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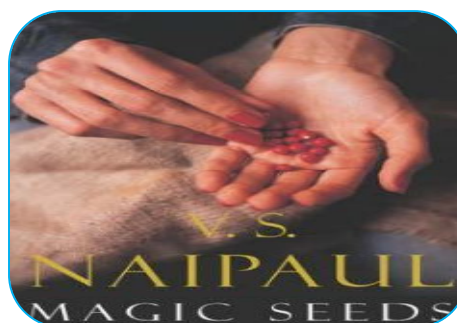
ARTISTIC CREATIONS IN V.S. NAIPAUL'S – "HALF A LIFE" AND "MAGIC SEEDS"

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ABSTRACT

V.S. Naipaul holds a place of prominent novelists in English of the twentieth century. The current paper emphasizes on the different artistic creations envisioned in the novels "Half a life (2001)" and "Magic seeds (2004)". Naipaul articulated the issues of the chronically expelled the characteristics of the protagonist Willie Chandran who is involved in the craft of writing. His creation as a simple narrative is decorated with beautifully realized scenes that reinforced the periodic idea of constant and abundant devotion to the craft of writing which alone can bring laurels. His artistic creations like spare, melancholy, elusive, somewhat heavily ironic tone made distinctions with the more animated quality of his best fiction. This paper retreats the artistic creations of his last novels in which themes like family background, identity and the sexual desire of the protagonist. These themes revealed that Naipaul is an artist of humanity and still he is in the quest for identity. Further, through these novels, he had shown his deep concern for young writers and the end of the story leaves a ray of hope for readers.



KEY WORDS: - Artistic, identity, Half a life, Magic seeds, Willie Chandran.

INTRODUCTION:

Artistic creation means the "creation of beautiful or significant things". According to Freud, literally, the artistic creation is the ability of the author to produce emotion that witnessed the essence of art with respect to the origin of themes they chosen. V.S. Naipaul holds eminent novelists in English of the twentieth century. He endured a remarkable and expressive literary style of his own and a global personality "navigating civilizations and literary forms" (Bhat, 52). Naipaul

accomplished an exemplary space his writings have helped create in the understanding, and making, of late twentieth-century literary history" (Mustafa, 2). To Naipaul, the English language was a weapon or talisman (Gottfried 440) and Writing is the supreme art. In his 2001 Nobel Lecture, "Two Worlds", Naipaul says: "My aim every time was do a book, to create something that would be easy and interesting to read". Peter Hughes precisely remarks: "It is a life decided by writing and

dominated by visions of a world undoing itself; visions that arise out of the writing and reading he has made into his world" (10). Naipaul proved his artistic creation in his novels by displaying his deep concern for writers which articulated the art of writing and his ardent love for writers. The current paper emphasizes on the different artistic creations envisioned in the novels "Half a life" and "Magic seeds" in which his protagonists is involved in the craft of writing.

Naipaul's "Half a Life" revealed that he was engaged in the concept of a writer. This novel centered on the life and fortunes of the protagonist, Willie Chandran, who tried to find a place for himself through writing. His efforts are not rewarded, and the writing process ends in creation without success. The novel places an interest that man is at the mercy of social and political forces and his own personal fondness. This Naipaul's creation as a simple narrative is decorated with beautifully realized scenes, such as the London party at which a newspaper editor reads his own, self-written obituary, or the night Willie goes to an African brothel with Alvaro, an estate overseer. This Work of art of economy and emotional gradation is an ineffaceable accomplishment of the imagination. Naipaul's last novel reinforces the periodic idea that constant and abundant devotion to the craft of writing alone can bring laurels. Proving these words, "Magic Seeds"- a sort of sequel to Half a Life depicted that the characters are the same, according to Kidd, but it reads as an independent novel in itself.

Thus, Naipaul's message for young budding writers like Ruskin Bond: "Make sure you can write first. Don't give up easily, be persistent" (qtd. in Salam) has been revealed. The involvement of Naipaul in the art of writing, his passionate love for writers and his beloved admiration for the image of the writer had shown his deep concern for writers. This novel retreat to the themes like exile, identity, the precariousness of civilization that Naipaul grappling over the past five decades. The novel designated a calculated polemic, as the title refers both to the abortive revolution sown by the revolutionaries with whom Willie hooks up in India and, perhaps, to the seed that will create a raceless society.

ARTISTIC CREATIONS IN HALF A LIFE (2001) AND MAGIC SEEDS (2004)

In "Half a life" V.S. Naipaul scripted his rise to Nobel laureate, which is a strange new novel with the innumerable questions raised by cultural and racial identity. Furthermore, Naipaul's artistic creations like spare, melancholy, elusive, somewhat heavily ironic tone made a distinctions with the more animated quality of his best fiction (A House for Mr. Biswas, for example), and the graphic sex with which its final sections are filled is a stark departure from his almost priggish treatment of the subject previously.

Half a Life must be judged as coming of age and ultimate wisdom to Naipaul, and to the heroes in his fiction because as per his own words his works have a strong thread of continuity. It is interesting to note that such a realization for the land of his origin, take place reasonably by this prolific revolutionist to accept the truth. It was really surprising when he told India, Today on the eve of the publication of Magic Seeds in 2004 as "*I can't reject India. It's going too fast, even beyond me. I'm sitting back and feeling quite happy actually*" (S. Prassanarajan, p. 17 **56**). These lines showed a clear statement that it was a recurrent progress in the responsiveness of V.S Naipaul. At this point in time, he again recognizes the significance of roots in human life.

Family Background of the protagonist's Willie Chandran

In "Half a life" Naipaul created a vast theme that is a 'Family background'. In the beginning itself, the novel portrays about the Willie Chandran's dad and his earlier life. The protagonist's (Willie Chandran) father was of brahmin tradition which was in the high-ranking government that could easily secured him a job. He rejected the job, paying attention to the call of Mahatma Gandhi and decided to marry a poor woman of low caste.

"...he adapted certain things he had read, and he spoke of his mother as belonging to an ancient Christian community of the subcontinent, a community almost as old as Christianity itself. He kept his father as a brahmin. He made his father's father 'courtier'. So, playing with words, he began to remake himself. It excited him, and began to give him a feeling of power.

This makes constantly nervous at the thought of maintaining all the lies he has created because he is scared of his true family background. A great bitterness created between him and his father that

makes Willie, a man of uncertainty. This clearly defined that Willie is constantly ashamed of his family background. His father behavior make him to flee India and gone to London on a scholarship.

Quest for Identity

V.S. Naipaul's artistic creation revolves around the whole novel which depicted in the name of the protagonist that is "Willie Somerset Chandran". Willie's middle name 'Somerset' comes from the name of an English writer called Somerset Maugham who had visited Willie's father in a temple once. Though Willie's family background made Willie Chandran's father rejected his own family, 'Identity' was the main intention. The "theme of Identity" is a main artistic creation envisioned throughout almost every chapter in the novel. The author depicted Willie as the dominant character of Half a Life who is in search of his cultural roots as well as his quest for identity. The author V.S. Naipaul, abide on the unsettlement or displacement of individuals who gradually feel alienated and grieved from a sense of loss. Then we determine in his novels

"... his feeling of congenital displacement of having been born a foreigner, a citizen of an exiled community on a colonised island... ."

He wanted to do something worthwhile in the country, like follow the independence movement, and thus counterfeit a new identity for him. Willie wants to create a new identity for himself as well and escapes his home in India to get rid of the identity of his childhood that was spoiled by his father's actions. Later, Willie strived to make a new identity, while he was in the university of London. He lies about his family and says he is from an earliest Christianity in India. Willie does this to inject self-reliance into his identity and isolated his identity from that of his father's.

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In Magic Seeds also, the author created the prevailing opinion as Willy Chandran who is a nomadic soul. This was revealed in this novel as the protagonists drifted from India to England, to Africa, to India, and then back to England again, in pursuit of his own identity; a man who feels himself to be forever trapped within a "half and half world", neither one thing nor the other. "Magic Seeds" finds him briefly in Berlin, where he has gone to visit his sister, a jargon-spouting Marxist, and regroup before going off to India to join a revolution that will prove tragically elusive. He also grieved with spasms of political idealism; he joins a guerilla group which is fighting for the "liberation" of the people in a Portuguese colony in Africa. Nothing finally satisfies him.

I began to feel that I had thrown away my life, that what I had thought of as my luck was no such thing. I began to feel that all I was doing was living my wife's life. Her house, her land, her friends, nothing that was my own... . I thought she was saying that my life with her had given me strength and spirit and knowledge of the world: these were her gifts to me, and I was now using them to spoil her life.... I had to leave her, to face myself.(39)

SEXUAL FREEDOM

V.S. Naipaul articulated about Sexual freedom which is the largest part in the novels where the story took place both in England and in Africa. This articulation becomes an important part, how Willie Chandran developed throughout the book as a character. In London, he has a sexual freedom he never had back at home and wants to use this freedom to eradicate his self-doubt. Willie goes through many different journeys, starting with Percy Cato's girlfriend. He often goes for the girlfriends of his friends and finds it hard to get a girl on his own. As a youth, Willie failed to understand his father's dilemma. But, his struggle in London helped him to come close to reality. Willie's experience in London helped him to see his father in the proper perspective.

*I used to think that the world was easy for
him as a Brahmin and that he became a fraud
out of idleness. Now I began to understand
how hard the world must have been for him. (58)*

Finally, his sexual hindrances lead him close to hiring a prostitute and his inexperience further mentally drains him. However, he does find Ana, a mixed race young girl from a Portuguese African country, who has admired his writing. In the company of the girl Willie feels like a complete man. She behaved as though she had always known him, and had always liked him...And what was most intoxicating for Willie was that for the first time in his life, he sensed the presence of someone who accepted him wholeheartedly. At home, his life had been lined by his mixed heritage which spoilt everything. (125)

Now Willie is able to contentedly express himself sexually when he is with her. Willie was completely overwhelmed by "her voice, her accent, her hesitations over certain English words, her beautiful skin, authority with which she handled money." (126) It was Ana's halfness that brings Willie closer to her: "It was possible that she belonged to a mixed community or stood in some other kind of half-and-half position" (124). Ana takes Willie to her estate house in Africa where he found himself alienated just as in India and London. He felt alienated from Ana, and visited African prostitutes. After spending eighteen years, he told Ana that he couldn't continue living with her. Willie was brought face to face with his own compliance and he tells Ana that he is leaving. "I've given you eighteen years. I can't give you any more. I can't live your life any more. I want to live my own." (136) he says. His life in Africa did not help him to overcome the sense of being unanchored and he came to this realization: "I have been hiding from myself. I have risked nothing. And now the best part of my life is over" (138). The author enunciated Willie's life in Africa did not help him to overcome the sense of being unanchored and he came to this realization: "I have been hiding from myself. I have risked nothing. And now the best part of my life is over" (138).

The last third of *Magic Seeds* is occupied by Willie's return to London, where he stays with Roger at his house in St. John's Wood and soon makes a daily habit of sleeping with Roger's wife, Perdita (whom he had desired 30 years earlier). In the penultimate chapter, Roger himself recounts, in monologue form, an affair he has had with Marian, an recreational artist, who once helped by taking care of his aging father. He was able to cultivate the point of distortion and his sexual obsession for the lower classes.

Sex takes on an even more distorted, if mysterious, role at the end of the book, when Willie and Roger attend a wedding for the son of an old friend, a West African diplomat named Marcus whose had a self-professed goal in life to produce a completely white grandchild and show him off in public; during the wedding ceremony, one of Marcus's two grandchildren—whether black or white is unclear—farts and draws suspicion along racial lines from the assembled guests.

One thing is clear: sex, which has nearly always been an unfulfilling, isolating experience in Naipaul, takes on in *Magic Seeds* a grand if rather blunt metaphoric significance. Roger's sexual lethargy signals the decline of English gentry, Marcus's "recessive" racial impulse suggests the impending immigrant ascendancy. Whereas, for Willie, sex has always served as a means of collapsing back into

himself, for Roger and Marcus it functions to eradicate history. The "magic seeds" of the novel are, in fact, precisely these shortcuts—receptacles of misplaced hopes, whether in the form of transcendental sex, a delusional war, or amateur art.

CONCLUSION

Naipaul's final phase of creativity begins with the turning of the 21st century. By this time he has acquired an international status and has become a legendary figure with a decolonized profile in the fast growing globalization on this earth. Naipaul has again made a remarkable come back and strangely enough with India on his mind. This come back and propensity is evident in his works *Half a Life* (2001) followed by its extension in *Magic Seeds* (2004). Here, he has again used India as a fictional material but he seems to overcome his demonstrably wrong and angry indictment in *An Area of Darkness*.

The writer of *Half a Life* is not an average author; he is an extraordinary painter of dislocation, diaspora, fragmentation and quest for identity in a land that does not seem to accept and absorb him. The conclusion, focuses on the technique, style and subject matter of Naipaul's works that have contributed to his emerging as one of the most distinguished writers of fiction in the twentieth century.

Naipaul has successfully proved his own prophesy: "I am going to be a success as a writer. I know that, I had ability to speculate all my future on this possibility" (qtd. in Srinivasan, 15). On the one hand, it is a continuation of his preoccupation with the innumerable questions raised by cultural and racial identity; on the other hand its spare, melancholy, elusive, somewhat significantly ironic nature that contrast with the more animated quality of his best fiction (*A House for Mr. Biswas*, for example), and the graphic sex with which its final sections are filled is a stark departure from his almost priggish treatment of the subject previously.

To conclude, Naipaul has exhibited himself as writer in a unadventurous mould: dedicated to mastery over craft, close moral examination, ambition and nature; affecting political disinterest in creative prose; and willfully transcending the vulgarities of popular cultures (including their perceived racisms), and the anxieties that have beset his journey to the centre of English culture.

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