

Echoes of Mimicry in V. S. Naipaul's *Half a Life* and *Magic Seeds*

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ABSTRACT: This paper deals with V. S. Naipaul's (1932-) *Half a Life* (2001) and its sequel *Magic Seeds* (2004) which depict the mimic and hybrid identity of Willie Somerset Chandran. Naipaul portrays the protagonist's constant exiled life from India, England, Africa, and Germany so as to rediscover and assert his self-identity. The events that come about to him are the mirror images of Naipaul's life. Willie's exilic life and behavior have been shaped for the sake of extensive effects of colonialism. Homi K. Bhabha's (1949-) theories of hybridity and mimicry and Edward Said's (1935-2003) attempts relating to orientalism are applied to clarify Willie's mimic identity throughout the novels. Colonization is the phenomenon that transforms different aspects of the colonized nations' lives, especially their culture and historical specificities. Different cultural groups, based on their cultural heritage have their ethnic, culture and historical specificities which are not operative for the colonizers, and are replaced by the colonizers' values, rules, principals and whatever help solidify the colonizers' hegemony and superiority in the colonized cultures. This paper sheds more light on such a phenomenon which has made Willie an ambivalent, dependent person first in homeland—India—and then disables him to see the miserable condition of his country as an intellectual person, drifts apart from whatever he possessed. Willie cannot settle down in one special place and is displaced from one place to the other ones. In other words, because of Willie's mimic identity he cannot have a dyed-in-the-wool personality and his identity and subjectivity are always transformed. Finally, this paper shows how Willie's placelessness eliminates his identity and changes him to an ambivalent, mimic man.

Keywords: Hybridity, Mimicry, Colonizer, Colonized, Identity.

INTRODUCTION

Postcolonial literature is a form of writing which has been "affected by the imperial process from the moment of colonization to the present day" (Ashcroft et al, 1989: 2). In India's circumstance, this takes place in novels, poetry, and drama which were written both during and after the British colonization on subcontinent. The relation between literature and the historical phenomenon of imperialism has been a long and close one; in fact, literature played the key role in confirming imperial rule. For long, it served as a field in which the central issues related to colonization were "reflected, contested and even for a time decided" (Said, 1994).

This paper maps out the way in which the themes that meet the literary career of V. S. Naipaul, (1932) repeat in his two latest novels. *Half a Life* (2001) and *Magic Seeds* (2004) are full of literary echoes and references to Naipaul's own writings. Such an analysis functions as an arrival to the complexity of Naipaul's commitment to the issues which dominate his fictional and non-fictional writings. Those diverse issues are here assembled in just one main element as an echo of mimicry in his *Half a Life* and *Magic Seeds*. For the protagonist, the crisis of unbelongingness and placelessness are always features which one cannot overlook while reading Naipaul.

A strong desire of independence and identity crisis in Naipaul's writing is always conspicuous. His works give a sense of his biography of departure and exile from the colonial background of Trinidad to the cosmopolitan and

multicultural culture of England. He thinks that colonial society was the product of colonizers and the culture and knowledge of those societies have come from outside. In his predicament condition and dilemma, the protagonist, Willie Somerset Chandran, clutches to get something from whatever he encounters. Not being able to justify himself with the colonizers who have justified their presence in all different aspects of colonized nations' lives, he is changed and turned into a mimic man.

MATERIALS AND METHODS

In this paper, Homi K. Bhabha's and Edward Said's critical thoughts and strategies have been used for arguing the notions. Bhabha's notion of hybridity is a challenge between two separate races or cultures and his theories of mimicry and third space as the identity-making process are going to turn to the condition of the dislocated and dispossessed people who are mimic ambivalent individuals. Ambivalence is therefore an unwelcome aspect of colonial discourse for the colonizer. The problem for colonial discourse is that it wants to produce obedient subjects who duplicate its expectations, behaviors and standards, as Bill Ashcroft and others in their *Post-Colonial Studies: The Key Concepts* assert, "that is, 'mimic' the colonizer. But instead it produces ambivalent subjects whose mimicry is never very far from mockery" this form of "[a]mbivalence describes this fluctuating relationship between mimicry and mockery, an ambivalence that is fundamentally unsettling to colonial dominance" (1998).

Willie, in the novels, exemplifies this category that to whom many displaced people are similar. Hybridity and mimicry are basically associated with the occurrence of postcolonial discourse and cultural imperialism. Effects of hybridity upon identity and culture cannot be ignored. In the theoretical development of hybridity, the key text is *The Location of Culture* by Bhabha, wherein hybridity is presented as an illustration of colonial anxiety. The principal intention is the hybridity of colonial identity, which, as a cultural form, made the colonial resistant ambivalent, and as a result altered their power and identity. Bhabha also comprehends the cultural politics of the condition of being a migrant in the contemporary colonial world.

Orientalism is a term well-defined by Edward Said to mean the Western study of Eastern cultures and, in general, the framework of how the West perceives and characterizes the East. Said claims that the strategy of marking the colonized nations as the barbarous people who should be civilized by the Western nations is a trick through which colonizers justify their presence among the oriental nations. Since colonizers reveal themselves as members of civilized nations, the colonized natives try to identify themselves with colonizers. They try to communicate with Europeans and imitate them so that they can show that the barbarous opinion that the westerners have about them is not true. Throughout these actions and reactions the colonized nations would not be anything but hesitant, ambivalent, and mimic men.

RESULTS AND DISCUSSION

Mimicry in colonial and postcolonial literature is most commonly seen when members of a colonized society imitate the language, dress, politics, or cultural attitude of their colonizers. Under colonialism and in the context of immigration and displacement, mimicry is seen as an unprincipled pattern of behavior. Every individual copies the person in authority because he/she hopes to have access to that same power himself/herself. Apparently, while copying the master, they have to intentionally overpower their own cultural identity, though in some cases immigrants and colonized nations are left so confused by their cultural encounter with a dominant foreign culture that there may not be a clear previous identity to suppress. The crisis of unbelongingness is always a feature which one cannot ignore while reading V. S. Naipaul's writings. Therefore, it creates various crises which have been portrayed in all his works meaningfully *The Mimic Men*, *Half a Life* and *Magic Seeds*.

Naipaul has been admired for his detailed analysis of the lasting impairment of postcolonial societies, especially the deprivations of individuals, in the third world, which inherited a history of mistreatment and mimicry. The author has been involved with a wide possibility of interwoven issues and contexts: the issues range from personal history to the historical determination of postcolonial states; from the complexities of racial groups, religious communities, and nationalities to the broader concerns of human spiritual needs, intellectual life, and from fictional to non-fictional versions like his two latest novels that echo mimicry of the intellectual protagonist.

In a spare and compressed narrative *Half a Life* and *Magic Seeds* take the protagonist across three continents, in which Naipaul explores the themes of borrowed lives, half-made societies and mimicry, laying bare the bitter-comical ironies of false identities. In a short summary, *Half a Life* and its sequel are the story of Willie Somerset Chandran, whose father, following the call of Mahatma Gandhi, turned his back on his Brahmin heritage by marrying a woman of low caste, a decision he would live to regret. At the age of twenty, Willie's flight from the burden of his family's painful situation takes him from India to London, where he tries to arrange a new identity. Failing to do so,

he is rescued from self-doubt and determined to become a writer by adhering to a woman. Together they go to her African country to live out the last doomed days of colonialism, where Willie remains for eighteen years as a spectator in yet another life that is not his own. With the help of his sister he flees to Germany.

Magic Seeds starts in Berlin, where, dependent on the encouragements of his sister as well as on his own slowness and lacking energy or enthusiasm, Willie joins a guerrilla movement in India. After seven years of revolutionary campaigns and another year in jail he concludes that the revolution had nothing to offer to the poor peasants. Eventually, he returns to England where, thirty years before, his purposeless wanderings began. In London, he finds himself dependent on friends for accommodation and wondering about how to start to earn a living at retirement age. Willie has allowed one identity after another to be extended upon him. His life has taken him from his native India to England, Africa in its last colonial years, a stop in Berlin, back to his homeland and then back to England again to settle in the colonized country that his entire predicament and his ancestors relate to them and are in over their head.

Echoes of Mimicry in Naipaul's Half a Life and Magic Seeds

The presence of a numberless of echoes of *The Mimic Men*—exclusively about mimicry of hybrid people in a colonized atmosphere—in *Half a Life* and *Magic Seeds* is outstanding to the reader of Naipaul, not for the plot but for the protagonists' psychological manner and the ways they react to the condition of migrants. This paper examines how Willie's sense of loss and disconnectedness, his struggle to find a sense of identity, and his incapability to attach with others are linked to his experiences as a colonized settler, which though supposedly different from Ralph Singh's in *The Mimic Men*. These experiences and reactions fit into patterns of colonized persons acting within colonial situations and make it apparent that colonialism was a lot more than mere military conquest. It was, as Bernard S. Cohn (1928–2003) in *Colonialism and Its Forms of Knowledge*, (1997) argues: "a cultural project of control" (65) that displaced traditional cultures and left a deep scar on the psyche of the colonized people to live as the mimic men imitating their masters. The masters are considered savers of the colonized nations. Not only are savers but also these snakes in grass who speak in "a tongue that is faked" tend to produce mimic men that "emerge as one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha, 85).

Willie Chandran, in *Half a Life* and *Magic Seeds*, is similar to Naipaul's character—Ralph Singh—in the *Mimic Men*. He is a typical colonial character, an individual confused by the plural but unequal society he was raised in and for whom identity is a crucial concern. Since Naipaul situates his novels in colonial societies and portrays brightly the complexities inherent to such societies. The major themes of his novels are related to the problems of the colonized people: their sense of alienation, their identity crisis, their displacement and their homelessness to make them mimic men that Bhabha mentions.

Willie Chandran, his parental family, his sister, Sarojini have been damaged, displaced and marginalized by decolonization. Everywhere Willie Chandran looks, he sees dishonesty even for his previous generation. When Willie's father expresses his regret about the problems that ended in forcing him to be a school dropout: I should have said, "I burnt my books long ago. I am following the mahatma's call. I am boycotting English education." But I was too weak. At a critical moment I failed myself. All I said was, "I felt all my strength oozing out of me in the examination room." And I could have cried at my weakness. (*Half a Life*, 15)

He appreciates the predicaments of his ancestors better and that history itself is immoral. India's history of colonial oppression, by the British, has left the subcontinent in a hopeless state of poverty. As a result of British dominance, the residents of India compose a messy and mixed society Willie wishes to escape from. The area of Indian society to which Willie's father belongs is the result of a weak colonial economy that cannot support an active middle-class engaged in production but rather engaged in in-between activities like small-scale business and survival agriculture: "Officers would take the land tax from poor people, who couldn't read, and not give receipts, and the poor peasant with his three or four acres would have to pay the tax again. Or he would have to pay a bribe to get his receipt. It was endless" (*Half a Life*, 15). Poverty helps the conditions in favor of the colonizers so that the natives can admit them as their saviors and lords, since their local governments got advantage from the situation and decolonized them.

The corruption Willie perceives in history and the society it produces, and his resultant sense of alienation from both, spreads his experience of every aspect of public life in India and Africa, especially politics. In *Magic Seeds*, after years in the revolutionary guerrilla, Willie finally fully realizes that the movement is absurd and ultimately purposeless and ends to hybridization for the participants. About these people:

Roger said softly to Willie, 'They're confused. They're not too well educated. That was the smart thing at one time. But now they don't know who they are and what's expected from them. The world has changed too quickly for them. Perhaps they don't feel a great deal about anything and have been confused for the last hundred years. (*Magic Seeds*, 278).

For the sake of these problems that finally end to mimicry, Willie's involvement in the guerrilla movement is ultimately dissatisfying, confirming that promised utopias of London do not offer chances to create a new uncorrupted society, but are rather spoiled from the outset by the history that has gone before. The guerrilla leaders' ideas are not original or tailored to their situation but borrowed phrases from other revolutions in other colonized places. Nothing new is created; their efforts are contaminated by the past with no hope to improving future.

The independence movements in Africa and India, portrayed in *Half a Life* and *Magic Seeds*, have not prevented the local political leaders from fighting over what leftovers of power they perceive they could have as representatives or agents for the old colonial power and the lines of division between the locals become more culturally drawn. Assumed that a colonial government is definitely structured to protect and promote the interests of a small group of colonizers, being an instrument of both class and racial domination of the gradual entering of local leaders does not fundamentally change its structure or purpose. The Africa section of *Half a Life* seems to contribute to Frantz Fanon's view that refers to decolonization as a brutal and vicious phenomenon. What Fanon (1925-1961) describes as "nervous conditions" (1968: 71) are experienced by Willie in three different continents: "In his last week at the college a letter came from Sarojini in Colombia" (*Half a Life*, 73). About the colonizers in India and Africa she had written: "Outsiders who go to India have no idea of the country even when they are there, and I am sure the same is true of Africa" (*Half a Life*, 73). This is the hegemony of the British Empire that aimed at eliminating the cultural roots of colonized nations as well as those of the other colonies ruled directly or indirectly by this empire. Meanwhile the native people were confused by the dilemma of identity. On the other hand they confront the Western hegemony which announces them barbarous and uncivilized. They are marginalized and parenthesized.

In the second chapter of *Magic Seeds*, Willie's life is in parenthesis, he joins the guerrillas. After a primary although superficial idealism, he is unable to construct any positive meaning out of his political experiences; with no flag or identity their slogans are borrowed phrases. Hence, he becomes one of the nameless and sad guerrilla fighters made by grief and part of distress. But the ultimate hollowness and uselessness Willie discovers in the guerrilla movement are mere echoes of a much more personal and deeper emotional emptiness. Indeed, his admission into the movement is due to his own incompleteness and proposal to his sister's encouragements. His perceptions of outside events are colored by and filtered through this internal reality.

At the heart of Willie's telling of his fictional life in the chapters of *Magic Seeds* that takes place in the guerrilla movement is the story of how and why this sense of personal incompleteness grows to almost destroy him. It is crucial that Willie with no fundamental identity is not unaffected by the corruption he perceives all around him. In fact, apart from all the external disorder, Willie and the reader come to realize that the complete disorder or confusion lies within. But this way of understanding comes to these people when they have completely been hybridized and mimic. About this issue he puts these words: "It is terrible and heartbreaking that this way of seeing and understanding has come to me so late. I can't do anything with it now. A man of fifty can't remark his life" (*Magic Seeds*, 278). In the same way, reflecting on his adult years in Africa as the husband of a mixed-Portuguese estate owner, Willie concludes that all the activity of these years existed in his own mind in parenthesis, representing a type of removal, as part of the injury imposed on him by his father's choices stamped on him from childhood.

When he refers to his upsetting university days in London, Willie refers to another place where many of his struggles with a sense of identity began during his childhood. His feedbacks to many of the events in his childhood are similarly characterized by disassociation and emotional withdrawal which is reinforced by Fanon's psychological idea concerning decolonization. He refuses to identify himself with his family's history in India; for him the region is simply a place where they have been shipwrecked. This view is only one of many of Willie's secret childhood attitudes that seem to be influenced by his reading, both at school and at home, in which he adopts a British or Western position. Willie accepts the Western European view of the world as the only escape rather than one possibility among many. Yet this only serves to confuse him, dislocating his sense of place and history from India to London, creating a disable duality within him which his father is aware of it and says:

I used to think that you were me and I was worried at what I had done to you. But now I know that you are not me. What is in my head is not in yours. You are somebody else, somebody I don't know, and I worry for you because you are launched on a journey I know nothing of. (*Half a Life*, 3).

Trapping in dilemma the western can be a better choice for those who have gained their hybridity encountering the western culture. Willie's alert and creative identification with Britain and the West affects him in a number of interconnected ways. When he considers his roots, he sees himself descending from a line of passive and non enterprising oppressed upper-caste Indians which is a cause for deep, silent shame. This fits with Naipaul's pessimistic argument that identification with the colonizer is mixed by a complex of feelings ranging from shame to self-distrust. Willie's sense of shame leads him as a child to withdraw from his family and activities around him and he looks forward to escaping to London and the European landscapes that he thinks to be his proper background.

Willie considers himself as protected by the West, since he thinks he is one of their own and they have justified their presence to advocate the mimic people like him to approve Edward Said's Orientalism. Said has developed the term "orientalism" and the related concepts in his famous book, *Orientalism*. He defines orientalism as "a style of thought based upon an ontological and epistemological distinction made between the Orient and (most of the time) the Occident" (1979: 2). The recitation of the narrative reveals that this is not the case; Willie never manages to be integrated in metropolitan society, while leaning on some friends he was always thinking about his home land he had escaped from and could not ignore half of his self in spite of all the circumstances. When he wrote short stories there were traces of his homeland memories but Roger said: "It's better to clear the air about certain things" (*Half a Life*, 49). Just as he disassociates his concept of home from India because of his identity crisis, Willie projects authority away from himself toward a symbolic, spiritual entity representing the would-be superior culture. This projection slowly weakens his sense of will and causes the feeling of helplessness that torments him as the narrative of *Half a Life* and *Magic Seeds* proceeds and he grows older. For not having a firm identity Willie finds that London does not welcome him, he is not in his rightful place; he fails to integrate into the ideal culture presented to him through books. From childhood Willie had disowned Indian history and culture, yet he does not find a place in British society either. This displacement is the other feature of post-colonialism which can be considered as the main factor to enforce his impersonation and mimicry.

As he had done in his previous works, especially in *The Mimic Men*, in *Half a Life* and *Magic Seeds*, Naipaul presents Willie's situation as a common experience among colonized persons who imitate the colonizer. Willie alienated from both cultures, experiences a crisis in identity that he never fully gets rid of and its influence can be seen in his stories: "They are quite original. They are not like Hemingway at all. They are more like Kleist. One story on its own might not have an impact, but taken together they do. The whole sinister thing builds up. I like the background. It's India and not India" (*Half a Life*, 49). The result is a determined and general sense of emotional emptiness. His identity has no culture to center around and he becomes the double and hollow hybrid colonial subject that Homi Bhabha, in *The Location of Culture* in his essay "Signs Taken for Wonders," examines. Unlike Bhabha, though, who derives a possibility of mingling of cultures as the outcome, Naipaul equates placelessness with loss and disorder. This primary experience in London serves to push Willie into a downward twisting of emotional distress, loss, and growing sense of helplessness and uselessness that shapes his adult experiences to follow in the next chapters of *Half a Life* and *Magic Seeds*.

Another consequence of Willie's shapeless sense of self is that he takes refuge in developing and playing a number of social roles. Unsafe by a clear identity, he drifts along, leading other people's lives: first he leans on Ana in Africa for eighteen years, then, following his sister's ideas, spends around seven years in the guerrillas in south India. Throughout the narrative Willie is shown to be conscious of his role-playing and the fact that none of his roles ever fit. In a way, nobody is surprised at his inevitable failure. Willie's sense of disorder led to his role-playing; he finds himself in a cycle of action and reaction that continually feeds on itself. The colonized cannot succeed in becoming identified with the colonizer, not even in copying his role properly. On the subject of identification the colonizers even pretend not to identify the leader of the colonized countries fully and talk dimly about them: He [a Londoner editor] said he saw Mahatma Gandhi in 1931 when the mahatma came to England for the Round Table Conference. He said nothing else about the mahatma (whom Willie and his mother and his mother's uncle despised), nothing about the mahatma's clothes or appearance; he spoke only of seeing him. When Marcus, the West Indian West African, came, the editor told in a similar way about seeing Paul Robeson. (*Half a Life*, 49).

This colonial anxiety spreads throughout all Naipaul's writings, notably in *Half a Life* and *Magic Seeds* Willie continues to try and play his roles because he feels he has no authentic identity, his real self has been too damaged, first by his father's philosophical choices and then by his experience in London. And yet Bhabha's central argument is that Naipaul's works signify permanence of colonizers dominance that is resulted in colonial ambivalence that suggests the westerns colonial attitude and mimicry.

A question that derives from mind is whether the efforts to shape a satisfying identity by formerly colonized peoples always destined to entangled mimicry or not. The answer provided by the narratives of *Half a Life* and *Magic Seeds*, explicit or implicit, appear to be negative. The whole idea of transformation in the novels is for gaining identity. However it is not vis-à-vis to gaining it and in most of the cases has a vise versa consequence and totally causes metamorphosis for the immigrants who have experienced displacement. Marcus, a Negro, whose ambition is having white grandchildren, manipulates this transformation in this way:

It's not so extraordinary. It'll only be repeating something that happened on a large scale here a hundred and fifty years ago. In the eighteenth century there were about half a million black people in England. They've all vanished. They disappeared in the local population. They were bred out. The Negro gene is a recessive one. If this were more widely known there would be a good deal less racial feeling than there is. (*Half a Life*, 54).

Unlike this Negro, who has completely been ambivalent and is ashamed of his complexions, wants to marry different white women to change the black genetic factor of his future generation. Willie thinks that life displacement will help him discover his own identity. It seems that for Willie, not settling in a fixed location, taken up by him voluntarily, has become a part of his identity. He refuses to adopt a profession which is associated with in London or enjoy the luxury of this place which is not available, any other place. He is surfing something he has lost in duration of time with the complexity that the critics like Bhabha, Said and Fanon had already analyzed. As long as people's lives are affected by these historical and complex conditions one cannot ignore history. The theme of ignoring history spreads through *Half a Life* and *Magic Seeds*. The tragedy of it is that the protagonist's escape proves unsatisfactory to him where he goes. As a displaced intellectual Naipaul's reflected image—Willie—suffers when he recognizes the plight of displacement, when he sees the Africans pretending to converse in phone-booths in Berlin: "They saw Africans in the blue light of telephone kiosks pretending to talk, but really just occupying space, taking a kind of shelter ... Willie thought, 'How many of us there now are! Can there be room for us all?'" (*Half a Life*, 139).

Another point that can be clarified by paralleling the two characters, Ralph and Willie, is the value attributed to an orderly life and the sense of protection that it yields to them lacking any achievement. Ralph confesses his appreciation for the "order, sequence, and regularity" (*The Mimic Men*, 267) of life at the hotel and for the internal order he creates with the writing of his book. Both Ralph and Willie are colonized individuals trying desperately to find their place in the dominant culture to shape their hybrid identity. Both, by the end of the stories, tolerating ups and downs, are in the age of incomplete maturity, having found neither achievement nor the much valued security.

Though neither Ralph nor Willie seem able to construct a whole identity from the fragments of their lives, caught in the empty space between different cultures, the fact that Naipaul continues to write at the age of seventy, rather than withdrawing from life as his protagonists do, indicates a continuing effort to make sense of the world and of his standing in it, as well as to keep alive the discussion about the situation of the previously colonized people. In writing, Naipaul himself is struggling to imagine an alternative to Willie. It should not be disregarded that even writing was a resource for conquering identity. In *Half a Life*, there are long passages about the process of writing, the use of borrowed stories and the self-referential quality of literature. Additionally, Willie and the immigrant characters around him live a boring version of the romanticized and idealized lives of international characters. In the same way the British have stereotypes about the cultures of their overseas empire, so the dominated colonial people have misplaced ideas about the literature produced by the metropolis. The book of short stories turns out to be an imitation of plots and ideas from western popular culture, namely their films:

The stories came quickly to him. He wrote six in a week. [The Hollywood movie] gave him three stories and he saw three or four more in it. He changed the movie character from story to story, so that the original Cagney or Bogart character became two or three different people. The stories were all in the same vague setting, the setting of 'Sacrifice' [the first of the six stories, itself based on his mission school composition that so infuriated his father, described in pages 43 to 45 in *Half a Life*]. And as he wrote, the vague setting began to define itself. [...] to Willie's surprise, it was easier, with these borrowed stories far outside his own experience, and with these characters far outside himself, to be truer to his feelings than it had been with his cautious, half-hidden parables at school. He began to understand—and this was something they had to write essays about at the college—how Shakespeare had done it, with his borrowed settings and borrowed stories, never with direct tales from his own life or the life around him. (*Half a Life*, 81– 82).

As a result of mimicry, negligence is the other important issue about Willie. His mother and his family, who are members of the backward caste, know nothing about anything had this trait too: "They had lived in ignorance, cut off from the world, for centuries" (*Half a Life*, 39). For Naipaul there are variant causes and effect of being a mimic person. According to Bruce King "[t]he two points of reference in this inert territory, race and money, are also the touchstones for Naipaul's theory of the modes of mimicry that generally characterize colonial societies" (134). Moreover, the protagonist's main ambition is to free himself from the negative influences he had inherited to find his own place in the world. He escapes from everybody and everything concerning his past: "I don't wish to cultivate anybody or to be cultivated by them" (*Magic Seeds*, 201). He never thinks about the people who have had a part in his life and does not like to remember them.

CONCLUSION

No requirements to repeat the policy of the West in the transformation of the colonized natives via the aforementioned domination where it was elaborated in details. It should be recited that clutching to western values for the colonized nations is not an overnight fulfillment for the colonizers. This cultural process was acquired because it required an influential domination to be able to reform and rebuild the values for the original people in a colonized

country. Nonetheless, the notable point that should be discussed here is the attitude which is created within native individuals during their exposure to colonial discourse and western hegemony. As a matter of fact, a part of the negative consequences of western cultural hegemony is due to the gullibility and simplicity of indigenous people. Colonizers know where to spread their trap to hunt and go for the jugular. India and some African countries were the places that their people feel and admit their inferiority in their direct contact with the westerners. After this historical phenomenon the mimic, hybrid and ambivalent indigenous were colonized not only in their country but also anywhere they went wandering to display their identity.

Although some people got along well with the circumstances in their country; for some others, like Willie, being in exile was better than staying. He migrated to experience a better life in London but colonization had already shaped his personality and could not settle down. Since Willie symbolizes an intellectual being a marionette was not so easy for him. He wanted to resist metamorphosing into a puppet man so was displaced all the time. He wanted to settle a home which was his identity. He could not achieve this goal and as an intellectual mimic man resorted to the British colonizers capital city to say that colonization is not a meteoric program. The colonizers have had a systematic plan for stealing all the foundations of colonized nations and pilfering goes on in these countries.

Based on the novels and the postcolonial theories it was concluded that colonialism was a lot more than mere military conquest. It was transforming their culture that left a deep mark on the spirit of the colonized people and marginalized them forever; encountering the westerners as the superior race they could not have their own voice and imitating them was integrity for the colonized nations. Therefore, for the marginalized Willie, life in London is troubled with many frightening experiences. He is portrayed as a young man with nothing to his name but his capacity as a writer, usually at the service of colonizers.

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