naipaul is a great chronicler of the diasporic experience. "Naipaul", in Michener's view, "is, of all the great writers of exile, the most rootless . . . , " (qtd. in Nixon 17).' Critics commonly focus on the pathos of his circumstances and embrace him as simultaneously coming from nowhere and everywhere. For him, in Gottfrieds' word, "home can never ultimately be more than the books he writes or, perhaps more precisely, the action of writing them" (qtd. in Nixon 17).

Nobel laureate Naipaul is generally considered to be the leading novelist of the English speaking Caribbean. He stands among the most prominent contemporary English novelists not only by writing fictions and travel memoirs to enrich the

heritage English literature, but also by using his remarkable and peculiar style of blending different genres of writing and his sending of personal ideas, fiction and autobiography and his profound ingenuity of expression. The contemporary critics have poured their attention much in seeking his truth heavily based upon his non-fictional works. But due tension has not yet been paid to Naipaul's preoccupation with the theme of diaspora and his willed alienation and exile.

Naipaul is not only presenting his self but also exploring his belonging in writing by assiduously watching contemporary' scenes. His characters often become the spokesmen of his trauma of cultural obsession, the belonging and the exile. This sense of belonging always haunts his writing that creates a journey to his nostalgic past in search of a never-ending process of defining himself. In his visit to India, Naipaul defines himself, in an interview with Rahul Singh: "I'm not English, Indian, Trinidadian. I'm my own man: V.S. Naipaul" (*Times of India* 3). So, he has no home to refer to. He is what he is; neither an Indian, nor a Trinidadian, nor a British. His unhousedness is not only the haunting factor but also source of strength. As Mukherjee rightly observes, "Naipaul's unhousedness could be seen as a problem that has haunted him all his life but it is also his source of strength, providing him with a detached and ruthless precision that marks his vision as well as his prose" (*Frontline* 52-54).

Naipaul's novel, *The Enigma of Arrival* (1987), depicts a writer of Caribbean origin, who finds joys of homecoming in England after wandering years - during which the world stopped being a colony for him. The narrator-protagonist of *The Enigma of Arrival* is a writer. The novel is in five parts- two parts describe events in the writer's life, which 'seed' its three remaining parts.

The novel opens with the protagonist-narrator ruminating on his arrival at his retreat in the cottage in the grounds of the Waldenshaw estate in the valley of the Avon River, near the town of Salisbury in Wiltshire. He is a stranger to the locality with the raw nerves and extreme self-consciousness of a newcomer. David P. Lichtenstein, in "A Brief Biography of V.S. Naipaul", examines the book *The Enigma of Arrival* as "key Naipaulian concepts such as cultural alienation, detachment, and anxiety, relating them to the narrative of the writer's life, a story in which fact and fiction are deliberately and artistically blurred" (2).

The novel dramatizes a period of just over ten years of his life in this cottage and ends with his move to another house, a short cottage. It describes minutely a rural landscape incongruently aware of industrial life and modernity-farm machinery, refrigerated tanks for collection of milk, milking machines, modern storage bins, mechanized transport, pre-fabricated sheds, artillery ranges luminous orange in the sunlight and farmers who look like industrial workers in haphazard company with dilapidated barns, decaying hay ricks, shepherd's cottages, rutted muddy roads, crude methods of cattle rearing and sheep shearing. And against all this is Jack and his garden and the ancient circle of the Stonehenge, the tall beeches, elms, sycamores and oaks—the beauty of the natural landscape. As a writer he has been compared to Joseph Conrad because of similar pessimistic portrayal of human nature and the themes of exile and alienation. In the same book *The Enigma of Arrival* the narrator says:

> I had thought that because of my insecure past- present India, colonial Trinidad, my own family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for a writing career, my coming to England with so little, and

the very little I still had to fall back on - I had thought that because of this I had been given an especially tender or raw sense of an unaccommodating world. (99)

In the last section of the novel, 'The Ceremony of Farewell' the narrator becomes an acute observer of his sister's death ceremony to show cultural crisis of his original culture. The protagonist, leading a bachelor's lonely existence, cherished his solitude as a period of respite and recovery from tragic experience—the death of this sister Sati in far away Trinidad and the rejection of book by a publisher who had commissioned him to write it.

The publisher had wanted a travel guide to a Caribbean island, but he had written it 'sincerely,' researching into its history to discover its transformation into a British colony. Apart from the financial strain, this rejection is negation of the writer's personality and task. At present he is writing a book about a region in Africa. He says:

I had written a lot, done work of much difficulty; had worked under pressure more or less since my schooldays. Before the writing, there had been the learning; writing had come to me slowly. Before that, there had been Oxford; and before that, the school in Trinidad where I had worked for the Oxford scholarship. There had been a long preparation for the writing career! And I discovered that to be a writer was not (as I had imagined) a state - of competence, or achievement, or fame, or content -at which one arrived and where one stayed. (109)

The Enigma of Arrival is, however, full of surprises. It is the metaphor of the journey that becomes prominent: the fear of entrapment recedes. The protagonist knows that the journey he undertakes into the Wiltshire countryside is different from all previous journeys- it is an arrival with a difference. It is a changed man who,

though excited about his new surroundings, yet exercises restraint and caution in interpreting them as they are in themselves and how they matter to him. Reviewer Madeleine Hurd from Sweden says:

> In this book, Naipaul has dryly written insights. The very subtle experience of (an immigrant's) belonging and loss in a remote cottage in the English countryside. It is less a book about a colorful colonial society or person; it is about what it means to be an immigrant to (the reader's) country, nature, land; the symbols which to an individual, mean loss; how to experience loss. (Big City: 10)

And so this stranger in a new land has arrived in many ways and he is contented. He is able to appreciate the paradox of arrivals and departures as in the painting by Chirico, given the title *The Enigma of Arrival* by the poet Appllinaire. He then writes his novel of the same name, seeing a certain ironical reflection of his own situation in this painting. He says: "I felt that in an indirect, poetical way the title referred to something in my own experience" (100).

So *The Enigma of Arrival* is a careful and moving vision of the rural English landscape; but it is significant that it is the work of a man who grew up in another, hotter, harsher climate, and came as a stranger to the fields and water meadows of Wiltshire. It is in fact the real subject of the book: the fascinating process by which a person leaves one world (in Naipauf's case, childhood in Trinidad) and arrives in another (England) and thereby develops into a different person, because the enigmatic arrival is not merely physical or geographical but emotional and spiritual.

Which is to say, *The Enigma of Arrival* is about Naipaul himself and the way in which he has been changed by living in England. In the book *The Enigma of Arrival*, he expresses this fact:

Such a big judgment about a city I had just arrived in! But that way of feeling was something I carried within myself. The older people in our Asian-Indian community in Trinidad-especially the poor ones, who could never manage English or get used to the strange races - looked back to an India that became more and more golden in their memory. They were living in Trinidad and were going to die there; but for them it was the wrong place. Something of that feeling was passed down to me. I didn't look back to India, couldn't do so; my ambition caused me to look ahead and outwards, to England; but it led to a similar feeling of wrongness. In Trinidad, feeling myself far away, I had held myself back, as it were, for life at the center of things. And there were aspects of the physical setting of my childhood, which positively encouraged that mood of waiting and withdrawal. (142)

He spent many years in the Wiltshire Village where he remained as a tenant. Later this place became his own residential place where he is still living. "Now, in Wiltshire in winter, a writer now rather than a reader, I worked the child's fantasy the other way. I projected the solitude and emptiness and menace of my Africa on to the land around me." (186). At that time, staying at this place, he wrote many books expressing his plight. He expressed Africa in his writing –".… I projected Africa on to Wiltshire. Wiltshire - the Wiltshire I walked in - began to radiate or return Africa to me. So man and writer became one; the circle became complete" (187).

Thus the situation of the narrator and writer meet to the same floor. Naipaul's chief subject, I believe, has always been himself, and his best books are those in which he addresses this subject most directly. *The Enigma of Arrival* is a beautiful book to describe the pain of a rootless wander who is in great dilemma to find and

experience to his own original culture. V.S. Naipaul has time and again used his honest and penetrating vision, attached with an extraordinary command of the English language and its traditions. This story professes the novel as a closed form when it projects the tragic-comic existence of contemporary man. The protagonist-narrator-writer is witness to the events and the tragic-comic characters of this story.

This present research work has been divided into four chapters. The first chapter presents the short introduction to the author, a brief outline of his novel *The Enigma of Arrival* and an introductory outline of the present research study itself.

The second chapter tries to explain the Theoretical Modality that is going to be applied in this research work. It provides short introduction to the following terms: Colonialism, Post Colonialism, Diaspora, Mimicry, Hybridity and exile, which are going to be used frequently in this present study. On the basis of Theoretical Modality outlined in the second chapter, the third chapter will analyze the text at considerable length. It will sort out some extracts from the text as evidence to prove the hypothesis of the study. *The Enigma of Arrival* shows Naipaul's Diasporic Pain. This part serve as the core of this research work.

The fourth chapter is the conclusion of the entire study. On the basis of the analysis of the text done in chapter three, it will conclude the explanation and arguments put forward preceding chapters and so Naipaul's Diasporic Pain in *The Enigma of Arrival* in a nutshell.

II. Diasporic Pain: A Postcolonial Study

This chapter develops a theoretical framework based on postcolonialism. In the process of theoretical development I will deal diasporic pain in relation with postcolonial theory. To support theoretical modality colonialism, postcolonialism, diaspora, mimicry, hybridity and exile can be discussed. There is sense of diasporic pain in colonial and postcolonial world. People are being hybridized and exiled. The pain is understood in terms of losing their pure identity and leaving in mimic situation.

Colonialism is the process of one country's domination to another country or people. It is usually achieved through aggressive, often military, actions and they establish their territory. The terms colonialism and imperialism are sometimes used interchangeably, but scholars usually distinguish between the two, reserving colonialism for instances where one country assumes political control over another and using imperialism more broadly to refer to political or economic control exercised either formally or informally.

This term is basically used to define cultural exploitation. It is developed with the expansion of Europe over last 400 years. There were many practices of domination before Renaissance period. But it is explicitly seen after the post-Renaissance practices of imperialism. Edward Said offers the following distinction: "imperialism" means the practice, the theory, and the attitudes of a dominating metropolitan center ruling a distant territory, "colonialism", which is almost always a consequence of imperialism, is the implanting of settlements on distant territory" (Said 1993:8).

The fact is that European Post-renaissance colonial expansion was made with the development of a modern capitalist system of economic exchange. The colonizers

trying to provide raw materials for the burgeoning economics of the colonial powers. While doing this the relation between colonizer and colonized was locked into a rigid hierarchy of difference. It leads to the deeply resistant to fair and equitable exchanges, whether economic, cultural or social.

In colonies, where minority indigenous people existed, are subverted by ideology of race of an unequal form of intercuitural relations. Racial prejudice was great product of the post-Renaissance period, for example the: development of slave trade of the Atlantic Middle passage. Colonizer's aim was not just to profit and convenience but also could construct as a natural state. Survival for the fittest applied hand in hand with the doctrines of imperialism. Albert Memmi *Colonialism and Neocolonialism* elaborates the condition of colonialism:

> These people excluded from system will proclaim their exclusion in the name of national identity: it is colonialism that creates the patriotism of the colonized. Maintained at the level of animals by an oppressive system they are not given any rights, not even the right to live, and their condition worsens day by day: when a people's only remaining option is in choosing how to die, when they have received form their oppressors only one gift- despair- what they got left to lose? (4)

It is significant that no society ever attained full freedom from the colonial system by the involuntary, active disengagement of the colonial power until it was provoked by a considerable internal struggle for self-determination or, most usually, by extended and active violent opposition by the colonized. It is one of the great myths of recent British colonial history in particular that the granting of independence to its colonies was the result of a proactive and deliberate policy of enlightenment on

the part of the British people, a policy that distinguished British colonialism from the inferior and more greedy European brands. Such readings are, of course, part of the construction of the ideology of late nineteenth-century imperialism in which literary representation played a vigorous part, whether actively as in the work of Rudyard Kipling, or in a more ambivalent way in the works of Conrad. Despite the anti-imperial strain in some of his writing, Conrad continues to distinguish actively between the English model of colonialism, which has 'an ideal at the back of it', and the mere rapacity of the imperialism of; lesser breeds; of imperialists. These specious distinctions are projected back into the narratives of the greedy Spanish conquistadors; though the British treatment of the Indians in Virginia differed form that of the Spanish only in quantity not in the degree of its brutality (Hume 1986).

Thus, colonialism caused many problems for former colonies. The economies of old colonial systems linger, especially in former exploitation colonies, where these nations struggle to overcome depressed economies and outdated class systems. Also, one of the most controversial legacies of colonialism is cultural intolerance. White settlers who conquered nonwhite peoples often held the attitude that ethnic and cultural differences define some people as superior and others as inferior. Some colonizing countries began education programs that maintained white superiority by distancing native students from their own culture and history.

Although, imperialism, in one form or another remains an issue, by the late 20th century, colonialism had become obsolete. In 1970 the United Nations General Assembly, which by then was dominated by a huge majority of former colonies, declared colonialism a crime. After that, even though Western societies continued to intervene in other countries' affairs-for example, the U.S. invasion of Panama in 1989—the idea of establishing formal colonial control had become unthinkable. The

remnants of colonialism were confined to a few small islands, such as Bermuda, a self-governing dependency of the United Kingdom.

From the Late 1970s, the term post-colonialism has been used by literary critics to discuss the various cultural effects of colonization. In post-colonial era, the indigenous people have to struggle with newly arrived culture and all of its beliefs, values, habits and traditions that have now become complicated within their own lives. Each part of the change many bring benefits as well as harms. The term has subsequently been widely used to signify the political, linguistic and cultural experience of societies that were former European colonies.

Here the term 'post -colonialism' comes into play. "The word is a tool or a methodology of examining most often through literature, what happens when two cultures clash, based upon one of the culture's assumptions of his superiority", says Zandra Kambysellis. Kambysellis further adds, "The term 'post-colonialism be taken as the name for condition of natives longing in post independent national groups and the need of those nations, which have been the victims of imperialism to achieve an identity uncontaminated by Euro-centric concepts" (7).

Post-Colonialism is a way of examining an unconsciously changed culture through its literature and creates discourse of oppositionality which colonialism bring into being. Basically, post-colonialism creates and introduces the two distinct parties of colonizer and colonized or oppressor and oppressed. It also refers to more than just a people adjusting to changes. Thus adjustment includes the relationship between the changer and changed. So, the term 'post-colonialism' can rightly be considered as continuing process of resistance and reconstruction. Whether visible or invisible to the colonized, the colonizer's presence is unquestionably felt during his reign. Even after the colonizer had left and the formerly colonized nation has been liberated, the

presence of the colonizer still remains as something of a shadow Post-colonialism touches many issues, language, land, men's and women's soles, nationalism, and hybridism. A forced mixing of cultures and a strange process for indigenous to adaptation is hybridism.

Post colonialism is now used widely to include the study and analysis of European territories conquests, the various institutions of European colonialism, and the discursive operation of empire. Moreover it also talks about contemporary colonial legacies in both pre - and post - independence nations and communities. It is widely used in historical, political, sociological and economic analysis, as their disciplines continue to engage with the impact of European imperialism upon world societies.

Colonialism has been contested by a more elaborate understanding of the working of post-colonial cultures, which stresses the articulations between and across the politically defined historical periods of pre-colonial, colonial and post-independence cultures. Aijez Ahmed complains the term 'colonialism' can be pushed back to the Incas and forward to the Indonesian occupation of East Timor, then it becomes 'a transhistorical thing, always present and always in process of dissolution in one part of the world or another (1995: 9). So, it is clear that post-colonialism, as it has been employed in most recent accounts, has been primarily concerned to examine the processes and effects of, reactions to, European colonialism from the sixteenth century up to and including the neo-colonialism of the present day.

In colonialism people disregard their responsibilities due to the dictatorship. There were specially two types of dictators: natives' oppressor and colonizer. But western culture caused so many changes in African, Caribbean, and post-colonial societies where people thrust into new experiences which they couldn't comprehend

with the guidance *of* their old original traditions. Their original cultures changed too much and it was very difficult to return to the root. New problems and situations exist and will continue. These things affect African, Caribbean and Indian countries after colonization.

Similarly nowadays new term anti-colonialism is used, which is the political people against the specific ideology and practice of colonialism. Anti-colonialism raises various forms of opposition against the operations of colonialism in political, economic and cultural institutions. It emphasizes the need to reject colonial power and restore local control. Anti-colonialism has taken many forms in different colonial situations, it is sometimes associated with an ideology of racial liberation, as in the case of nineteenth-century West African nationalists. Conversely, it may accompany a demand for recognition of cultural differences on a broad and diverse front, as in the Indian National Congress, which sought to unite a variety of a single, national independence movement.

In the same way the next term neo-colonialism is broadly used recently. The term was coined by the first president of independent Ghana, Kwame Nkrumah, in his *Neo-colonialism: The Last Stage of Imperialism^* 965) This title, which developed Lenin's definition of imperialism as the last stage of capitalism, suggested that, although countries like Ghana had achieved technical independence, the ex-colonial powers and the newly emerging superpowers such as the United States continued to play a decisive role through international monetary bodies, through the fixing of prices on world markets, multinational corporations and cartels and a variety of educational and cultural institutions. In a wider sense the term has come to signify the state of inability of so-called Third World economies to develop an independent economic and political identity under the pressures of globalization.

Diaspora means 'to disperse' according to Greek meaning. Diasporas, the voluntary or forcible movement of peoples from their homelands into new regions, is a central historical fact of colonization. Colonialism itself was an extreme diasporic movement, involving the temporary or permanent dispersion and settlement of millions of Europeans over the entire world. Many settled regions were developed historically as plantations or agricultural colonies to grow foodstuffs for the metropolitan populations. Thus a large-scale demand for labour was created in many regions where the local populations could not supply the need. The regions that today export more foodstuffs of European provenance-wheat, barley, rye, cattle, pigs, sheep, or goats whatsoever five hundred years ago. This had led to one of the most profound ecological changes in the world.

The result of this was the development, principally in the Americas, but also in other places such as South Africa, of an economy based on slavery. Virtually all the slaves shipped to the plantation colonies in the Americas were taken from West Africa through the various European coastal trading enclaves. The widespread slaving practiced by Arabs in East Africa also saw some slaves sold into British colonies such as India and Mauritius, while some enslaving of Melanesian and Polynesian peoples also occurred in parts of the South Pacific to serve the sugar-cane industry in places like Queensland, where it was known colloquially as 'blackbirding'

Slave trade was the prominent way that created many diasporas throughout the world. When slavery was outlawed by the European powers in the first decades of the nineteenth century, the demand for cheap agricultural labour in colonial plantation economies was met by the development of a system of indentured labour. This involved transporting, under indenture agreements, large populations of poor agricultural labours from population rich areas, such as India and China, to areas

where they were needed to service plantations. The practices of slavery and indenture thus resulted in worldwide colonial diasporas. V. S. Naipaul's grandparents are transported for the same process from colonized India to colonized Trinidad. Indian populations formed substantial minorities or majorities in colonies as diverse as the West Indies, Malaya, Fiji, Mauritius and the colonies of Eastern and Southern Africa. Chinese minorities found their way under similar circumstances to all these regions too, as well as to areas across most of South-East Asia (including the Dutch East Indian colonies, in what is now Indonesia) and the Spanish and later American dominated Philippines.

The descendants of the diasporic movements generated by colonialism have developed their own distinctive cultures, which both preserve and often extend and develop their origin cultures. Naipaul's grandparents' shift from India to Trinidad is same process of colonization. Creolized versions of their own practices evolved, modifying (and being modified by), indigenous cultures with which they thus came into contact. The development of diasporic cultures necessarily questions essentialist models, interrogating the ideology of a unified, 'natural' cultural norm, one that underpins the centre/margin model of colonialist discourse. It also questions the simpler kinds of theories of nativism, which suggest that decolonization can be effected by a recovery or reconstruction of pre-colonial societies. The most recent and most socially significant diasporic movements have been those of colonized peoples back to the metropolitan centres. In countries such as Britain and France, the population now has substantial minorities of diasporic ex-colonial peoples. In recent times, many writers Salman Rushdie, V.S. Naipaul, Micheal Onndatze etc have adopted the notion of 'diasporic identity' as a positive affirmation of their hybridity.

This is an increasingly important terms in post-colonial theory because it has come to describe the ambivalent relationship between colonizers and colonized. Colonial discourse encourages the people to 'mimic[1]. The colonizer tries to depict colonizer's cultural habit, assumptions, institution, values and norms in the day-to-day activities. The result or new emerged culture cannot smooth and easy going. Rather the result is 'blurred copy[1] of the colonizer that can be quite threatening. Mimicry can't be very far from mockery because it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its central of the behaviors of the colonized.

Sometimes mimicry has been depicted as goal of imperial polity. For example, lord Macaulay's *1835 minute to parliament* mocked oriental learning, and advocated the reproduction of English art and learning in India through the teaching of English literature. However, the method by which this mimicry was to be achieved indicated the underlying weakness of imperialism. For Macaulay suggested that the riches of European learning should be imparted by "a class of interpreters between us and the millions whom we govern -a class of persons Indian in blood and colour, but English in tastes, opinions, in morals, and in intellect" (Macaulay 1835). In other words, not only was the mimicry lent, but also Macaulay seems to suggest that imperial discourse is compelled to make it so in order for it to work.

The term mimicry has been very important in Homi Bhabha's view of the ambivalence of colonial discourse. For him, the consequence of suggestions like Macaufay's is that mimicry is the process by which the colonized subject is reproduced as 'almost the same, but not quite' (Bhabha 1994:86). The copying of the colonizing culture, behaviour, manners and values by the colonized contains both mockery and a certain 'menace', ' so that mimicry is a t once resemblance and menace

(86). Mimicry reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction. The line of descent of the 'mimic man' that emerges in Macaulay's writing, claims Bhabha, can be traced through the works of Kipling, Forster, Orwell and Naipaul, and is the effect of 'a flawed colonial mimesis in which to be Anglicized is emphatically not to be English' (1994 : 87).

The consequences of mimicry for post-colonial studies is writing, that is, postcolonial writing, the ambivalence of which is 'menacing' to colonial authority. The menace of mimicry does not lie in its concealment of some real identity behind its mask, but comes from its "double vision, which in disclosing the ambivalence of colonial discourse also disrupts its authority" (88). The 'menace' of post-colonial writing, then, does not necessarily emerge from some auto-writing, then, does not necessarily emerge from some automatic opposition to colonial discourse, but comes form this disruption of colonial authority, from the fact that its mimicry is also potentially mockery. While Macaulay's *Interpreter,* or Naipaul's *'Mimic Man'* are appropriate objects of a colonial chain of command. The threat inherent in mimicry, then, comes not from an overt resistance but from the way in which it continually suggests an identity not quite like the colonizer. This identity of the colonial subject - "almost the same but not white" (Bhaba 1994: 89) - means that the colonial culture is always potentially and strategically insurgent. Mimicry can be both ambivalent and multi-layered. In his novel *The Mimic Men,* V.S. Naipaul opens with a very subtle description of the complexity of mimicry when he describes his landlord:

> I paid Mr. Shylock three guineas a week for a tall, multi-mirrored,
> book-shaped room with a coffin-like wardrobe. And for Mr. Shylock,
> the recipient each week of fifteen times three guineas, the possessor of

a mistress and of suits made of cloth so fine I felt I could eat it, I had

nothing but admiration. ... I thought Mr. Shylock looked distinguished,

like a lawyer or businessman or politician. He- had the habit of

stroking the lobe of his ear inclining his head to listen. I thought the

gesture was attractive; I copied it. I knew of recent events in Europe;

they tormented me; and although I was trying to live on seven pounds

a week I offered Mr. Shylock my fullest, silent compassion. (Naipaul

1967: 7)

This deeply ironic passage uncovers the way in which both hegemony and mimicry

work. Although the title suggests a disparagement of the tendency to emulate the

colonizer, the complexity and potential insurgency of mimicry emerges in this

passage. The narrator not only copies the habits of the landlord, but mimics the guilt

of a postwar. A guilt that is embedded in a cultural familiarity. He is encouraged to

mimic a compassion for the one exploiting him. But the very irony of the passage

suggests an inversion, a mockery not just under the surface; but of the whole process

of colonization that is being enacted in the narrator's mimicry and cultural

understanding. The mimicry of the post-colonial subject is therefore always

potentially destabilizing to colonial discourse, and locates an area of considerable

political and cultural uncertainty in the structure of imperial dominance.

Hybridity is one of the most widely employed and most disputed terms in

post-colonial theory, Hybridity commonly refers to the creation of new transcultural

forms within the contact zone produced by colonization. As used in horticulture, the

term refers to the crossbreeding of two species by grafting or cross-pollination to form

a third, 'hybrid' species. Hybridization takes many forms: linguistic, cultural, political,

and racial etc. Linguistic examples include pidgin and Creole languages, and this echo

the foundational use of the term by the linguist and cultural theorist Mikhail Bakhtin, who used it to suggest the disruptive and transfiguring power of multivocal language situations and, by extension, of multi-vocal narratives.

The term 'hybridity' has been most recently associated with the work of Homi K. Bhabha, whose analysis of colonizer/ colonized relations stresses their interdependence and the mutual construction of their subjectivities. Bhabha contends that all cultural statements and systems are constructed in a space that he calls the 'third space of enunciation' (1994: 37). Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable. For him, the recognition of this ambivalent space of cultural identity may help us to overcome the exoticism of cultural diversity in favour of the recognition of an empowering hybridity within which cultural difference may operate:

> 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. (Bhabha 1994: 38)

It is the 'in-between' pace that carries the burden and meaning of culture, and this is what makes the notion of hybridity so important. Hybridity has frequently been used in post-colonial discourse to mean simply cross-culture 'exchange'. This use of the term has been widely criticized, since it usually implies negating and neglecting the imbalance and inequality of the power relations it references by stressing the transformative cultural, linguistic and political impacts on both the colonized and the

colonizer, it has been regarded as replicating assimilationist policies by masking or 'whitewashing' cultural differences.

The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and post-colonial process in expressions of syncreticity, cultural synergy and transculturation. All the problems that are related to culture and identity can be solved in relation to culture itself. Culture is the defining principle of mankind: it provides them their valuable identity. Moreover, culture is the power that is related to both repulsion and attraction. Samuel P. Huntington therefore says that the "peoples and countries with different cultures are coming apart" and at the same time he insists the fact that "cultural identity is the central factor shaping a country's association and antagonism" to other(s) (125). To find their place in culture and civilization, people ask such questions: "Who are we?", "Where do we belong?", and "Who is not us? "(126). Huntington names this situation as "global identity crisis" and it is to be noted that a bulk of literature can be produced on this topic (126).

V.S. Naipaul lacks the cultural identity. He neither gets his pure original culture nor he can assimilate easily with others culture. He is descendant of Indian parent with Hindu culture and his birthplace is in Trinidad and he chooses his career place England. It is the cause of assertion of a shared post-colonial condition such as hybridity which has been seen as part of the tendency of discourse analysis to de-historicize and de-locate cultures from their temporal, spatial, geographical and linguistic contexts, and to lead to an abstract, globalized concept of the textual that obscures the specificities of particular cultural situations.

Exile like many other terms used in postcolonial theory and discourse that popularly suggest detachment from metropolitan or local spaces, has been deployed as concept beyond simply a forced removal from a given physical location. Exile in

everyday use invokes images of individual political dissidents sent overseas or large groups of people banished to distant lands, forming various diasporas. Critics like Andrew Gurr draw the distinction between the idea of exile, which implies involuntary constraint, and that of expatriation, which implies a voluntary act or state In a sense, only the first generation of free settlers of colonial societies could be regarded as expatriates rather than exiles. This sense of the idea of expatriation needs to be revised for those born in the colonies. Exiles retain a sense of be/longing te a real or imagined homeland.

The situation of the increasingly large number of diasporic peoples throughout the world further problematizes the idea of'exile'. 'Where is the place of home to be located for such groups?' has really become a crucial question to be concerned. Is home for them to be located in the place of birth, or in the displaced cultural community into which the person is born, or in the nation-state in which this diaspori community is located? The emergence of new ethnicities that cross the boundaries of the diasporic groups' different cultural, geographical and linguistic origin also problematizes these categories further. Physical spaces are important because they are important sites of cultural production. For example, the work of a writer, born and raised in Trinidad and living in the United Kingdoms, becomes one of ambivalence and hybridity, expressing a sense of longing for home. Physical spaces are however no more than one aspect of exile. One does not need to be physically removed from the homeland in order to be exiled. Exile can take place in different cultural spaces, especially through processes like colonization and modernization. One realizes that - traditional language, way of life, religion, tribal practices can no longer be articulated or experienced without the mediation of modernity of imposed culture when his/her homeland has been culturally transformed through colonialism or modernism. So,

colonialism produced exile also in another way, as pressure was exerted on many colonized peoples to exile themselves from their own cultures, their languages and traditions.

As Edward W. Said stresses, exile can be both 'actual' or 'metaphoric'; 'voluntary' or 'involuntary'. This last point is important because it indicates that a physical violence is not the only force to cause exile, but subtler forms of compulsion can do the same as well. This can be seen in the case of intellectual living in an alien country usually for personal or social reasons such as for education or research or for economic prosperity. Earnest Hemingway and F. W. Fitzgerald were not forced to live in France. "Exile", according to Said, "is also a metaphorical condition" {Representations 52-53). Exile, thus, is fundamentally tied to the notion of the intellectual in the present world scenario. They need not to be totally cut off from their origin.

There has always been an association between the idea of exile and the terror of being a leper, a social and moral untouchable. Exile is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted. In the twentieth century, such a presumption appears to be insufficient for postcolonial politics and theory as this is a popular but wholly mistaken assumption that being exiled is to be totally cut off, isolated hopelessly separated from his/her place of origin.

Discussion on exile remains unfulfilled without nationalism. Nationalism is a: assertion of belonging in and to a place, a people, a heritage. It affirms the home created by a community of language, culture, and customs; and by so doing; it fends off exile, fights to prevent its ravages. According to Said, the interplay between "nationalism[1]' and "exile" is like "Hegel's dialectic's of servant and master, opposites

informing and constituting each other" (Reflections 176). However, all nationalisms in their early stages develop from a condition of estrangement. Nationalisms are about groups, but in a very acute sense exile is a solitude experienced outside the group: the deprivations felt at not being with others in the communal habitation.

Exile is never the state of being satisfied, placid, or secure. Exile, in the words of Wallace Stevens, is a 'mind of winter' in which the pathos of summer and autumn as much as the potential of spring are nearby but unobtainable. And writing becomes the home, of course though temporarily, for the 'exiles'.

III. Sense of Placelessness in *The Enigma of Arrival*

V. S. Naipaul himself is an inheritor of colonial legacy. His grandfather was brought to Trinidad in the eighteenth century as an indenture labourer to work in a sugar plantation. It was not a dignified job to do but he was allured by the better life he could have in the New World than the wretchedness of poverty in India. Seeprasad Naipaul, the writer's father and a second-generation immigrant, had big ambitions to be a writer, which he could not fulfill, and, thus, he transplanted his unfulfilled aspirations on his sons, V. S. Naipaul and Siva Naipaul. Both brothers' writings can be seen as testimonials of the horrendous experiences of cultural cringe that becomes a part of life for second and third generation migrants who undergo the difficult process of creolization. For V. S. Naipaul his ancestors' experiences become important themes in his writing. He is fully aware of the colonial history of Trinidad and he cannot write being oblivious the shipwrecked condition of his forefathers who had arrived to the unknown land leaving their cultural identity far behind in India. Naipaul's exercise of writing and the works itself can be seen as an attempt to recreate identity and as a process of recuperation. His writing is constantly informed by the colonial history that becomes recurrent theme throughout.

The multicultural society of Trinidad has a typical colonial history. After its exploration, West Indies became a favourite destination for the European settlers, as had been many parts of the Americas. During the early days of colonization a fierce conflict was inevitable between the colonizers and the native Indians. The Indians were either exterminated by the early settlers or died of diseases Europeans brought, to which the indigenous people did not have immunity. The remaining natives were forced to work in plantation estates that the European settlers were developing and with the rapid expansion of such estates, plantation owners needed more and more

workforce and this led to import of slaves from Africa and indentured servants from India and China. Consequently, West Indies, in general, and Trinidad, in particular, emerged as richly diversified society in terms of race, religion, language and culture.

The consciousness of the colonial history is vividly evident in Naipaul's *The Enigma of Arrival.* The protagonist narrator shows unique historical understanding of his ancestors' colonial past and the realization that his life is heavily affected and altered by it. He becomes a bearer of this legacy that afflicts his self-conciseness and continuously becomes an obsession in his life in England. His past is the one that he cannot do away with, for it is the very source of his present identity and, all the same, it is not without painful experience. *The Enigma of Arrival* encompasses the narrator's consciousness of the nightmarish past and restless present. The bustling European metropolis, London, and its material lavishness does not give mental peace to the narrator, for he is constantly in search of an aesthetic and spiritual home—the home that can give him order and identity and lasting mental solace.

The novel *The Enigma of Arrival* deals with protagonist-narrator's diasporic experience and its consequences. The narrator is an Indian by descent, a Trinidian by birth and a Briton by Citizenship. He has experienced these three societies and he has bitter feelings for them all. For him, India is unwashed, Trinidad is unlearned and England is intellectually and culturally bankrupt.

He narrates colonization process as, "discovery, the New world, the dispeopling of the discovered islands; slavery, the creation of the plantation colony; the coming of the idea of revolution; the chaos after revolutions in societies so created" (110). It shows the motto of colonization that is search of "New World". In this process the native people have to suffer or be dislocated. Moreover it depicts the

condition of slavery perpetrated by colonizer for plantation and for any things. At the end, the chaos in the society is sure because of revolution.

While talking about the situation of colonization, the narrator has shifted him somewhere from the first person narrator to the third person. Under the topic 'Journey' he expresses about his lost identity due to the cause of colonization. "He was close to the village ways of his Asian-Indian community. He had an instinctive understanding and sympathy for its rituals" (120). Now his deep love to his original rituals and culture is almost cut off from him. "He was close to the ways of that community, which is separated from peasant India only by two or three generations in a plantation colony of the New world" (210). He feels sorrow to his past and does not like to engage to others' culture. "Yet there was another side of the man: he did not really participate in the life or rituals of that community"(120). When the narrator finds him in new land, he even does not like to eat food in foreign land "hated the idea of eating food from foreign lands" (110). He does so because he has the agony of the colonized. How could he easily accept food, culture and anything in the colonizer land, England, who had cut off their history by colonizing India?

When he comes to visit his birthplace, Trinidad, from England he begins to narrate the history of colonization:

> St Kitts was the earliest British colony in the Caribbean, established in a region from which Spain had withdrawn. . . . The island was edged with a narrow asphalt road, and there were the little houses of the workers, descendants of slaves, along this road. Sugar and slavery and created that simplicity, that unnaturalness in the vegetation and landscape. (176)

It clearly shows the pathetic condition of the colonized territories and the slaves in them. Those slaves were imported from other countries for cultivation. Now in this land no aboriginal Indians are left. Because they were killed by the colonizers, either Englishman or French. Now the boulders are left which mesmerizes the aboriginal Indians. He states:

> These boulders were incised with very rough figures: aboriginal Indians work: the earlier past, a reminder of the horror before slavery. No aboriginal Indians now existed in St Kitts; they had been killed off three hundred years before by English and French; the rough carvings on those boulders were the only memorials the Indians had left. The accessible past was the English church and churchyard - in tropical setting. (176)

In the chapter 'Journey', he clearly presents the postcolonial situation. "Already the light had changed; the world had changed, the world had ceased to be colonial, for me; people had already altered their value, even the Negro, he was bound for Harlem" (118). He connects the Negro with Harlem because Harlem renaissance had played pivotal role to get freedom and rights for blacks against the white domination of colonization.

Here, the narrator draws history from past to his contemporary era. He shows the impact of colonization in his ancestral land, India; his birthplace, Trinidad; and his career place, England. Narrator's ancestral and birthplace both were colonized by British rulers. And the place, which he chooses as his career, is also the colonizer's land, Trinidad, a country where narrator was born, was also under British rule. That is why he saw the shocking effects of British colonial rule over his birthplace. The narrator expresses his experience in England as:

The history I carried with me, together with the self-awareness that had

come with my education and ambition, had sent me into the world with

a sense of glory dead; and in England had given me the rawest

stranger's nerves. Now ironically - or aptly - living in the grounds of

this shrunken estate, going out for my walks, those nerves were

soothed, and in the wild garden and orchard besides the water

meadows I found a physical beauty perfectly suited to my temperament

and answering besides, every good idea I could have had, as a child in

Trinidad, of the physical aspect of England. (55-56)

The narrator chose England to develop his career. He had the image of England as

glorious place before coming but later when he experienced it, his view changed. It

means he did not get what he wanted there. His search for identity in the colonizers

land was quite ridiculous. He was isolated from his root and he was unhappy about

the cultural and spiritual poverty of it, he feels alienated from India, and in England

he is incapable of relating to and identifying with the traditional values of what was

once a colonial power. His comic sense was born out of his experience of colonialism,

mimicry and post-imperial hardship in Trinidad. He didn't find happiness in Trinidad.

For him, Trinidad is unimportant, uncreative and cynical, a dot on the map. He neither

liked his ancestral place, India, nor his birthplace, Trinidad, nor his career place,

England. The narrator further states:

To see the possibility, the certainty, of ruin, even at the moment of

creation: it was my temperament. Those nerves had been given me as a

child in Trinidad partly by our family circumstances: the half-ruined or

broken-down houses we lived in, our many moves, our great, our

general uncertainty. Possibly, too, this mode of feeling went deeper,

and was an ancestral inheritance, something that came with the history

that had made me: not only India, with its ideas of a world outside

men's control, but also the colonial plantations or estates of Trinidad,

to which my impoverished Indian ancestors had been transported in the

last century -estates of which this Wiltshire estate, where I now lived,

had been the apotheosis. (55)

Here the narrator clearly shows direct impact of colonization and its consequences. In the process of colonization his grandparents had to shift from India to Caribbean Island, Trinidad. Especially they were brought for plantation in Trinidad. Moreover he shows his family's economical condition in Trinidad. The half-ruined or broken down houses clearly show the narrator's status of salve or worker class family. The condition of the ruined houses depict the impact of colonization.

He depicts his Caribbean origin and finds momentary joys of homecoming in England after wandering years - during which the world stopped being a colony for him, "As a child in Trinidad I had put this world at a far distance, in London perhaps. In London now I was able to put this perfect world at another time, an earlier time. The mental *or* emotional processes were the same" (143). But after experiencing new life in England for many years, he expresses his grievances:

. . . I was, an intruder, not from another village or country, but from

another hemisphere; embarrassed to have destroyed or spoilt the past

for the old lady, as the past had been destroyed for me in other places,

in my old island, and even here, in the valley of my second life, in my

cottage in the manor grounds, where bit by bit the place that had

thrilled and welcomed and reawakened me had changed and changed,

until the time had come for me to leave. (347)

The narrator gets shattered by his bitter experiences of the colonial regime. He lost his country, his identity and was forced to surrender, to begin new life in new land. He is ashamed by his past identity because which is nearly omitted. And he unwillingly surrenders himself into the new culture, new land, new language, new surrounding, new people, new eating style, new fashion and many more things which are quite new to him. He has some obligation to make him familiar with these things and due to the lack of cohesiveness of original culture and identity he no longer likes to stay there.

Being an intruder, what the narrator feels is alienation. His conflict with the culture, his diasporic plight, his search for identity led him to feel alienated and homeless. His original culture changed too much and it was very difficult to return to the root. He states:

We had made ourselves a new. The world we had found ourselves in -the suburban houses, with gardens, where my sister's farewell ceremony had taken place - was one we had partly made ourselves, and had longed for when we had longed for money and the end of distress; we couldn't go back. There was no ship of antique shape now to take us back. We had come out of the nightmare; and there was nowhere else to go. (385)

His great desire to get home in the colonizer's land turned to absurd. His experience in the new land is very melancholic. His family members have changed themselves as their effort to fit in the new world. At the beginning they had wished for material gain and money but later these things could not give their identity. They wish to go back but it is too late and there is no place to go. He further states:

I had thought that because of my insecure past - peasant India, colonial Trinidad, my family circumstances, the colonial smallness that didn't consort with the grandeur of my ambition, my uprooting of myself for

a writing career, my coming to England with so little, and the very

little I still had to far back on. I had thought that because of this I had

been given as especially tender raw sense of an unaccommodating

world. (99)

Naipaul's novels are about the struggle for existence in a world still colonial despite the break up of the western empires for colonial hangover still haunts the Trinidians. Even if they try to create their own order, their effort results to chaos because they are too much obsessed with anger against anyone. Naipaul's literary domain has extended far beyond the West Indian island of Trinidad. His first subject encompasses India, Africa, America from south to north, the Islamic countries of Asia and, not the least, England. Naipaul is Conrad's heir as the annalist of the destinies of empires in the moral sense: what they do to human beings. His authority as a narrator is grounded in his memory of what others have forgotten, the history of the vanquished.

The Enigma of Arrival, expresses about, displacement, mimicry, rootlessness, alienation, homelessness, immigration, exile, and devastating effects of colonial forces on post-colonial countries. The people living in Trinidad are migrated from India , Europe and Muslim societies. The Trinidian indigenous people have gone back to bush whereas Indian and African imported slave lost their house and property, which provide them nothing but the feelings of homelessness. Though colonized countries (Africa, Trinidad, India) are supposed to be stabilized institutions are created and so-called privileged civilization introduced by the colonials, these things are possible only at the cost of many colonized lives and their primitive rites and rituals.

In several works, Naipaul gives perspective analysis of colonial self-estrangement. As he views, writers from formerly colonized world must search for the conceptual shape to their experience, English, a foreign import is the authoritative medium of expression, though freely and widely used, it comes accompanied with a normative but as Boehmer puts it: 'alien mythology', 'quite separate from everything' (178). In reciprocal fashion, Naipaul observes, colonials who migrated to the capital do not escape from alienation, though their condition is manifested in different ways.

Before coming England he expected to get his identity there. But he was just moving form one colonial country to another. "I don't have a country", Vida said (Theoroux 94). He does not even consider Britain his country. He severely feels the loss of his 'self and 'pursuit of selfhood' gets manifested in his books, which ground on ex-colonial state.

Here in the novel *The Enigma* of Arrival, we can see gradually changed culture through the perspective of protagonist narrator. Basically, he creates and introduces the two distinct parties of colonizer and colonized or oppressor and oppressed. It also refers unwilling adjustment of the alien people. Thus adjustment includes the relationship between the changer and changed. So, the term 'post-colonialism' can rightly be considered as continuing process of resistance and reconstruction. Whether visible or invisible to the colonized, the colonizer's presence is unquestionably felt during Naipaul's time. Even after the colonizer have left and the formerly colonized nations have been liberated, the presence of the colonizer still remains as something of a shadow in post-colonialism which touches many issues like language, land, men's and women's souls, nationalism, and hybridism. A forced mixing of cultures and a strange process for indigenous to adaptation is hybridism.

Naipaul is a self-conscious migrant who does not hide the nationalist idealism in his book *The Enigma of Arrival* rather he powerfully exposes the cultural confusion and identity crisis in the post-colonial time. He is seeking his cultural identity in the world of cultural hybridity. The endless search for identity gives him sense of 'rootlessness'. 'dislocation', and 'alienation', it is because of direct impact of colonialism and its consequences.

The novel *The Enigma of Arrival* vividly shows the diasporic trauma of the narrator. His frustrations and agonies of the contemporary people, cultural loss, multiculturalism, rootlessness, dislocation and alienation are the consequences of his diasporic condition. He expresses the ambivalence of the exile and the problem of an outsider, a feature of speaker's (the narrator's) own experience as an Indian in the West Indies, a West Indian in England and nomadic intellectual in a postcolonial world.

His diasporic experience starts with the account of his grandfather's dispersion from India to Trinidad, along with his father's writing career and his own dispersion from Trinidad to England to be a great writer. The narrator states:

> 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 had partly seeded 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 he shows his grandparents' migration or dispersion from India to Trinidian Island and his dispersion form Trinidad to England. It is just shifted from one colonized part of the same colonizer to the next. Not only England where the narrator

shifted is the colonizer, it is rather the movement within the British Empire. Along with the movement, the narrator gains the language and education of the colonizer.

The narrator, who leaves his own world (Trinidad) and arrives in another world (England). And he depicts the pastoral life of Wiltsire village, England, and a man's love and hatred to the arrival itself. For him Trinidad was the birth -place maybe his native home. But it remained only his birth-place. He spent his childhood there and when be became eighteen years he left that place. The narrator says:

> This journey began some days before my eighteenth birthday. It was
>
> the journey which - for a year - I feared I would never be allowed to
>
> make. So that even before the journey I lived with anxiety about it. It
>
> was the journey that took me from my island, Trinidad, off the
>
> northern coast of Venezuela, to England. (113)

His journey from Trinidad to England is the process of being separate from his birthplace, experience of an outsider. He is not contented with the life style of Trinidian people, their education system. So he wanted something new in his life. In this case the scholarship for abroad study was the big success for him. In the mean time, his great desire was to be a writer. It was so because he sought after his identity through writing. Even if after having many years' experience in England he could not dig up what he longed for. Nevertheless he went on writing to establish a fictionalized world in search of his home and his lost identity as an outsider. He states:

> For years, in that far off island whose human history I had been
>
> discovering and writing about, I had dreamed of coming to England.
>
> But my life in England had been savourless, and much of it mean, I
>
> had taken to England all the rawness of my colonial's nerves, and those
>
> nerves had more or less remained, nerves which in the beginning were

> in a good part also the nerves of youth and inexperience, physical and
> sexual inadequacy, and of undeveloped talent. And just as once at
> home. I had dreamed of being in England, so for years in England I
> had dreamed of leaving England. (110)

This arrival in England for him is an enigma because he arrives at a place where one arrives by not arriving. It is so because he was a diaspora who could never make his home or could not find his identity. His great desire to go to England and his search for human history turned to bizarre. He clearly felt colonial nerves still remaining in England. He became desperate by the life of England. His enigmatic arrival created a sense of dislocation and alienation. As a result, the protagonist narrator became a man without a country and home.

The narrator gets bizarre experience form his new life, he says: "my own time here was coming to an end, my time in the manor cottage and in that particular part of the valley, my second childhood of seeing and learning my second life, so far away from my first" (93). He tries to connect his present to his past. His origin snapped from his ancestral place, India. So he makes a journey to his ancestral land in search for his culture, identity, and languages:

> I went to India, to do another. This time I left from England. India was
> special to England; for two hundred years there had been any number
> of English travelers' accounts and, latterly, novels. I could not be that
> kind of traveler. In traveling to India I was travelling to an un-English
> fantasy, and a fantasy unknown to Indians of India: I was travelling to
> the peasant India that my Indian grandfathers had sought to re-create in
> Trinidad, the 'India' I had partly grown up in, the India that was like a
> loose end in my mind, where our past suddenly stopped. There was no

model for me here, in this exploration; neither Forster nor Ackerley not Kipling could help. To get anywhere in the writing, I had first of all to define myself very clearly to myself. (168)

He calls him an unknown Indian. It was his ancestral place from where his history was cut off. There is no possibility to get home and his identity in that land. His forefathers had tried to re-create their identity in Trinidad that was never fulfilled because they had bitter diasporic pain in their heart. The place, where they came was colonizers' place but they had to lose their root, culture, religion, language, custom after coming there. So he found himself out of India or he was outsider for India.

Likewise Trinidad, which was his birthplace, could not be his home. His visits to Trinidad from England show this fact. "I went first of all to my own island, Trinidad ... I found an island full of racial tensions, and close to revolution. So, it had ceased to be mine" (173). It clearly shows his disrespect to his birthplace.

Thus the narrator found him an outsider everywhere. Which never gave him a sense of being an insider. The quest to define himself was his first and last priority. His endless search for his home continues throughout the novel, beginning to end. For this what he did was writing. He did it just to satisfy his quest for home. Writing was the only way to give his identity but he could not stay without expressing his diasporic pain:

> The noblest impulse of all - the wish to be a writer, the wish that ruled my life - was the impulse that was the most imprisoning, the most insidious, and in some ways the most corrupting, because, refined by my half-English half-education and ceasing then to be a pure impulse, it had given me a false idea of the activity of the mind. The noblest impulse, in that colonial setting, had been the most hobbling. To be

what I wanted to be, I had to cease to be or to grow out of what I was.

To become a writer it was necessary to shed many of the early ideas

that went with the ambition, and the concept my half-education had

given me of the writer. (267)

Writing was the only last option to go ahead for him. His half-English education never let him to be pure Englishman. He was already marked by his birth and root. " I was a writer. I had discovered in myself- always a stranger, a foreigner, a man who had left his island and community before maturity, before adult social experience. . . " (266). Thus the narrator of the novel *The Enigma of Arrival* resembles the writer's personal situation. In reality the semblances of the narrator's vision to the author's commitment show the writer's exploration of an acknowledgement of himself. As narrator, he is also outsider everywhere either in India or in Trinidad or in England. Now he is staying in Wiltshire, London. It is just his material gain but his identity, culture, custom, language, belongingness are not pure and holy. So the writer's world and narrator's world both are intruder or outsider.

According to Michiko Kakutani, 'The twentieth century has been, among other things, a century of dislocation". The torrid events of this epoch have thrown millions into motion, bringing them to rest in unfamiliar places among people who are strange and, frequently, unwelcoming. There was a time when one's life, from birth to death, was delimited by a few short miles. One was raised to belong to the social and physical world in which one would live as an adult. Opportunities for bettering oneself were meager; ambition could produce little more than frustration and bitterness but at least one felt at home. In this century, the lure of places where one could better oneself have set large numbers of people in motion. They left the regions of their ancestors, never to return.

In *The Enigma of Arrival,* Naipaul presents the personal dislocation of the protagonist, the first person narrator, and his harsh condition in London who leaves Trinidad in pursuit of his literary career. On the one hand, he describes the historical dislocation of Indian community in Trinidad. The novel deals with the personal dislocation in the era of imperial decline. The sense of temporal and spatial dislocation occurs on the part of the narrator when he leaves his native land at the age of eighteen to follow his literary ambition in England. Temporal dislocation is a situation when certain people, including, the narrator, find that, "time is out of joint" with their own lives. According to Kakutani. "We often find these people living in the past, mulling over past glories, representing the present, and fearful of the future. The cultural phenomenon is endemic in Britain in its period of imperial decline". For example, the narrator describes the glory "time of empire" as "perfection" ("The Enigma" 54). The subsequent decline of empire is therefore the ruin of perfection. This effectively means that he is living in Britain in the wrong era: "I had come to England at the wrong time (142). Moreover, this wrongness of time is temporal dislocation, which the narrator feels in England. The narrator is not only temporally dislocated but also spatially as temporal and spatial dislocation often go hand in hand. The narrator does not meditate on imperial decline while he is at English country manor house:

> My mediations in the manor were not of imperial decline. Rather. I wondered at the historical chain that had brought us together - he in his house, I in his cottage, the wild garden his taste (as I was told) and also mine (56).

To the narrator, England represents the empire's still beating heart- the heart of a mother country whose love he yearns for, but never fully receives. His arrival in

London to fulfill his literary ambition makes him uprooted: "my uprooting of myself for a writing career, my coming to England so little and the very little I still had to fall back" (99). Thus, the feeling of rootlessness nags the narrator in London. London, on the other hand, is "the less than the perfect world" a place of desolation, decay and death (143). According to Ashcroft, a sense of place is not a visual construct but "a kind of ground of being"(Reader 792). Thus, the idea of not owing the land but in some sense being owned by it is true sense of belonging and place. In London the narrator expects to be possessed by great city and to find his place there: "I had expected the great city leap out at me and possess me; I had longed so much to be in it" ("The Enigma" 143). But he fails what he expects to achieve, and he feels lonely: "And soon within a week or less, I was lonely" (143). Thus he fails to be owned by London, and he feels dislocated. The narrator's final settlement in countryside (Wiltshire), where he stays in cottage also cannot give him true sense of belonging as he is from another cultural background, from another hemisphere. He says:

> That idea of ruin and dereliction, of out-of-placeless, was something I felt about myself, attached to myself: a man from another hemisphere, another background, coming to rest in middle life in the cottage of a ' half neglected estate, an estate full of reminders of its Edwardian past, with few connections with the present. An oddity among the estates and big houses of the valley, and I a further oddity in its grounds. I felt unanchored and strange. (13)

The sense of lack of place makes the narrator an oddity among the big houses in the valley. The feeling of cultural and geographical dislocation haunts him as he never really arrives at establishing the cultural roots he years for, and so he never truly feels at home anywhere.

According to Ashcroft, "a sense of place is also embedded in history, in legend and in language" ("Key"177). However, this sense is disrupted when an individual lacks all these things in new environment like the narrator in this novel. The narrator says, "Men need history; it helps them to have an idea of who they are" (386). Thus, history gives men their identity and a sense of place. He immediately adds the caution: "But history, like sanctity, can reside in the heart", and the heart builds "a fantasy of home", one that is often located in the mythical idyllic past (386, 387). History, thereby, becomes myth, and sustains a dream world for the narrator who seeks refuge for the future by living in the past. But the home that the narrator seeks is an illusion. He searches both an ancestral home that does not really exist and for cultural roots that reside mainly in history books and novels. The tragedy is that when the narrator lives according to such illusory dreams, his arrival at that theoretical ancestral home remains an enigma and a fantasy.

The colonial education that the narrator gets at Queens' Royal College in Trinidad from colonial government and later at oxford takes his own language away. As a victim of the colonial system and curriculum, he has always been encouraged to imitate the empire and become a 'mimic man':

> The migration, within this British Empire, from India to Trinidad had given me the English language as my own, and a particular kind of education. This had partly seeded 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)

Thus, the colonial education system has forced the narrator to follow English language as his own. Moreover, the narrator's colonial education has taught him the mother country, England as "perfectly evolved"(54). When he studies English culture|

and history, he feels that his own culture is inferior to that of colonizer. Hence, the narrator's colonial education has caused him to become a homeless man with no self-image. He realizes this fact later and says:

> To be that kind of writer (as I interpreted it) I had to be false; I had to pretend to be other than I was other than what a man of my background could be. Concealing this colonial Hindu self below the writing personality, I did both my material and myself much damage. (159)

Thus, the narrator distorts his personality by dislocating himself from his background. The falsity of becoming an English writer can never give him a true sense of belonging; but he is forced to do so because of the colonial education that he gets. Again, he says:

> And then I faced the simple fact that as a man who made living by
> writing in English and had no American audience, I had only England
> to go back to; that my wish to be free of the English heaviness had
> failed; that my departure from my island is 1950 - will all that it
> implied of homelessness and drift and longing - was final. (182)

The narrator cannot escape from the clutches of English education system, and his wish to be free of the English heaviness fails. This situation ultimately brings a sense of homelessness.

According to Amitava kumar, "Naipaul is as a great chronicler of diasporic experience of a world whose wholeness has been lost to a scattering in history"("Humor" 12). Naipaul describes Indian diasporic community in Trinidad in *The Enigma of Arrival.* The narrator, in the novel, rightly observes this:

> This barefoot gardener would be Indian - Indians were thought to have
> special way with plants and the land. And this man might have been

born in India and brought out to Trinidad on five-year indenture, with a

promise of a free passage back to India at the end of that time or a

grant of land in Trinidad. This kind of Indian contract labour had

ended only in 1917 - antiquity to me in 1940, say; but to the barefoot

waterer in the garden (still perhaps knowing only language of India) a

time within easy recall. (245)

Thus, the arrival of Indians in Trinidad brings them a sense of dislocation as they are

historically disconnected with India and her cultures. They have arrived in a place

from where no return is possible. The narrator says, "There was no ship of antique

shape to take us back we had come out of the nightmare; and there was nowhere else

to go" (107). Thus, they cannot return to their place of origin. In this way, the

protagonist feels the sense of personal dislocation as well as he observes the historical

dislocation of indenture Indians. Similarly, V.S. Naipaul's *The Enigma of Arrival* is a

subtle and complicated document of such dislocation, Naipaul's own. This is the

memoir whose form and shape is: a review of the personal and social conditions in the

country of origin, an account of the uprooting and passage to the new land, the

unexpected harsh conditions found and endured on arrival, usually, a tale of triumph

and success in the construction of a new life.

V.S. Naipaul was born in the Indian community of Trinidad, but at eighteen

years of age, he left for England, having won the scholarship to Oxford. England has

been his base ever since, but he has continuously mediated on his origins, and traveled

the world mostly the third world, exemplified in cultural dislocation, alienation and

illusory freedom. His writings express the crisis of an exile, a result of his own

experience as an Indian in the West Indies, a West Indian in England and a wandering

intellectual in the modern world.

Naipaul's *The Enigma of Arrival* depicts the alienation of the protagonist, which results from the cultural change as he leaves his native place Trinidad and goes to London to fulfill his literary ambition. His journey takes him to New York first, then to London, and finally he settles in Wiltshire. Despite his settlement in Wiltshire. he does not feel comfort as he says, "I felt unanchored and strange" ("The Enigma" 13). Naipaul has used flashback technique by which he describes the arrival of the narrator in London, and his settlement in Wiltshire.

The narrator describes how unprepared he was for the big world he entered soon after parting from his family in Trinidad in 1950, and how that state of unpreparedness, the fear and loneliness he feels in New York and London on his trip away from home. As he arrives in New York, he feels solitary for the first time in his life, "Since for the first time in my life I was solitary? Was it the fear of New York? Certainly" (119). Thus, the fear and loneliness begins in his life. The feeling of "being lost, of truth not full faced" becomes intense on his days in New York (122). In New York, a taxi driver cheats him and this incident brings a sense of humiliation in him. He becomes powerless in front of taxi driver as he was away from his home and he could do noting there. In his hotel room, in New York, he eats the roasted chicken packed by his mother, without a plate, knife, or fork; he is almost scalded by the hot water. Then he begins to feel a "rawness of nerves and sensibility" that will be with him for many years and he realizes, "the humiliations had begun to bank up" (123). Thus, in his stay in New York, the narrator feels only the humiliation in that alien world.

His desire to be a writer then brings him to London. He comes to live there in 1950 as a student of English at oxford on a full scholarship from the colonial government. In London, he is very lonely, when expectation to be possessed by the

great city fails, and what remains is only the solitariness. His walks around the city are ignorant and joyless. He says:

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

The narrator's failure to be a part of city, then, leads him to loneliness and solitariness. The sense of alienation haunts him when he fails to assimilate into an alien city. He finds city "strange and unknown", and feels of losing "the gift of fantasy, the dream of the future" (146).

The novel presents the narrators private ordeal, the fear and panic, and helplessness he knows as an "unformed young man in England at the age of eighteen" (159). The lack of social experience at that age forces him to be a stranger in England. He further says:

> I had discovered in myself- always a stranger, a foreigner, a man who had left his island and community before maturity, before adult social experience- a deep interest in others, a wish to visualize the detail? and routine of their lives, to see the world through their eyes; and with this interest there often came at some point a sense - almost a sixth sense - of what was uppermost in a person's thoughts. (266)

Thus, the narrator feels alienated from his island and community before maturity. His arrival in London to pursue literary career by alienating himself from his island brings further alienation in his life. In England, he discovers himself a stranger, and a

foreigner and feels insecurity: "The rawness of my nerves as a foreigner, the weariness of my insecurity" (172). While in London, the narrator recalls the long years of study and preparation for his writing career and his present feeling of having been "undermined" by his publisher's misunderstanding and rejection of *The LOSS of EL Dorado* (109). This rejection fosters a sense of alienation, as he does not get literary place. This trauma is obvious when he says, "I had made a start as a writer. But neither of the two books I had written had as yet been published; and I could not see my way ahead, could not see other book" (163). This failure in publication of books obstructs the narrator's way of life as he has come there to make literary place. Moreover, this bitter experience in London brings in him a sense of loss, and hence a sense of alienation. Despite this bitter feeling, he continues his writing and travel to different places in order to search his materials: "I did some of my best work. I traveled; I wrote" (112). But the anxiety and a lifetime of writing and traveling through the wretched swathes of the world give him a dark and gloomy bent. He says:

> In my late thirties the dream of disappointment and exhaustion had been the dream of the exploding head ... now in my early fifties I began to be awakened by thoughts of death, the end of things; and sometimes not even by thoughts to specific, not even by fear rational or fantastic, but by a great melancholy. This melancholy penetrated my mind. (375)

The narrator, then, flashbacks to the subject of death. He tells of the suicide of Alan, the would-be writer who could not face but act out the "psychological damage he had suffered" as a boy (317). He, then, describes the death of Mr. Philips and his death becomes the loss of security for him. More personal and more moving is his account of the death of his sister Sati and his journey to Trinidad for "the ceremony of

farewell" (374). The death of the most of the characters, his brother's Shiva's death recorded in the dedication, and actual death of his sister make him lonely and frustrated.

The narrator's further alienation in England is that he feels more at home in the idealized imperial England of his imagination. Stepped in adolescent readings of the nineteenth - century novel and his colonial education at Queens Royal College with version of mother country, the narrator makes it clear that his disappointment with London results from his passion for the splendor of the old imperial capital:

> So I grew to feel that the grandeur belonged to the past, that I had come to England at the wrong time; that I had come too late to find the England, that (like a provincial from a corner of the empire) I had created in my fantasy. (142)

Paradoxically, this London of the past is an idealized future he is traveling to, so that, when the metropolis of 1950s falls short of his ideal, the narrator consigns his vision of greatness to an earlier era. As a consequence, he has held to a sentimental image of the English past that not only colours his adolescent expectations, but also once those are dashed, persists in alienation and illusion. Regarding this illusion, He further says:

> The London I knew or imaginatively possessed was the London I had got from Dickens. It was Dickens - and his illustrators - who gave me the illusion of knowing the city. I was therefore; without knowing it, like the Russians I was to hear about (and marvel at) who still believed in the reality of Dickens's London. (144-145).

The narrator, thus, has harbored the illusory information about the London when he is in Trinidad; but his real arrival in London breaks his illusion, and the ugly reality of London brings him a sense of alienation.

Thus, alienated and isolated in London life, frustrated by the death of his sister and brother, he finally settles in Wiltshire to heal his soul. But here also, the sense of alienation and isolation haunts him. In Wiltshire, he discovers himself as. "ragged half-rotted away carcass of a hare" (201). This is the fact that the narrator feels like a dead animal in strange place, and this strangeness and solitariness persists in his life. He says:

> I still had that nervousness in a new place, that rawness of response, still felt to be in other man's country, felt my strangeness, my solitude. And every excursion into a new part of the country - what for others might have been an adventure - was for me like a tearing at an old scab (5).

The narrator feels the nervousness in Wiltshire as well. Thus, throughout his life, he feels a sense of alienation in different places despite his endeavour to overcome it.

IV. Identity in Location of Wondering

Naipaul has always found to position himself as a lone, stateless observer, devoid of ideology of affiliation, a truth-teller without illusion. He is known for his penetrating analysis of alienation. Writing with increasing irony and pessimism, he often details the difficulties the Third World is facing. His writings express the ambivalence of the exile and the problem of an outsider, a feature of his own experience as an Indian in the West Indies, a West Indian in England and a wandering intellectual in a postcolonial world. He has been building upon his experience of colonial and post-imperial trauma in his native island and looking for his home and social construction in all the sites of dying colonialism and fallen imperialisms in the world.

The people from the ex-colonial states feel the loss of their identity. Either they have no connectedness to their tradition or they *are* isolated in the foreign land. The protagonist narrator of the novel *The Enigma of Arrival* feels such disconnectedness with his past and isolated in the foreign land. When he is in England he narrates about his lost tradition, culture, land and language. The narrator's expressions are the expressions of Naipaul himself. Born in West Indian islands but of Indian origin, Naipaul himself feels isolated, alienated and homeless. In this autobiographical novel *The Enigma of Arrival he* vividly depicts the same experience. This novel is a profound and richly observed novel of colonial and post-colonial society of Trinidad, India and England. The narrator in the novel wished to make his identity in the colonizer's lane in which he is never successful. He becomes an outsider everywhere.

Since Naipaul says that he belongs nowhere, this 'pseudo-global identity' can be best regarded as his nostalgia for his root-culture. Therefore, a home can ultimately

never be more than the books he writes; lest his entire corpus gets a problem of unity. Naipaul can culturally be understood as a homeless citizen of the world, who has forever been displaced from his origin. This rhetoric of displacement finds a powerful expression in his books, and the present study exposes Naipaul's preoccupation in writing. In an interview with Rahul Singh, Naipaul strongly determines that he is not an English, nor a Trinidadian, nor an Indian but he is his own man. It is his philosophy of life that in the changing world he belongs to many places, and there are many things that go to make his ideas of who he is. For this reason, he is considered a voice of dire times who has a strong sense of displacement. In other words, this clearly shows his homelessness.

Another important point is that the question of identity as the result of ruinous effects of colonization haunts both Naipaul's work and life. His work, therefore, is a creative mirror image upon a devastating lack of historical preparation upon the anguish of whole countries and peoples unable to cope with the condition of life. So, it can be concluded as Mukherjee does, that 'a house' for Mr. Naipaul is needed and that he seeks in his writings.

The next important point is that culture is a defining principle of people. Because of the migration, mass media and other elements most notably globalization, cultural shapes have been fading up. People are facing the problem of cultural identity and belonging, which give their identity. Cultural values have been transferred to other cultural groups and the cultural loss appears to be a dominant problem among people.

People have been alienated and dislocated, and that sense always haunts them. When Naipaul became aware of himself and his place in the world around him, he has never thought of his future except being a diasporic writer. So he has expressed his

cultural crisis in his writing. In the last chapter of the novel *The Enigma of Arrival* when the narrator engages his sister's funeral ceremony, he feels very much pity because of fading rituals of his original culture. The dress worn by Sati's son, Pundit's way of performance, the processes followed in that ceremony all were quite mocking. The narrator could just feel alienated from his original culture and he becomes an acute observer of his blurred culture.

Identity arises from our 'belongingness' of distinctive ethnic, racial, linguistic, religious and above all national cultures. When we find the above stated belongings, all or some of them lacking in us, we are in the same peril from where Naipaul writes his novels. Moreover the globalization and fundamentalism have endangered the traditional concept of cultural identities.

We see Naipaulian characters an actual or aspiring writer for whom writing is a central act of self-defining. So here comes the point that all of Naipaul's novels are closely related to each other. Naipaul really wants to write his history as we see his mouthpiece narrator in the autobiographical novel *The Enigma of Arrival.* The narrator of the novel and his family members are entangled and confused by their cultural history. Naipaul emphasizes on the 'search for truth' in writing and by that he tries *to* show a loss. And with the passing of the each decade, Naipaul has invested more and more of his energy in travel writing, and thereby reveals what he says in his writing that matches with the reality. The narrator in the novel *The Enigma of Arrival* finds himself in a new land and new culture, that gives him a sense of loss. He seeks for belonging but he does not find it. Nor does he succeed in establishing his meaning of having been there. So, it appeared to him as an unsolvable problem created by culture, colonization and post colonization, diasporic experience and hybridized culture.

In this novel Naipaul shows how the individuals are trapped by the foreign culture. When the funeral ceremony of Sati is going on, the narrator depicts the losing faith and dying rituals of his original culture. Culture provides a home for people; it binds people and exposes the unity. But when we are confronted to a new culture, then we realize our identity. We become aware of our 'belonging' and 'root' as the characters in the book exhibit. It is very hard to the people to get on with other cultures. So, whatever they do, culture of their root, the nostalgia of the past and the present condition of alienation always find expression in their activities including their writing as it has been evident in *The Enigma of Arrival.*

'Who are we?' 'Where do we belong?' 'Who is not us?' etc. are the questions the characters often ask. These are the questions related to culture and civilization. The moment people start questioning and answering them, they find the problem - the problem of belonging. If they are in a new geography, among the people to whom they do not belong, and culture of which they are unknown, they feel themselves 'alienated' and 'dislocated'. This is the problem of cultural identity. In this process of identifying themselves they get confused. They become lonely among many people as the narrator feels in the new land when he migrates from his birthplace Trinidad to England.

Naipaul is seeking a home in his writing, which has become a part of his life. His characters are in the process of creating a home, and they try to establish a coherent belonging to their root. His writings express the ambivalence of the exile and the problem of an outsider, a feature of his own experience as an Indian in the West Indies, a West Indian in England and nomadic intellectual in postcolonial world. So in this novel he has written his history as one of his autobiographical novels. His displaced characters are not only obsessed with their geography and people but also

with their culture. They have been the eviction of the alien culture, always trying to define themselves but hopelessness finding the way out of that grim reality. As a result, they are seeking their cultural identity in the world of cultural hybridity. And the endless search for identity further gives them a sense of 'rootlessness', 'dislocation', 'alienation', 'pessimism' and above all 'homelessness'. Thus the autobiographical novel *The Enigma of Arrival* shows homelessness of the narrator i.e. of the writer, who is haunted by colonialism and wanders in search of his home for identity in the post-colonial world.