

Vol 2 Issue 9 June 2013

ISSN No : 2249-894X

*Monthly Multidisciplinary
Research Journal*

*Review Of
Research Journal*

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RNI MAHMUL/2011/38595

ISSN No.2249-894X

Review Of Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

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NAIPAUL'S 'ONE OUT OF MANY'

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ABSTRACT:

The accompanying examination plans to supply Homi Bhabha's way to deal with the circumstance of the hero in V. S. Naipaul's 'One out of Many' in the light of such ideas as 'articulation', 'mimicry', 'irresoluteness', 'inbetween's', 'third space', and 'hybridity'. The investigation makes the determination that the character who varies between his local culture and the colonizing one possesses the third place as an once-colonized foreigner and is en route of hybridity after a progression of contentions and battles.

Keywords: Homi Bhabha, V. S. Naipaul, One out of many, hybridity.

INTRODUCTION

The Trinidad-conceived British author, V. S. Naipaul (1932-)'s 'One out of Many' is one of the short stories in his gathering entitled as *In a Free State* (1971). The story rotates around a lower class-Indian cook called 'Santosh', who relocates from Bombay to Washington, DC with his manager. Santosh's diasporic circumstance comes about because of monetary bases, the desire for improving a life in Washington with the assistance of his manager. In this manner, he settles on his own choice to go there. With first individual story voice, the author exhibits the battles of the focal character in changing in accordance with another culture and nation as an once-colonized migrant. The story shows how an Indian outsider from a low position experiences his decision of relocation to America.

The character begins the story by saying "Numerous individuals, both here [Washington] and India, will feel that I have done well. Yet, (1984, 21). Consummation with "yet" shows that he has had some hard conditions until the point when he turned into an American resident (1984, 21) perhaps still has a few challenges there. Santosh speaks to colonized migrants that are headed of getting to be mixture in multicultural nations. The story reveals insight into the migrant possessing the third place in Homi K. Bhabha's terms. Hence, the examination goes for dissecting the circumstance of the storyteller/hero in the story by methods for Homi K. Bhabha's ideas like 'articulation', 'mimicry', 'irresoluteness', 'in-between's', 'third space', and 'hybridity'.

Despite the fact that the hero says to have been "cheerful", "regarded" and had "numerous companions" in Bombay, his investing energy and dozing "on the asphalt" flags his originating from bring down standing and, in reality, less regarded position (1984, 21). Additionally, he owes his regard and security to "the significance of his boss" (1984, 22). Therefore, he is by all accounts

reliant on his manager and characterizes his position because of him, in this way, obviously he is a poor and submissive boss leaving his youngsters and spouse in his little town to work in Bombay (1984,54). He imagines that the Tailor's carrier is envious of him when he says: 'Will the Americans smoke with you? Will they sit and converse with you in the nighttimes? Will they hold you by the hand and stroll with you adjacent to the sea?' (1984, 23). In this manner, clearly he respects himself fortunate to have the capacity to go to Washington of which he dreams well.

Santosh seems to be accustomed to living as "a city man" (1984, 22) in Bombay; be that as it may, notwithstanding his boss' notice him commonly that "Washington isn't Bombay" (1984, 22 and 29), he understands that it is difficult to end up a city man in Washington. The main shake in his sense of pride and security happens in his trip to America.

Feeling the travelers' looks upon himself due to his garments scares him touching base in America and experiencing more terrible. He watches the travelers around himself and says: "More awful, they were altogether dressed just as they were setting off to a wedding and, sibling, I soon observed it wasn't they who were prominent. I was in my normal Bombay garments, the free since quite a while ago followed shirt, the wide-waisted pants held up with a bit of string. Impeccably respectable residential's wear, neither filthy nor clean, and in Bombay nobody would have looked" (1984, 24).

Santosh's self-set up character starts to experience obliteration. He loses control of himself and wishes the plane would crash (1984, 25). When he takes a gander at his face in the mirror at the latrine of the plane, he says: "In the bright light it was the shade of a carcass. My eyes were stressed; the sharp air hurt my nose and appeared to get into my mind" (1984, 25). He understands that he has left his confidence and security behind in Bombay to which he feels had a place regardless of his lower class in the general public. Regardless of his poor conditions in Bombay, he portrays it distinctively with splendid hues: "At that point the city and the sea shined like gold. Too bad for those morning strolls, that sudden sea astonishes the clammy salt breeze all over, the fold of my shirt, that some hot sweet tea from a slow down..." (1984,22).

Then again, Washington invites him with cool shades of "[t]he blue metal entryway," "[p]lain solid hallways," and "[b]lank dividers," "[t]he commotion of apparatus" (1984, 27). Far from nonpartisanship, he is currently in the focal point of industrialism, and everything is peculiar to him. The bizarreness around himself makes him distanced, and he feels simply like "a detainee" (1984, 27) in this new nation. Every one of these sentiments and articulations are called as "articulation" by Homi K. Bhabha. Articulation is characterized as the demonstration of expression or articulation of a culture that happens in the third space. As per Bhabha, the third space goes about as an uncertain territory that creates when at least two people or societies connect (1994, 54). It "challenges our feeling of the recorded personality of culture as a homogenizing, binding together power, validated by the first past, kept alive in the national custom of the People" (Bhabha, 1994, 54). Santosh is by all accounts in another condition where everything is abnormal to him and his own particular culture. The problem he falls in attracts him to detainment.

To Bhabha, since culture is never pre-given, it must be articulated. It is through articulation that social contrast is found and perceived (1994, 33). Bhabha presents social distinction as an other option to social decent variety. To him, in social decent variety, a culture is a "protest of observational information" (1994, 33) and pre-exists the knower, though social distinction takes culture as the time when at least two societies meet and it is likewise where most issues happen particularly for the person who experiences. This is a "procedure of articulation of culture as 'learned'" (Bhabha, 1994: 34). In this way, Santos articulates himself by underlining the social contrasts. Right off the bat, he doubts: "For what reason must they [American people] destroy shoes and fine garments for no reason?" (1984, 29), in light of the fact that even shoes or garments end up various signs with which Santosh is new. Along these lines, his articulation uncovers that culture has "no fixity and even similar signs can be appropriated, deciphered, rehistoricized, and perused once more" (Bhabha, 1994, 37). Destroying shoes inside or putting on savvy garments aside from on remarkable events appears to be good for nothing to him. Not being permitted to enter a bar with uncovered feet makes him astonished (1984,29). Persecuted by the

heaviness of the ruled culture, Santosh winds up estranged with feeling of mediocrity. He says to his manager whom he calls 'Sahib' signifying 'ace': "... they can simply take a gander at me and see I am earth" (1984,28). At that point, he expresses: "I comprehended I was a detainee. I acknowledged this and balanced. I figured out how to live inside the flat, and I was even quiet" (1984,31). The reason is that he experiences inner conflict, which can be assessed as considering society comprising of contradicting discernments and measurements.

As indicated by Bhabha, "the frontier nearness stays undecided, split between pilgrim signifier's appearance as unique and definitive and its verbalization as reiteration and difference"(1994, 153). This uncovers two measurements of provincial talk, the first is portrayed by creation and dominance, and the second one is the one of uprooting and dream. For example, investing energy at his pantry watching American channels on TV, poverty stricken Santosh perceives that the ones he sees on TV are not the same as the genuine Americans and their lives he watches (1984,33). This expands his vacillation between two measurements; two diverse view of the American culture as the genuine one and the one spoke to on the media. Bhabhanotes "social explanations and frameworks are built in this conflicting and undecided space of articulation" (1994, 37). For example, when he sees a gathering of artists including hairy and exposed footed men and young ladies wearing conventional garments and moving somewhat "like Red Indians" in a cowpoke film, he ends up glad and needs to wind up companions with them. Notwithstanding, at that point he considers about the reason of their recognizable outsidersness and says: "... an exasperating idea came to me.

It may have been a direct result of the half-case appearance of the artists; it may have been their terrible emphasize... I suspected that these individuals were presently outsiders, yet that maybe sometime in the distant past they had been similar to me... they had turned into a lost people... had overlooked their identity" (1984,30). It is obvious to the point that he connects them with himself as he supposes he has much in a similar manner as them. He feels himself lost and befuddled about his character, much the same as the ones in the gathering. He likewise looks an outsider from outside. He admits that he doesn't have a craving for being in that gathering as he wouldn't like to see the "Other" from outside: "... I felt for the artists the kind of aversion we feel when we are looked with something that ought to be kinfolk yet turns out not to be, ends up being corrupted, similar to a twisted man, or like a pariah, who from a separation looks an entire" (1984, 30).

At that point, Santosh starts to mimic the neighborhood individuals to reproduce his harmed sense of pride. Be that as it may, this impersonation stays at first glance, since he changes in appearance. Additionally, it is emotional incongruity that the peruser recognizes it is a shallow change, yet Santosh himself does not understand it toward the start. When he starts to wear "a green suit" and "jeans with some kind of zippered coat", he supposes they improve him feel. Actually, the main change is about the other individuals' looks that stop. He draws less consideration now with his European-style garments than when he has worn his pitiful Indian garments. In Bhabha's terms, he turns into a copy man

Bhabha incorporates the citation of Lacan in his paper 'Of Mimicry and Man': " the impact of mimicry is camouflage....It isn't an issue of fitting with the foundation, yet against a mottled foundation, of getting to be mottled-precisely like the method of cover rehearsed in human fighting" (qtd. in Bhabha, 1994, 121).Defining mimicry as colonized man's mimicking colonizers, for instance, by going up against their practices and dressings, Bhabha does examination of mimicry in his paper by constructing his supposition with respect to the Lacanian vision of mimicry as cover bringing about pioneer irresoluteness. Bhabha considers the colonizer as a snake in the grass who, "talks in a tongue that is forked", and delivers a mimetic portrayal that "... develops as a standout amongst the most slippery and powerful techniques of provincial which bases on edifying mission in light of the idea of 'human and not entirely human'" (qtd. in Bhabha, 1994, 124). That is, barring the general population of various ethnicities as the "Other", colonizer influences provincial outsider to have faith in his prevalence, in this way, colonizer seems present day and right whatever he does. Rejected from the bar as a result of being uncovered feeted, Santosh is instructed to wear shoes and fine garments simply like themselves so

he can be permitted to the general population places. He feels obliged to adjust to the way of life to abstain from aggravating eyes and signals around him. Then again, the similitude of Santosh to the American individuals stays restricted, as he is as yet a dark man and it is sufficient for him to be debased among white "unrivaled" men

As indicated by Homi K. Bhabha, "pioneer mimicry is the craving for a transformed, unmistakable 'Other', as a subject of contrast that is nearly the same, however not exactly" (Bhabha, 1994, 122). Along these lines, Santosh turns out to be nearly the same as the Americans in his new garments; be that as it may, not exactly. He can't dispose of being "Other" and can't disguise new social qualities precisely. It is mimicry that empowers to him to live in the Self/Subject/White's nation, anyway he protects his distinction to a specific level that causes inner conflict. In this manner, much the same as numerous other copy men, Santosh likewise faces the injury of the pilgrim inner conflict coming about because of 'mimicry', because "[t]he 'Self versus 'Other' polarity comes about into never-ending vulnerability, smoothness and perpetual thwarted expectation among the colonials (Kumar, 2011, 120). As it were, that the binarism amongst self and other, colonizer and colonized, subject and protest is obscured makes inner conflict in mirror man. Santosh's emotions and musings turn out to be so much unstable and irresolute that he swings forward and backward like a pendulum. Kumar contends: "The tricky of mimicry lies in the way that it 'rehashes instead of re-presents' which additionally drives the copy man to understand his nothingness and irrelevance in Naipaulian terms" (2011, 120). That is, his twofold vision of colonized/subject/self makes him befuddled. He can't choose to which part of the twofold resistance he has a place. This is the motivation behind why Santosh claims.

I felt a gap in my stomach. I couldn't think. I was happy I needed to go down very quickly to the kitchen, happy to be occupied until midnight. In any case, at that point I needed to go up my room once more, and I was separated from everyone else. I hadn't gotten away; I had never been free. I had been deserted. I resembled nothing; I had made myself nothing. What's more, I couldn't turn back. (1984, 53). Subsequently, unmistakably he experiences in-between's; at the end of the day, that he has a place neither with the new culture nor to his local one any more gives him torment. He doesn't have anything to hold so as not to be suffocated in the marsh he has fallen. A lady of another source is called by Santosh as "hubshi" which is composed in italics all through the story and alludes to African blacks in injurious Indian term.

Without a doubt, Hubshi speaks to his dread of Indo-American crossover personality. He says: "I considered her to be Kali, goddess of death, devastation, coal-dark, with a red tongue and White eyeballs and numerous ground-breaking arms" (1984,38). His moving toward her is much the same as his ending up nearer to death. In the wake of having a sex with her, he guarantees: "I needed to be excused, I needed her to go. Nothing panicked me more than the way she had stopped to be a guest in the condo and acted just as she had it" (1984,38). He believes he has polluted his personality, so he cleans himself well and pours the tears of disappointment (1984,38). His dread is again reflected with his inclination chilly: "It was cool in the condo; the aerating and cooling dependably murmured; yet I could see that it was sweltering outside, similar to one of our own late spring days in the slopes" (1984,39). The multiculturalism and hybridity are detected as debasing components, which imperil the immaculateness of locals. In this way, he keeps away from miscegenation that is, blending of racial gatherings through marriage and dwelling together. To demonstrate his ideas of hybridity, multiculturalism and thought of starting points, Bhabha alludes to Freud who says concerning mixture individuals: "Their blended and split inception is the thing that chooses their destiny. We may contrast them and people of blended race who taken all around take after white men however who double-cross their shaded drop by some striking component or other and on that record are prohibited from society and appreciate none of the benefits" (1994,127). Accordingly, Santosh loathes having intercourse with the hubshi lady, conflictingly, he feels regretful. This turns into the initial step of his tumbling from honesty.

At that point, as a following stage, he leaves his manager to whom he has appeared to be faithful at the plain start and starts to work for Priya, who is another Indian he meets and feels nearer to in contrast with his boss. Maybe, this is the first occasion when he makes a stride autonomous of no one. He supposes "stopping to [him] self of [his] business' presence"(1984,37)

is essential for him. He escapes inwardly, too by "starting in the meantime consider him to be an outcast may see him" (1984, 37). Thus, he appears in transit of independence. His inclining toward Priya to his boss outcomes from the way that Priya has experienced numerous periods of being a migrant for a long time in America and has turned into a half and half. He says he has established the method for living in America: "On the off chance that you can't beat them, go along with them. I went along with them" (1984, 42). Dissimilar to Priya, Santosh's manager has much advance to make. He is so crazy that he continues cautioning Santosh not to successfully trouble Americans or not to spend much cash. He is as new as Santosh in America, and the main contrast is that he is the business of Santosh, that is all.

Another confinement foresees Santosh leaving his boss, in like manner restrictions encompassing him when he leaves Bombay for Washington. He is uninformed of the way that he has turned into an unlawful migrant specialist without a green card, consequently, can be captured whenever. Edgy circumstances call for frantic estimations: regardless of his evasion, he feels obliged to get hitched to the hubshi lady to end up an American national, since he never again needs to come back to Bombay. He says: "I couldn't without much of a stretch turn out to be a piece of another person's quality once more. Those night talks on the asphalt, those morning strolls: upbeat circumstances, however they resembled the cheerful circumstances of youth: I didn't need them to return" (1984, 41). It is evident that on one hand, he doesn't feel had a place with Bombay any more. Then again, by wedding the hubshi, he gets hitched to death and devastation he has endeavored to keep away from of. His opportunity on physical plane in Washington relates to his profound passing. He feels as though he lives in "the dull house" (1984, 57). He guarantees: "Its [the house's] smells are peculiar, and everything in it is interesting. In any case, my quality in this house is that I am an outsider" (1984, 57). His depressive mode comes about because of his dread, as he is presently with his significant other's entirely unexpected culture, which is weird to him. Besides, by wedding an African lady, Indian Santosh makes a further stride in hybridity. Their youngsters in future will likewise be crossover due to having both Indian and African roots, and they will most presumably be experienced childhood in the way of life which their folks reproduce by blending their own particular ones

What's more, about the content "Soul Brother" (1984,57) on his home's divider scribbled by somebody, most presumably, a flower child, he states: "I comprehend the words; yet I feel, sibling to what or to whom? I was once part of the stream, never considering myself a nearness. At that point I looked in the mirror and chose to be free" (1984, 57). This articulation flags the likelihood of another cross breed character with which he won't duplicate the Americans as a copy man, nor will he overlook his local culture totally; then again, by blending them, he will have a mixture personality. Bhabha claims: "... hybridity to me is the 'third space' which empowers different positions to develop... the procedure of social hybridity offers ascend to something else, something new and unrecognizable, another region of transaction of importance and representation"(1994,58). Thinking about Santosh's circumstance in this unique situation, it can be asserted that he is by all accounts in transit of getting to be half breed by joining his local culture and the American one of every another frame and in this way, making another space for himself to live in.

In Bhabha's words, hybridity is the consequence of an ID procedure translated as a "recombination of components that are established in various customs and that are inventively consolidated in the interstitial space between societies" (1994, 38). To close, in "One out of Many", Naipaul offers voice to an once-colonized Indian Santosh who tells about his encounters and sentiments when he moves to the colonizer nation, America. The story uncovers his in-between's, indecision, and articulation. In his battle to adjust between his local culture and the American culture, he gains ground in building up another personality for himself. Since he feels himself had a place precisely neither with Bombay nor to Washington in the meantime, he is by all accounts bringing forth another crossover character involving the third space, therefore, getting to be one out of numerous half and half individuals in the multicultural American culture.

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