

Tribhuvan University

Naipaul's *A Bend in the River* as a Critique of Globalization

A Thesis Submitted to
the Central Department of English, T.U., in Partial Fulfillment of the
Requirements for Degree of Master of Arts in English

By

Narayan Sharma

Roll No. 377/2066

Central Department of English

Tribhuvan University, Kirtipur

March 2016

Tribhuvan University
Central Department of English
University Campus Kirtipur, Kathmandu

Letter of Approval

This thesis entitled “Naipaul's *A Bend in the River* as a Critique of Globalization” submitted to the Central Department of English, Tribhuvan University, by Narayan Sharma, has been approved by the undersigned members of the research committee.

Members of the Research Committee

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

Tribhuvan University
Central Department of English
University Campus Kirtipur, Kathmandu

Letter of Recommendation

Narayan Sharma has completed his thesis entitled “Naipaul's *A Bend in the River* as a Critique of Globalization” under my supervision. He carried out his research from September 2013 to February 2016 and completed it successfully. I hereby recommend his dissertation be submitted for the viva voice.

Shankar Subedi

(Supervisor)

Date: _____

Acknowledgements

At first I would like to offer my heartfelt gratitude and indebtedness to my supervisor and mentor Mr. Shankar Subedi, a lecturer, Central Department of English, Tribhuvan University who provided the support, inspiration, encouragement as well as the close and careful reading, commentary and insight for me to carry out this research. I would also like to thank Prof, Dr. Amma Raj Joshi for providing me permission to complete the project from the side of department. My thanks go to the entire faculty members of Central Department of English.

I express my love and thanks to my father and mother, who seeded the fruits of this project and have provided me with constant sources of strength and nurturance. I am grateful with my friends. I thank my wife and brothers for helping me to complete this project.

Date: March 5, 2016

Narayan Sharma

Abstract

This research echoes the culture of postcolonial studies to present the catastrophic impact of globalization in Naipaul's *A Bend in the River*. Naipaul's narrative portrays the episodes in the life of immigrants European- Indians living rootlessly in foreign land because of globalization. The movement of the characters in the novel is followed closely in the theoretical light on the issues of formation of the diaspora, double consciousness and hybridity in the identity making process clearly resembles the issues of globalization. Salim, Mahes, Indar, have been damaged by colonization, displaced by decolonization, and marginalized by globalization. Their life is shaped by hegemonic forces, sometimes exploitative, often brutal and capricious, resulting into the confusion of identity. This research analyses Naipaul's immigrant characters and their wandering experiences in the hope of better fortune leads them only lost in the sphere of globalization. They create a new identity for every new situation; their former identities are never completely erased. They emerged in specific moment in the text and intensify the tension, thereby causing them to create another more dominant identity due to the effect of globalization

Contents

	Page No.
Acknowledgements	
Abstract	
I. V.S. Naipaul, <i>A Bend in the River</i> and Issues of Globalization	1
II. <i>A Bend in the River</i> : Critique of Globalization	17
III. Hazards of Globalization	53
Works Cited	

I. V.S. Naipaul, *A Bend in the River* and Issues of Globalization

A Bend in the River is one of the important novels written by V. S. Naipaul. The novel is remarkable in the scholarly study because of the cultural product of colonial era, which reflects the great age of imperialism, modernization and globalization. The age of imperialism is chiefly marked as the immigrant's sense of self. However colonialism is understood as the political effects of empire in extending and expanding its power as the name of modernizing beyond the colonial boundaries provides the sense of globalization. It operates in cultural, political, social, and economic forms within the person, society, and nations. This research clearly offers a critique of globalization, or rather the late consequences of decolonization in terms of the ruthlessness of the characters in V.S. Naipaul's *A Bend in the River*. The literary theory and theories of economics and cultural globalization are exploited to demonstrate the characteristics of Naipaul's critique of postcolonial categories. *A Bend in the River* proves removal from postcolonial theoretical positions and cultural phenomenon. By spreading the light of "superior civilization" among the "backward peoples" of the world like Salim, Indar, Ferdinand, etc in *A Bend in the River*, have been damaged by colonization, displaced by decolonization, and marginalized by globalization.

The impact of globalization infiltrates in VS Naipaul's fictions. His imagination is guided with the brutal global sense of displacement, migration, and search for the identity. The post colonial word is provocative of intermingling nationalities, cultures, and identity. It results in the loss of individual, cultural, and national identity. *A Bend in the River* concerns on the search for individual identity, as a misfortune to the high promises of globalization. The novelist glances through the

get-out of globalization to find the world of broken dreams, and lost identity. By identifying his subject position of a lost individual himself, he undergoes through his characters in *A Bend in the River*.

Since V. S. Naipaul has turned out to be a remarkable prolific writer, he has produced so many fiction and non-fiction and won the Nobel Prize in literature in the year 2001. His works has been translated into many languages and he has been praised by many critics. His work has been described as an examination of "the clash between belief and unbelief, the unraveling of the British Empire, and the migration of peoples" by *Thomas Hansen Bloom*. In this way his British publisher, *André Deutsch* has issued a uniform edition of his works "*News week*" has called him "the master of the novel". Similarly Rob Nixon wrote that "Naipaul commands an unimpeachable style" and Derek Walcott, a West Indian poet, hails him as "our finest writer of the English sentence". The strange artistic quality related to his anxiety over dislocation, which is also the creative force behind his writing, turned him to use his own life for materials. He Says in his writing about himself, " My life is short, I can't listen to banalities . . . if writes just think of oppression, there will be no time for writing (Bloom 2). From these his own words we can be clear that he is a writer with courage, and banality irritates him.

Naipaul himself experienced and repeatedly describes in his fiction, throughout the life he has desired a place to identify with. From genealogical meaning especially in his home land (the Caribbean), through the quest for his cultural roots (India) and finally to his plan for education (England). He has attempted to search his own stable identity, expand the knowledge and civilization. Being an Indian by ancestry, a Trinidadian by birth and the Englishman by education, Naipaul possessed

a multicultural background and has created the sense of double consciousness in his identity. It means he thinks globally.

James Atlas, a critic says, "They represent the reverse of Naipaul's own response to statelessness" (15). According to him Naipaul's novels are the pipeline of the globalization. that are primarily clash of identity, exile, dislocation, and corrupt revolution including others. The significance of corrupt revolution is the reverse impact of globalization. Naipaul criticizes over the existential nihilism, it's futility humiliates and enrage him. In *A Bend in the River*, Salim, an Arab-African family member of Indian decent is dislocated from his original homeland, India. They have trading quietly and rutted in traditionalism. This rutted of tradition clarifies that their community is under imminent threat so that he depicts himself and the other characters as an outsider and dislocated people. They don't have a constant thinking, deeds, and identity when they globalized from one place to another place or country. Naipaul's journey is transformative in that he obviously traces his own journey from the provinces to the great multinational world. The experience of the world that reflects cruel dividedness lies at the heart of the Naipaul's novel. Paul J, Griffins indicates an imitative behavior of the Indians:

Perdita decorates her home in a slavish imitation of the tricks of the taste that she is seen in upper class houses with no idea about beauty or the ugliness of the effect. People play their roles with no sense of the narrative to which they belonged and indeed there is no narrative.

Everyone walks in darkness with habits that have become fetishes.

There is no reality in human society. (21)

Global world is a home for cultural hegemony, a legacy of colonization. Westerners left Indian people in cultural wilderness. Indian like Salim in *A Bend in the River*

share a common trauma of footlessness. Griffins notes that Naipaul's characters roam in the dark alley of dislocation.

In the same way, *Michiko Kakutani* explains:

Naipaul's Novel, in contrast, are less a full-fledged novel than a didactic thesis featuring characters who deliver speeches instead of conversation and who seem less like a real people than mouthpieces for the author's own sour opinion about everything colonialism to multiculturalism to the English welfare state.(14)

For Michiko, Naipaul is expressing his sour experience of life of the multicultural world through the characters. He has pointed to the loss of life because of multi-ethnic development and western racial attitude towards non-West as a resultant force of globalization.

In such a way *Masoda Raja* writes in his essay:

Naipaul has endowed Salim with something of his own curiosity and skepticism, his commitment to seek out the truth himself and approached the corruption that political mechanism and cultural pretension would obscure. But he had approved of his own advantage (13).

In this way what we can understand that the search of the identity in postcolonial era was difficult and the Caribbean people should be skeptic from the domination of colonizer.

V.S. Naipaul was born in Trinidad in a Hindu family of Indian ancestry on August 17, 1922. He was educated at Queen's Royal College in Port of Spain, and then at the University of Oxford in England. After his Bachelor degree from Oxford in 1953, Naipaul worked as a freelance journalist for a few years. It was then that for

the first time, he felt himself a rootless writer, finding himself displaced from his source culture, language and people. However, as a broadcaster for the BBC's *Caribbean Voice* from 1954 to 1956, and as a fiction reviewer for *The New Statesman* from 1957 to 1961, Naipaul got nascent cultural impetus in coloring his one of the first novels, *Miguel Street* (1959) with love and nostalgia he had with Trinidad. His other two novels expose his ambivalent stance as a native son of Trinidad, depicting the lives of people as he could see from the nearest possible point. They were followed by *A House for Mr. Biswas* (1961), a novel about an Anglicized Indian's attempt to emphasize his own cultural identity and establish his independence in creolized world.

As a colonial he has always needed to locate his place in the world through writing. Through his prolific fiction and non-fiction, he presents his colonial anxieties in his quest for self-identity too. Naipaul got materials for his writing from his travels to India, Pakistan, Malaysia, Iran, Africa, South America and USA in the 1960s and the early 1970's. Travelling helped him to produce novels like *A Bend in The River* (1979), *In a Free State* (1971), *A Way in the World* (1994). The land that he presents in such works can be taken as enlarged Conradian 'heart of darkness' whose new variation is the nameless African country as portrayed in *Half a Life* (2001). Neipaul merges history, memorizes, fiction and journalism to create his fiction. His *Enigma of Arrival* (1987) is the product of his arrival at Wiltshire, his hometown now in England. *A Bend in the River*, is a novel in which he focuses on the condition of the migrated people in search of identity in colonial time which is clearly guided by the notion of globalization.

Naipaul begin his literary career by writing about his island home, Trinidad, but eventually the world became the setting of his works. His examines East and

West, North and South. The two of his novels *Mr. Stone and the Knight Companions* (1963) and *The Enigma of Arrival* (1987) set in the United Kingdom, are people by English characters and offer critical assessments of British society. In his novel *Gurrillas* (1975) Naipaul gives fictional forms of be actual historical events in the West Indians. Except his fictions, his non-fictions are of the same value. His *The Middle Passage* (1962) is an indictment of imperialism. His books about India, *An Area of Darkness* (1964), *India: A Wounded Civilization* (1977) and *India: Milton Mutinies Now* (1990). appears as homage as well as protest and disenchantment to his Hindu cultural roots. These are his journeys form memory to reality as the source for his own identity in writing. Among the *Believers* (1981) and *Beyond Belief* (1988) offers and critical assessment of Islamic fundamentalism in those countries. Thus his fictional as well as non fictional writings bring the issues of crisis related to globalization, lack of civilization, geography, cultural roots, nationality, and history.

Naipaul has turned out to be a remarkable prolific writer, among the most prominent contemporary English novelists not only by writing fiction and travel memories to extend an area of literature in English language. He contributed in the field of fiction and travel writing, both by invention in form and verbal dexterity and also by the profound exploration of human condition. Naipaul's works have posed challenges to western understanding of the real world and it's relation to the supernatural, and of the smooth unfolding of identity and information. It is also within the pages of Naipaul's postcolonial texts that concepts of subversive anti-colonial rewriting, the dismantling and relining of colonial system of meaning has been practically and demonstrated. He presents a subtle and sensitive account of the poignant experience of the colonized people. On the other hand, his commitment to truth makes him conscious and critical of the short coming of traditional themes of

alienation, dislocation, mimicry, hybridity, and search for authentic, self identity, power and freedom. He has reconstructed the history, culture, and identity of India, his ancestral home and Trinidad, his home by birth by resisting the western concepts. He focuses on geo-political condition of non western people, and Western political, cultural impact on the non- Western, lower class and caste. He exposes the bitter experience of Western racist attitude in his novels.

Naipaul can see little well coming out of native liberation movement. Due to the internal fractures in postcolonial societies, native liberation movements fail to play a positive role in the formation of authentic 'Third World' consciousness. His works deny offering collective action as a solution to the colonial condition. In Naipaul's term them the solution is to be at the individual level through self- decolonization, that is, by overlapping the colonial mentality of idleness and irresponsibility.

In *Sir Vidia's Shadow: A Friendship across Five Continents* Theoroux 1990s evaluates *A Bend in the River* within the context of a general review of the events that lead to the famous break-up of his long relationship with Naipaul.

In *Hopes and Impediments : Selected Essays: 1965-1987*, Achebe identifies *A Bend in the River* as an example of a work that is meant primarily "to impede cultural dialogue between North and South, in this case of Europe and Africa" in order to perpetuate the unequal economical relationship prevailing between the two parts of the world. He traces the problem to what he sees as the general reluctance on the part of Europeans to accept Africans as equal human being and therefore to listen to their views regarding their relationship with their circumstances as equals. He writes:

Because of the myths created by white men to dehumanize the Negro in the course of the last four hundred years – myths which have yielded perhaps psychological, certainly economic, comfort for Europe- the

white man has been talking and talking and never listening because he imagines he has been talking to a dumb beast. (15)

He criticizes the Western media on the grounds that they have played a significant role in perpetuating those myths, thereby hindering dialogue between the West and Africa.

V.S. Naipaul canvasses the horrific consequences of globalization for critics in *A Bend in the river*. *A Bend in the River*, pointing to protagonist's position in between multiple places, relation with different personalities, his store in the town, his departure to London, his meeting with Indar, Yvette, and the party with them, Indar's decorated room, Zabeth purchase the goods with Salim, His marriage in London etc. clearly shows the picture of globalization.

Naipaul struggles hard to find his place, culture, and history in the novels he has written, He seeks his own image in writing. Nonetheless, Naipaul stands out to be one of the celebrated figure in literature and a man of fine prose in English. In Africa Salim has been an observer of other people's activities, history, and so on. Salim finds the society in mimicry of western culture when he goes to Indar and Yvette's room. In the same way they enjoy in the hotel air conditioning, and wine by expending the money. It can be justify by the words of Brook Allen, "Naipaul presents the very gloomy condition of human being because of dislocation, alienation and Western politico-cultural impact" (17).

While assimilating with the tones of critical views in *A Bend in the River*, this research seeks to depart for this purpose in that this work entirely explores upon the false promises of globalization. Aforementioned critics argue that globalization provides with multiple identities and opens the doors for the world wide adventure, hence, for them, traveling life is a primary standard of postcolonial human existence.

But the point of this research is interesting to wander everywhere, an individual finds solace under the gloominess of his/her own culture in the absence of he/she becomes self in flux as is the case with Salim, Indar, etc. in this novel. The dominant discourse of colonialism represents not only the colonial subject but also the clash of globalization.

This research echoes the culture of postcolonial studies to turmoil the catastrophic impact of globalization in Naipaul's *A Bend in the River*. The first session presents an introductory outline of the study, which contains the title clarification, hypothesis elaboration, introduction of the writer and his works, and the critic views on author, his writing and the scenario. The second chapter shows the theoretical modality, primarily concerning with an attempt to define globalization and related discourses that pour to score the implication of the concept in postcolonial society. In this way the terms related to globalization- diaspora, identity, hybridity, dislocation, and mimicry will be interpreted in brief. In this way the analysis of the text on the basis of the theoretical tool also presented critically in this chapter. To present the issues and hazards of globalization this research will clearly observe through the role of the characters Salim, Indar, Raimond, Yvette, Ferdinand, President etc. linkage with the globalization. The words related to diaspora, identity crisis, hybridity, dislocation, mimicry etc. will be presented and described by linking with the theories and ideas from Giddens's, "*A Modernity and Self-Identity*" : Self and Society in the Late Modern Age. Gikandi Simon, "*Globalization and the Claims of Postcoloniality*", and "*African Literature and the Colonial Factor*", Dayal Samir's "*Diaspora and Double Consciousness*", Dirlik Arif's, "*The Global in the Local*." The Postcolonial studies reader, Bhabha, Homi K. "*The Location of Culture*" and "*Frantz Fanon's Black Skin White Mask*." , Hall, Stuart's "*Cultural Identity and Diaspora*." the

Colonial Discourse and Postcolonial Theory. and "*Cultural Identity and Diaspora*" Contemporary Post Colonial Theory., Appaduri Arjun's "*Disjunction and Difference in the Global Cultural Economy.*", Said Edward's "*Intellectuals in the Postcolonial World*", "*Culture and Imperialism*" "*The World, Text and the Critic*" etc. The ideas will be applied to describe the novel, *A Bend in the River* as a Critique of Globalization.

The conclusion of the entire study will be presented in the third chapter. Conclusion will be given on the basic of the analysis of the text as presented in the chapter two by pointing out the changes or impacts and hazards of globalization within the changes. There will be conclusion of the explanations and arguments put forward in the former chapters and show the flux existence of writer Naipaul, Salim and other characters due to the hazards of globalization hanging between the cultures, economy, and environment of the Indian, African and European.

II. *A Bend in the River*: Critique of Globalization

V.S. Naipaul's *A Bend in the River* as a critique of globalization, postcolonial phenomenon of globalization as a cultural and economical force which is development and consequence of imperialism in the quest for the stable identity and affirmation of self and freedom and decolonization. Mainly the expression of Salim comprise a narrative of migration and identity, politics, explaining a harsh path of the life begins with the brutalization and diaspora of peoples as a result of slavery, colonization and industrialization. The text offers a critique of globalization in terms of rootlessness of the characters, their lost identity, half-lives and failed potentialities.

In *A Bend in the River*, Naipaul depicts a society of third world country, which is marked by shared experiences and a past spoiled by a dark age of colonialism and the movement for freedom. This movement of freedom was connected in the time of independence in postcolonial era. In this connection, Naipaul portrays the society of a Uganda, Arabs, Indians, Africa, and Europe developed a unique cultural in the east coast, one that distinguished them from Arabs, Persians and Indians in their ancestral homes from Africans in the interior. This interior of Africa was captured by the colonial legacy and globalization. In the time of the colonial legacy the third world people have no stable identity. In his treatment of these areas, the Indian character like Salim, Mahes, Indar occupy as a pivotal place in the time of colonialism. In such a way, these third world people wanted to get their self identity which is directly associated for third world peoples life. So they desired to escape from tyranny of a colonial legacy in order to quest their stability. Most of the activities and words expressed by the characters are clearly connected with the impact of globalization.

Globalization is a process of interaction and integration among the people, companies, and government of different nations. On the other hand it is a concept

refers both to the compression of the world and the intensification of consciousness of the world as a whole. It is a process of diffusion of culture, history, environment, as well as economic condition of underdeveloped and developing countries. It is driven by international trade and investment and aided by information technology. This process has effects on the environment, on culture, on political system, on economic development and prosperity, and on human physical well-being in societies around the world. As a matter of fact, globalization brings changes in all the ways and come to introduce the whole world in entirety. So, globalization is a process of growth in science and technology which eventually comes to minimize the world into a small village. It is not a new thought. For thousands of years, people and later corporations have been buying from and selling to each other in lands at great distance, such as through the famed Silk Road across Central Asia that connected China and Europe during the Middle Ages. Likewise, for centuries, people and corporations have invested in enterprises in the other countries. In fact, many of the features of the current wave of globalization are similar to those prevailing before the outbreak of the First World War in 1914. So globalization is the process whereby individual lives and local communities are affected by economic and cultural forces that operate world-wide.

The process and actions to which the concept of globalization now refers have been proceeding, with some interruptions, for many centuries, but the main focus of the discussion of globalization refers quite clearly to present development. In this research globalization is conceived in much broader terms than that, but its main empirical focus is in line with the increasing acceleration in both concrete global interdependence and consciousness of the global whole in the twentieth century. But it is important to emphasize the globalization is also a direct consequence of an

amorphously conceived modernity. In effect it is a proves of the world becoming a single place.

Globalization refers to the multiplicity of linkages and interconnections that transcend the nations or states which makes up the modern world system. It defines the process through which events decisions and activities in one part of the world can come and go to have significant consequences for individuals and communities in quite distant part of the global system. On the other hand, the concept of globalization defines a universal process and it also amplifies and increases in the level of states. So the globalization is the burning issue which pervades everywhere in every countries that makes the world global village. In this way it has been widely used term in media, financial, and intellectual circles reflecting a fairly widespread perception that modern communication technology has shrunk the globe.

Policy and technological developments of the past few decades have spurred increases in cross-border trade, investment, and migration so large that many observers believe the world has entered a qualitatively new phase in its economic development. The current wave of globalization has been driven by policies that have opened economies domestically and internationally. In the years since the Second World War, and especially during the past two decades, many governments have adopted free-market economic systems, vastly increasing their own productive potential and creating myriad new opportunities for international trade and investment.

Globalization is deeply controversial, however. Proponents of globalization argue that it allows poor countries and their citizens to develop economically and raise their standards of living, while opponents of globalization claim that the creation of an unfettered international free market has benefited multinational corporations in

the Western world at the expense of local enterprises, local cultures, and common people. When Europeans began establishing colonies overseas, globalization grew.

Many early European explorers were eager to bring the Christian religion to the regions they visited. The globalization of Christianity spread from Europe to Latin America through Christian missionaries working with the local populations.

Globalization speed up dramatically in the twentieth century with the proliferation of air travel, the expansion of free trade, and the dawn of the Information Age. Miles of fiber-optic cable now connect the continents, allowing people around the world to communicate instantly through the borderless World Wide Web.

Globalization has the effect on: communication, travel, culture, economy and politics. Modern communication has played a large role in cultural globalization.

Today, news and information zips instantly around the world on the internet. People can read information about foreign countries as easily as they read about their local news. Through globalization, people may become aware of incidents very quickly.

Increased international travel has also helped globalization. Each year, millions of people move from one country to another in search of work. Sometimes, these migrant workers travel a short distance, People do not travel just for work, of course. Millions of people take vacations to foreign countries. Travelers are exposed to new ideas about food, which may change what they buy at the store at home. They are exposed to ideas about goods and services, which may increase demand for a specific product that may not be available at home. In this way, globalization influences trade, taste, and culture.

Popular culture has also become more globalized. Clothing styles have also become more uniform as a result of globalization. National and regional costumes

have become rarer as globalization has increased. There has also been an increasing exchange of foods across the globe.

The international economy has also become more globalized in recent decades. International trade is vital to the economies of most countries around the world. Economic globalization has allowed many corporations based in the West to move factories and jobs to less economically developed countries.

Cultural and economic globalization has caused countries to become more connected politically. Because of that people, money, and computerized information move so easily around the globe. Countries are increasingly working together to fight crime. The process of globalization is very controversial. Many people say globalization will help people communicate. Aid agencies can respond more quickly to a natural disaster. Advanced medicines are more easily and widely available to people who may not have been able to afford them. Jobs available through globalization have lifted many people out of poverty. Globalization has increased the number of students studying abroad. Not everyone says that globalization is good, however. Some people worry that, Western culture will destroy local cultures around the world. They fear that everyone will end up eating hamburgers and watching Hollywood movies.

We come to know that there are many positive aspects of globalization in this twenty first century. But the changes of the globalization, has created the life of the people more complex. There are many advantages and disadvantages of globalization. The same change can be considered as the good and bad product of modernization and globalization. The effect of globalization communication, trade, economy, culture and politics has created the flux identity of the third world people. The people are mentally sick and inconstant. By seeing the changes on communication, trade,

economy people are migrated from one place to another in quest of jobs, proper education and other facilities. But this transfer leads the people to forget the previous cultural and political background, which always leads them dislocate, exile, hybridity, frustrated, isolated, and marginalized. These hazards can be bound in *A Bend in the River*, which clearly helps us to study as a critique of globalization.

Salim, Mahes, Indar, and other characters have been damaged by colonization, displaced by decolonization, and marginalized by globalization. Their life is shaped by hegemonic forces, sometimes exploitative, often brutal and capricious, resulting into the confusion of identity. *A Bend in the River* reveals in the multiple border crossing of Salim, the devastating effect of instability on the diasporic migrant and globalized citizens, who because of economy, culture and class differences remain marginalized and displaced. *A Bend in the River* extends the psychic journey outwards in a series of half attempts at a life (in *Africa, India, Europe*).

The novel begins by describing his weeklong trip from the eastern coast of Africa to the interior of the country. He plans to open a store he brought in a town at the bend in the river. The past owner sold it cheaply after the revolution. In this novel Naipaul's concept of violent personal trans-cultural transformation is different from the attempts to total erasure practiced by the colonizing powers on their conquest. It deploys memory as an essential element in the formation of a self-identity. In this connection, Salim's individual or collective memory has bridged the gap between the past and the present sense of the self-identity. This type of consciousness helps to make it possible to be familiarizing how an individual or groups come to realize the past when they are in the present time. To establish the person's self, memory and identity are flexible that change over time and they are not fixed things. In this connection, Naipaul's characters find themselves displaced, inhabiting a space

between two cultures and generations, suspended between remaining tradition and uncertain change. Their social identities can be defined only negatively and they fail to meet their self determination in another country. In this way, Naipaul denotes:

I'm interested in people who, in all sincerity, work very hard and perhaps courageously in their lifetime
 s toward something, fully believing that they are contributing to something good, only to find that the social climate has done a topsy-turvy on them by the time they have reached the end of their lives. The very things they thought they could be proud of have now become the things they have to be ashamed of. (10)

Here, Naipaul characterizes the tension between the past and the present diasporic identity of characters which helps to capture the sentiments of different social background. In this way, the colonized people and their existence are crushed by the imperial stupidity of their nation. The colonizer exposes personal anguish that is too often quiet by the official rhetoric of patriotism, and divulges to the other people. The diasporic identity clearly connects to the globalization. In this regards Giddens, mentions :

It is largely irrelevant to continue to make distinctions between the internal and external and external, the foreign and the domestic spheres of socio economic activity, when globalization has resulted in a "stretching of social relations" across national territorial boundaries. (52)

The concept of globalization articulates something much more profound about modern social existence than the simple fact of growing interconnectedness between community, nations and states. For Giddens, the concept of globalization, therefore,

embraces much more than a notion of simple interconnectedness and he also further clarifies that the concept of globalization is best understood as expressing fundamental aspects of time space distinction, that is, an individual embraces different spaces while his institution comes from his home time. For that matter, globalization fragments the individual self.

The story in *A Bend in the River* despite episodes on internal warfare and corruption that effect migration in and out of the country, it is obvious that there is a continuous thematic concern in the novel. This thematic concern is structured surround a dualism of rootedness and displacement, one that Naipaul explores the identity and cultural formation of the diaspora. This thematic consistency, therefore, does not preclude Naipaul's credibility of being a superb world novelist as Ian Watt once said of him. On the contrary, issues that engrosses the novelist's unraveled attention become particularly urgent under the turbulence due to faster and more intensified exchanges under globalization.

A Bend in the River appears as a posteriori account of the Mobutu government in Zaire. It not only captures moment in its sociopolitical sense, but initiates a dialectic with the present. The novel blends different moments in time, factual or imaginary, and by means of fictional presentation Naipaul is endowed with a detached position to better understand his historical positioning and to comment on the societies he has been too. Naipaul's concern, therefore, lies less on an indictment of the past than on the urgency of the present "here and now". "Here and now" in a contextualized, globalized palimpsest imagination can be seen as post colonial critics, lever in overthrowing what San Juan calls post colonial metaphysics. It is important to note that for the West Indian cultural production globalization can't collapse the difference between pre-colonial, colonial and post-colonial. "Here and now" stresses

the present with a constant reference back to "there and then" to better situate the West Indian culture in the present under globalization.

When Salim going to the bend of the river, where he has opened a new store, men with guns, who want money and supplies, stop Salim often. Salim thinks about slaves who were taken from their villages and driven on foot in the other direction. As he moves deeper into Africa, he wonders if he's made a mistake. He reaches the town and finds it more than half destroyed. He waits and sees, peace holds, and the people come back. Salim's first customer is a woman named Zabeth. She was a regular customer, because she bought goods for her remote villages. At this moment he is aware that Africa is contained on African by Europe. This tops-curvey world unsettles his sense of being takes away his identity anchor. He says:

This is the world to which [Zabeth] returns when she leaves my shop.

But Zabeth's world was living and this was dead. That was the effect of those masks lying flat on the shelves, looking up not at forest or sky but at the underside of other shelves. They were masks that had been laid low, in more than one way, and had lost their power. (65)

Here we can clearly see the lost identity of African which is due to the effect of globalization. It has created the sense of displacement and dual identity. Zabeth's world is fully depended on the European, in this depended world Salim lives and she goes to buy goods. Douglas Kellner has made a significant contribution to the theorization of globalization. He expresses globalization is strengthening the dominance of a world capitalist economic system, supplanting the primacy of the nation-state by transnational corporations and organization, and deleting the local cultures and traditions through the global culture.

Globalization appears to be the buzzword of the 1990s, the primary attractor of books, articles, and heated debate, just as postmodernism was the most fashionable and debated topic of the 1980s. A wide and diverse range of social theorists are arguing that today's world is organized by accelerating globalization, which is strengthening the dominance of a world capitalist economic system, supplanting the primacy of the nation-state by transnational corporations and organizations, and eroding local cultures and traditions through a global culture. (27)

He conceives globalization as an expression of our changing experience of time and space. Harvey states, "[. . .] we have to learn how to cope with an overwhelming sense of compression of our spatial and temporal worlds" (240). He highlights the sense in which, under the pressure of technological and economic change, space and time have been continually collapsed. For Harvey 'global village' is the product of some smooth linear or exponential process of time space compression. Globalization in Harvey's analysis is therefore intimately associated with the speeding up or intensification of time space comparison in social life:

As a field of study globalization covers such disciplines as international relations, political geography, economics, sociology, communication studies, agricultural, economical and cultural studies. It addresses the decreasing agency (through not the status) of the nation state in the world, political order and the increasing influence of structures and movements of corporate capital. Globalization can also be a signifier of travel of transnational company operations of the

changing pattern of the world employment or global environment is concerned. (241)

The theories of globalization have moved from expressions of the process as 'cultural imperialism' or neo- imperialism to analysis of the 'hybridization', 'diffusion', 'relativization', and the intensification of the consciousness of the world as a whole. The terms of globalization hybridization, diffusion, relativization and intensification makes the third world like Africa depend on the first world, or develop world like Europe.

As a narrator Salim seeks to reconstruct, through private memories, a public historical context which they have experienced, they do so at least in part, in order to excuse their own behavior in that public context. Ron Eyerman states:

Theories of identity – formation or socialization tend to conceptualize memory as part of the development of the self or personality and to locate that process within an individual, with the aim of understanding human actions and their emotional basis. In such accounts, the past becomes present through the embodied reactions of individuals as they carry out their lives. In this way, memory helps to account for human behavior. (8)

Whatever, Salim knows of his past from books written by Europeans, he realizes that without European all their past “would have been washed away” (20). This means that Salim does not know about the reality of their past and the way to rule the third world people. He further adds “Europe that gave us on the coast some idea of our history, it was Europe, I feel, that also introduced us to the lie” (19). It further clarifies that without the European, their history would have been lost. But the Europeans also taught them how to tell lie- how to lie about ourselves and to ourselves. Moreover,

Salim developed the habit of conscious self-assessment because of his western education in which he realizes his community has fallen. Even Indar, friends of Salim realizes the same insight. He tells Salim, “we were washed up here, you know, to be in African you have to be strong. We are not strong. We don’t even have a flag” (21). This assumption clarifies that they have no sense of their own nationalism under the colonial ruler. Everything is captured by the colonial ruler and nothing remains in the African control. But now they are washed and rooted by the westerners. In this regard Salim express his serious consciousness that “we didn’t lie because we never assessed ourselves and didn’t think there was anything for us to lie about; we were people who simply did and what we did. But the Europeans could do one things and say something quite different; and they could act in this way because they had an idea of what they owed to their civilization” (19). Salim’s consciousness made them they are disguised by the western ideology and can’t get their own freedom. They always speak lie because they are uprooted by the imperial ruler. Furthermore the feelings of insecurity in the postcolonial time, Salim express that, “we were washed up here, you know. The words were true; I knew they were true. But I disliked him for speaking them- he had spoken as someone who had foreseen it all and had made his disposition” (127).

The contradictions between the traditional culture and modernity are the part of their identity of Caribbean people and rooted in village life. They are seemingly westernize and appealing the modern influence. Hence one can comprehend the recurrent thematic implication and images of mimicry and destruction: “the range of the rebels, [against the Belgians] like a rage against the metal, machinery, wires, everything that was not the forest and Africa” (86). In this way Africa and the third world, cannot and will not preserve their traditional values in the modern world. This

suggests that the third world people could not preserve their own identity, culture and they run towards the new things which has been rooted their own existence. In this connection, the novel centers on the conflict between the traditionalism and westernism; this is the same dynamic that has generated many contradictions and now the characteristics of other post-colonial societies that manifest themselves in the clash between such categories as the “modern” and the “traditional” and, hence between the western and natives cultures and values. In response to the alienation from the colonial past the narrator says:

Our history and the history of Indian Ocean I have got from books written by Europeans, if I say that our Arabs in their time were great adventures and writers; that our sailors gave the Mediterranean the lateen sail that made the discovery of the American possible. If I say these things it is because I have got them from European books. They formed no part of our knowledge or pride. Without Europeans, I feel, all our past would have been washed away, like the scuff-marks of fisherman one beach outside our town. (13)

In this way Simon Gikandi suggests that postcolonial studies, with its prominence in literary studies, provided a range of terms such as hybridity, cultural transformation, 'third space' appropriation and transformation that came to dominate discussion of cultural globalization. The relationship with classical imperialism has despite considerable developments in globalization theory, continued to interest many theorists. This is because Gikandi suggests , "analysis of imperialism in postcolonial studies has become much more sophisticated like globalization" (qtd.in Ashcroft et.al.476). He further contains, "It may me more useful to see that imperialism is not simply a conscious 'rhizomic' structure of programmed connections and engagement"

(476). This interaction and circulation is precisely the way in which the global is produced. In this way *Gikandi*, in *African Literature and the Colonial Factor* says:

African people did not hear of culture for the first time from Europeans; That their societies were not mindless but frequently had a philosophy of great depth and value and beauty that they had poetry and above all that had dignity. It is this dignity that many African people all but lost during the colonial period and it is this they must regain now (1973;8) For many African writers in the age of decolonization, then the loss of sovereignty was not simply the proves by which older cultures and institutions were deprived of their authority under colonialism; in was also conceived, especially by members of the African elite, as the ultimate lost of agency and free will. Thus the narrative of colonialism came to be conceived as the unwilling evacuation of African subjects from the movement of time; for many African intellectuals in the nineteenth century and early twentieth century, to be colonized, as Walter Rodey noted aptly, was "to be removed from history." (246)

In a perspective globalization appears to be a sign of the coming into being of a cultural world order that questions the imperial cartography that has defined global relations since the early modern world. Globalization constitutes, in this regard, what Appadurai calls, "A complex overlapping disjunctive order that cannot any longer be understood in terms of existing center periphery models and for those who might argue that globalization is simply the westernization or Americanization of the world" (469). In the view of *Gikandi* and Appadurai too, suggests that the postcolonial studies, with in its prominence in literary studies provided a range of terms of

hybridity, cultural transformation, that comes to dominate discussion of cultural globalization compel the people to live identity less life.

Salim further adds, “ I developed the habit of looking, detaching myself from a familiar scene and trying to consider it as a form a distance. It was from this habit of looking that idea came to me that as a community we had fallen behind. And that was the beginning of my insecurity” (17). This sense of insecurity resulted that the third world people are always kept under the colonial rule. They never feel the sense of self and because they are resists by the imperial ideology from the early time. In this regard, he questions many assumption of the world that is political and racial tension, the disorder and disorganized society and corruption of the colonized and colonizers. Furthermore, Salim describes about the colonial hegemony that resulted the insecurity which create the third world people as a displacement and outsider. He says that:

If the insecurity I felt about our position on the coast was due to my temperament, then little osccured to claim me down. Events in this part of Africa began to move fast. To the north there was a bloody rebellion of an up-country tribe which the British seemed unable to put down; there were explosions, disobediences and rage in other places as well. I don't think it was my nervousness alone that made me feel that the political system we had known was coming to an end, and that what was going to replace it wasn't going to be pleasant. I feared the lies- the black men assuming the lies of white man.(18)

What we understand that there is some sort of relationship between the colonizer and the colonized people in order to establish the identity. But this type of identity cannot stable for the colonized people. They always feels the inferior however they put the close affinity with the colonial imperial. Furthermore Salim says:

Clearly the story meant much to him. My father's generation was not one accustomed to discussing and analyzing in the way ours is and I believe the telling and retelling of this story was as close as my father ever came to reflecting critically on the profession he practiced. You see, I trusted. I trusted in his lordship's wisdom. All those years served him, I trusted I was doing something worthwhile. I can't even say I made my own mistakes. Really – one has to ask oneself – what dignity is there in that? (36)

These all the views of Salim towards European and African, his evaluation, historical things, displacement, hybridity, imperialism and the political impacts are the parts of globalization on which the narrator is struggling and practicing in *A Bend in the River*.

In this regards, globalization appeals to advocate hybridity as diverse as Homi Bhabha and Pieterse because it seems to harmonize the universal and the particular and in the age of empire. For Bhabha, the globalization of social spaces reflects a state of 'dissatisfaction' that nevertheless, unable "articulation and enunciation of a global or transnational imaginary and its cosmopolitan subjectivities" (Bhabha 204) For Pieterse, it is through hybridity that globalization "works against homogenization, standardization, cultural imperialism, westernization, Americanization" (Pieterse 76).

The word 'globalization' as a noun has been developed quite in academic circles too. Thus it was not recognized as a significant concept in spite of intermittent usage prior to that, until the early or middle 1980's. During the second half of the 1980's its usage increased rapidly. Up to now even though the term is often used very loosely and indeed, in contradictory ways, it has itself become part of 'global consciousness', an aspect of remarkable proliferation of terms centered upon 'global,'

It has been much influenced by Marshall McLuhan's idea of 'the global village' introduced in his book *Explorations in Communication*. The notion of thinking is indeed present in that influential book about the shared simultaneity of media particularly visual experience in our time. Such relations are far from the communal connotations which some have read into McLuhan's imagery. In the same period when this notion of global village was influenced, "there occurred the 'expressive revolution' of the 1960s" (qtd. in Parsons 300-24). This is a revolution in consciousness among the youths in numerous parts of the world, centered upon such themes as liberation and love, in both individual and collective terms. *Parson* further notes the contribution of McLuhan:

Since McLuhan invented the concept of the global village in 1968, the cultures of the world have become increasingly interlay red, mixed and juxtaposed. Largely, a product of technology of instantaneous media system by means of which anything that happens not for that in practice, what we are allowed to see is carefully controlled the inexorable forces of globalization have increasingly brought the world's economies into single system. (305)

As to describe globalization, despite the balance between its good and bad effects, identified by political globalists, globalization has not been a politically neutral activities. While access to global forms of communication, markets and culture, may indeed be worldwide today. Global culture dissemination and hegemony operates according to an already initiated structure of power that emerged in the sixteenth century in the great confluence of imperialism, capitalism and modernity. In this way the global culture becomes problematic to the people who are migrated from one place to another in quest of identity as Salim in *A Bend in the River*.

In the novel, Indar reenters in Salim's life. He comes to the town as the government's guest at the domain. It is though Inder that Salim meets Raymond the presidents "white man" life and his wife Yvette. Salim is dazzled by the glamorous life of the domain. This glamorous life of the domain encapsulates the western perception over third world people. This glamorous life is also a part of the effect of the globalization. Yvette reveals hers fears and frustration regarding their uncertain future because of the indifferent attitude of the big man, who has adopted towards them. When Yvette tells Salim about her life is still fluids while he settled. Salim realizes that no one certainties of any kind toward her. Here the frustrations of Yvette towards Raymond, her way of telling the life history with Salim, Her behavior with Indar and also the Raymond's behavior clarifies uncertainty of life due to the horror effect of globalization.

Salim continues to search for something new. But this search for new has also lurking danger beneath it. In order to convey this idea of lurking danger beneath, Naipaul uses the different images in number times. The images are the symbolic rootedness as well as of a something chaotic of the globalization. They are the critical attempts of the mouthpiece of the colonial rulers represented by the presidents and cronies. Furthermore Salim emphasized that:

Look at these magazine, nobody pays me to read them. I read them because I am the kind of a person; I am because I take an interest in things, because I want to know about the world. Look at these paintings. The lady took a lot of trouble over them. She wanted to make something beautiful to hang in her house. She didn't hang it there because it was a piece of magic. (48-49)

In Naipaul's *A Bend in the River*, President is trying to bypass the real Africa and taking the people for a ride through his clever tricks this feeling clearly leads to the bad practice of globalization. Yvette and Raymond are bound from the knowledge of President's power. This President's power reveals the meaning that under the colonial rule, these characters have an anxiety because of the isolation from their own tradition and culture. The isolation is also a production of globalization. This is a multi cultural debate, Salim's dislocation and his evaluation of president, Yvette and Raymond clearly links with the theory of R. Radhakrishnan. Regarding the concept of home and location, *R. Radhakrishnan* writes : "Postmodern is both global and local at the same time" (69). In this way C.W. Watson adds his opinions towards the effect of globalization and its consequences: "The same argument is frequently made at a broader level but cultures taken here again in distinctive ways of life ethnic groups or stretching it a bit nations" (24). It is claimed in Watson's assessment, "are fast disappearing as consequence of globalization" (24). The multicultural terms of diversity and differences appears then to be under threat from globalization.

The globalization term diaspora speculates on some theoretical relation between the concept of diaspora and double consciousness. The debates about the multiculturalism and transnationalism demand rethinking of diaspora. This debate finds a response in resurgent multicultural debates. In this regards, Dayal in *Diaspora and Double Consciousness* quotes, "We are seeing the emergence of new maps, broad land cultural areas, populated by strong diasporic ethnicities assimilated to dominant nation states" (46) Dayal sees a strategic value in cultivating a diasporic double consciousness. Furthermore he adds :

Double consciousness affords an interstitial perspectives on what it means to say, 'British' or 'American'- a perspectives that allows for the

emergence of excessive and differential meaning of belonging, as well as parasitic location, where double consciousness is not synthetically and dialectically resolved. But rather enables and internal critique while suspending the mundane question of assimilation. Thus double consciousness as bearing the strategic value of cultivation. (47)

Indeed, postcolonial study explores the uncertainty and ambivalence pervasive of the migrant's experiences and the postcolonial, global struggle with his existence and locality in a world that is disjunctive. Like Salim, protagonist and other characters in *A Bend in the River* exhibits a deep unease with dislocation and cultural alienation that constitute the shape of life and influences the form his narratives. In Homi, K. Bhabha introduce to *Frantz Fanon's Black Skin White Mask*, he writes:

The struggle against colonial oppression changes not only the direction of western history, but challenges its historicist's idea, of time as a progressive, ordered whole. The analysis of colonial depersonalization only alienates not enlighten of idea of a man, but challenges the transparency of social reality as a pre-given images of human knowledge. If the order of western historicism is distributed in the colonial, state of emergency even more deeply. (xi)

This observation provides the conceptual framework for reading *A Bend in the River* as a narrative that similarly seems to problematic and essential zed construct of the subject and the impact in the human psyche.

This research project considers the Naipaul as a postcolonial writer and the writer of the globalization, who talks about the identity formation and national consciousness. As the dissertation explores this valence of post coloniality, and

globalization in " *A Bend in the River*". This chapter presents not only the identity crisis, dislocation but also the notion of hybridity.

Bhabha seeks assistance from Edward Said to formulate his thesis on the nature of mimicry, "Said describes as the tension between the synchronic panoptical vision of domination—the demand for identity stasis and the counter-measures of the diachronic of history—changes differences—mimicry represents as ironic compromise" (87). Moreover, Naipaul's narratives capture the humanity of the ordinary people, struggling with traditions and the rootedness of the self identity helping the destitute. His characters take diasporic leaps to create new lives even as they keep hold on the small details of their culture. In the postcolonial discourse the word 'stereotype' often used by colonial discourse. In this way Salim says that:

Shortly after I arrived Mahesh had said to me of the local Africans, you must never forget, Salim, that they are malins. He had used the French word because the English words he might have used— 'wicked', 'mischievous', 'bad-minded' were not right. The people here were malins the way a dog chasing a lizard was malin, or a cat chasing a bird. The people were malins because they lived with the knowledge of men as prey. (62)

Here, Mahesh does not use exactly the same word but the malins can be more often used as the savage. The savage nature to the African is mentioned in the passage by westerner shows that the third world people are humiliating by them.

In Salim's class specific vision in Africa, it neither the past nor any attempt to modernize seems suitable Africa. Africa seems to have no place in the world because he flatters the complexity of Africa into the modern and failed to create something in-between. After Ferdinand has left for the polytechnic, Salim discovers that Meety's

family is in somewhere in a town. Salim's desire for searching the Meety's family shows that he is trying to connect his relationship. This relationship may help him to establish the identity. He feels betrayed and his own loneliness makes him ferret on the desolation of the world where it is no longer possible to have settled life: "nothing stands still, everything changes. I will inherent no house that I build will now pass to my children. That I have lost my twenties and what I have been looking for since, I left home hasn't come to me. I have only been waiting. it wasn't my home; it was like a camp. I will wait for the rest of my life" (123). In this regards Salims life is insecure, he is wandering for stable identity. His betrayed, loneliness feeling and dislocation are the critical effects of globalization in the post colonial period.

In the novel, there is the contradiction between the displaced people for their identity. The debate between Salim and the Yvette reveals the lack of uniformity among them in order to establish their self into the foreign land. They recount their particular errors which concerning to the quest of the self-identity. Their identity is known as diasporic identity. Which is because of the globalization. In this way Salim adds:

In fact, now that I come to think of it, I have a feeling it may have been new domain himself who made that particular remark to me that time he called me into his study some two months after that exchange with colonizer outside the billiard room. By that time, the situation as regards my father had changed significantly following his fall. (63)

Here, from this utterance, Salim establishes the relationship with his master unwillingly at new domain because he wanted to know the masters mistake. The fact is not a conscious choice that makes it all the more significant. He further emphasis that: "we are not surprised to see that it is hard for us to admit how important the big

man's mistakes are to him"(65). Here masters refer to the colonizer whom played the dominant role in order to suppress their ancestral identity.

In the section of the book entitled "The Domain and the Big Man", the big man portrays the representative of colonial man and war lord who have been a prominent aspect of post-colonial Africa. The domain of Corse is the Big Man's experimentation with modernity that is represented as a comical, outrageous gesture. But it is also the means of legitimating based on distributive function of the state. Salim of course does not like it that for his class specific vision cannot possibly see the merit of creating such a monument in the heart of the African jungle. Salim views on the nature of such domains are as follows: "he was creating a modern Africa. He was creating a miracle that would astound the rest of the world. He was by passing the real Africa, the difficult African bush and villages, and creating a miracle that would match anything that existed in other countries" (101). In this regard, by mimicking Europe and trying to bring it in Africa, the big man decides to build the new domain; a place for educating the African youth by European teachers. The domain becomes with a luxurious modern building and enlisted with the European model with western values. These western values not only make the Caribbean people civilized but also rapture their culture. Here the educational system of Europe is being transferred in Africa. "creating a miracle that would astound the rest of the world" clearly connects with the global factor and the willingness and power. The Furthermore the Salim explained that:

Yet I couldn't help things how lucky early it had been made for him, you took a boy out of the bush and you built a polytechnic and you sent him there. It seemed easy as that; if you come late to the world and found readymade those things that other outside peoples had so

long to arrive at writing, printing, universities books and knowledge. The rest of us had to take things. Ferdinand stating from nothing had, with one step made himself free and was ready to race a head of us. (118)

In the given passage, this narration does not take it account is the mere fact that for most of the African subjects of the postcolonial school and higher education had never really been an option in the times of imperialism. Thus, for Ferdinand those changes have been earned after generations of suffering. Those chances have been provided by government as legitimatizing gestures to create social debts. The narrator takes this is quiet typical of the protestant work that excludes the possibility of upward mobility. This upward mobility of the certainly caused the racial prejudice. This racial prejudiced appeared between the third world people themselves. It is no wondering that Salim with his ambivalent loyalties to the postcoloniality. When different kinds of people gather on place for various purposes, there lies the diversity. There may be different kinds of people with different casts, customs, and races. The power, superiority, civilization and modernization play the vital role that also leads to the racial discrimination which is also the blessing of globalization.

Hybridity is a concept that makes a departure form the Edward Said's notion of orientalism. The orientalism which overtly corresponds to what the west delights in defining the east by associating with primitive, uncultivated, irrational over the colonial thoughts of its civilized, rational, superiority. These demarcations are based on the linguistic, cultural, ethnic, and political control over inferior group of people who are living in the colonized land. The "inferior" and superior" hierarchies are the construction of empire so that colonial hegemony, may be the extended and expanded.

This colonial hegemony led to the supreme position of a new identity on the natives and reacted a new kind of dislocation to represent them.

The largely negative pressures that the nation-state places on the production of context by local subjects, the electronic mediation of community in the diasporic world creates a more complicated disunity, hybrid sense of local subjectivity.

Appadurai writes:

The problems of cultural reproduction in a globalized world are only partly describable in terms of problems of race, class and gender and power, although these are surely crucially involved. An even more fundamental fact is that the production of locality, a fragile and difficult achievement, is more than ever short. through with contradictions, destabilized by human motivation, and displaced by the formation of new kinds of virtual neighborhoods. Locality is thus fragile in two senses. The first sense with which follows the fact that the material reproduction of actual neighborhoods is invariably up against the corrosion of context, if nothing else, in the tendency of the material world to resist the default designs of human agency. The second sense emerges when neighborhoods are subject to the context producing drives of more complex hierarchical organizations, especially those of the modern nations-states. (45)

The historical dialectic is a reminder that locality as a dimension of social life, and as an articulated value of particular neighborhoods, is not a transcendent standard from which particular societies fall or deviate. Rather, locality is always emergent from the practices of local subjects in specific neighborhoods.

Appadurai traces the interconnectedness of Postcoloniality and metropolitan theory, "Postcoloniality is in need of a rigorous and situated unpacking before it gets colonized as a universal constant by the imperatives of metropolitan theory" (46). He adds:

The first world conjuncture with which "postcoloniality" is taking shape is one of unmixed triumph and celebration. The first world or the West is caught up in its own successful contemporary experiences almost as epiphany, which more than ever before has a synchronic stronghold over the rest of the world. Exhilarated by its many recent victories, the first world is in state of counter hegemonic innocence, freely and unilaterally choosing what to remember and what not to remember from the pages of history. We heard President Bush proudly declared that the memories of Vietnam have been effectively and legitimately buried in the sands of the Gulf War. (46)

These tensions occupy center stage when "postcoloniality" is considered in its theoretical-academic formation. The articulation of postcoloniality has gone hand in hand with the development of cultural theory and studies.

For colonized people, the president's speeches are usually superficial that it is rhetoric of the colonial empire. Here the change on Ferdinand can be considered as a cause of globalization. The civilized societies formation leads to the people to the quest of good education, facilities, joys and luxurious and superiority but destroys the local potentialities.

Salim describes the president's speech which conveys the contradiction and hypocrisy of the Big Man's principle:

The speech so far, was like many others president had made. The themes were not new; sacrifice and bright future. The dignity of women of Africa; the need to strengthen the revolution, unpopular through it was with those black men in the towns who dreamed of waking up one day as white men; the need for Africans to be Africans to go back without shame to their democratic and socialist ways to rediscover the virtues of the diet and medicines of their grandfathers and not to go running like children after things imported tins and bottles; the need for vigilance, work and above all discipline. (227)

For Salim, Africa seems to have no place in the world because he flatters the complexity of Africa into the modern and failed to create something in-between.

Edward Said refers to overt binaries prevailing in the western scholarship regarding the relationship between west and east:

The inferiority that oriental attribute to the east simultaneously serves to construct the west superiority. The sensuality, irrationality, primitiveness and despotism of the east construct the west as a rational democratic, progressive. The west always function's as the 'center' and the east is marginal 'other' that simply thought its existence confirms the west's centrality and superiority. Not surprisingly perhaps, the oppression that between the west discourse about the east self up makes use of another basic opposition, that between the masculine and the feminine. Naturally the west functions as the masculine pole- enlightened, rational, disciplined, while the east is its feminine opposition – irrational, passive, undisciplined, and sensual. (205)

As we see, orientalism is a discourse that defines people of living in identically distinct geographical territories with psychological, political, physical social and cultural characteristics. These territories function as powerful and weak forces within the same culture, history, politics society, class, culture and gender and race within the home. Said further says:

What gave the oriental world its intelligibility and identity was not the result of his own effort but rather the whole complex series of knowledgeable manipulation by which the orient was identified by west. Thus the two features of cultural relationship that I have been discussing come together. Knowledge of the orient, because generated out of strength in a sense creates the orient, the oriental, and his world. (40)

In the above remark about the orientalism, what we can observe is that orientalism differs from earlier critiques of imperialism because it attends to the lines of thought that made the non-European world available for explanation and objective description as a problem in its own right.

In *A Bend in the River*, there is conjuring of a small culture especially an Indian culture is exile in Africa. Like Salim, Mahesh, Inder and Nazruddin have learnt the art of survival. Salim the narrator, without any special qualification or education; does not want to break his bewildering present. He cannot overcome his sense of loss with the casualness of Mahesh and Inder. “The outsider world no longer offered refuge it had remained for me the great unknown and was increasingly, perilous” (221). Observing the clamor of independence, he reflects on his feelings of unease.

In the novel, Salim tries to juxtapose the memory in a monologue in a confessional manner. He remembers his past memory of self identity and thinks the

temporal sequences of his diasporic identity. His past events succumb to the present sense of self in the recollection. Salim's remembrances help him to associate the way of events that occur during the present situation. His inability to think and reconstruct the continuous linear past figures the growing sense of exile from his past and shatters his sense of belongings in the present. In this connection, Stevens wanted to recapture the relationship with the Miss Yvette to avoid the feelings of alienation. Here, Salim and Yvette's exile from the domains evokes the sense of the uncertainty. This uncertainty leads them to the realization that their past always contains something other. In this connection, the otherness which became the intimate relation with the Salim's subjectivity as it marks his past as foreigner, stranger and the improper in the domain. In the domain, Salim already finds himself as the displaced from its center. This displacement shows the position of the colonized people in their existence. Again, he remembered his memory that the greatness at his work as butler but his identity gives way to strange and unfamiliar. His realization of repressed otherness leads him to the strange in another place. In this way Salim says, "I see I have become somewhat lost in these old memories. This has never been my intention" (159). In this way the globalization leads always a man to the new things, new ways of life, experience, and wills which makes isolated tiered, isolated and ever hungry for newness. The situation of Salim clearly proves it.

Travel and displacement become the modes of thought which access the contemporary of the modern world and the colonized people without a sentimental or nostalgic longing for a past, dislocated from the particularity of geographical place. In this connection, Salim decided to go London to see the Nazruddin who has learned to function positively in an alien society. Europe which has ruled Salim's world since childhood and it presents a difference picture altogether. The London that he comes to

is not the London of his fantasy, “it was something, shrunken mean and forbidding” (235). Salim comes to London for relief and rescue but he remains confused his capacities, his expectations as well as his identity remain divided. With Keresha, he acts out his man’s role and finds her affection wonderfully soothing but his anxieties added with new ones, haunt him. He describes his dilemma: “the decision and pleasure of the day and early evening were regularly cancelled out by me at night” (240). This is due to the bad effect of globalization. The account of Indra’s downhill path told by Keresha adds to his gloom and in this mood he decides to return to Africa. After Salim’s return from London, he is told by his servant that he had nothing to come back to. As a result of president’s radicalization, Salim’s shop has been taken away. The changes brought by radicalization seem to take everything towards the great chaos. Salim feels a stranger in his own flat. The violent outbreak the over-ground, over-populated, unregulated towns add to his dislocation. Salim's dislocation and awful condition is also the result of globalization in the Third world and the people living there. He said, “forest at a bend in the river is meeting place. The thought of nomadology is concerned in relation to globalization” (300). Globalization includes curiously in the people after the free flow of knowledge and philosophy. Religion serves to separate and bring together solely to divide and group together. In this global world, the nomads institutions are different. Nomads have no way to stay longer in a particular territory. So they seem differently and it follows that the textual politics of nomadology must address the conditions of nomadic existence that allows philosophy to take step from the historical condition and status of nomads in a global economy and a global culture to the discussions. On this thought Edward Said mentions:

As the struggle for independence produced new states and new boundaries it also produced homeless, wanderers, nomads and vagrants, unassimilated to the emerging structures of institutional power [. . .] between the old empire and the new state, their condition articulates the tensions, irresolution's and contradictions in the overlapping territories, shown on the cultural map of imperialism.

(322)

These points ties conceptualization of resistance among the displaced wanderers and the intellectual class that finds their predicament compelling as a figure for their own sense, if we take this idea seriously then the nomad thought is indeed dependent on the politics of nomadism. The knowledge of nomadic social orders on the fringes of more has provided a challenge to western philosophy from the age of antiquity up to the present days.

Ashcroft et al., underscore the importance of the concept of place and displacement in relation to the question of identity. This identity is related to the loss of nationalism because of the displacement. This displacement is another type up rootedness of identity in the colonial era. He argues:

A valid and active sense of self may have been eroded by dislocation, resulting from migration, the experience of enslavement, transportation or voluntary removal for the indentured labor. Or it may have been destroyed by cultural denigration, the conscious and unconscious oppression of the indigenous personality and culture by a supposedly superior racial or cultural model. The dialectic of place and displacement is always a feature of postcolonial societies whether these have been created by a process of settlement. Beyond this

historical and cultural difference, places, and displacement and a pervasive concern with the myths of identity and authenticity are featuring common to all postcolonial discourses. (76)

According to the above quotation, what we can understand is that the displaced and dislocated position enables to the third world people to enter into the colonial discourse which leads them in dilemma and poorer due to the changes on culture and ways of living.

There is no easy analogy between the articulation of social displacement through homelessness and refugee flight on the one hand and the expression of a critical arena on the other hand. For it mobility as a structure of feeling expresses intellectual response to the changing technological world of late capitalism, as Thrift argues, then the difference between an intellectual response and a social product of technology still remain to be specified. The relationship between the emergence of a global capitalism and the emergence of concern with the local is a site of resistance and liberation. In its promise of liberation, localism may also serve to disguise oppression and parochialism. It is indeed ironic that the local should emerge as a site of promise at a historical moment when localism of the most conventional kind has reemerged as the source of genocidal conflict around the world. Regarding the rough relationship between the west and the rest Arif Duirlik states:

This technology has been resisted not only in the name of traditional localism that sought to preserve received forms of local society but by radical critics of modernity as well. Anti modernism rendered the local a refuge from the ravages of modernity. Third world revolution is the twentieth century would perpetuate those concerns for local society,

especially those revolutions which, compelled by force of circumstances to pursue agrarian strategies of revolution. (887)

Duirlik organizes an assessment of third world revolutions that had to face local societies and their participation in revolution as a condition of revolutionary success. In this case, local society world also emerge as a source of national identity, against the cosmopolitanism of urban centers drawn increasingly into the global culture of capitalism.

The uneven relationship between nations states in terms of economy maximizes the risk of free flow of hegemony in political and culture. It increases the dependency to foreign countries for that India, Nepal is the concrete example. India and Nepal can't deny any sort of pressure that American heralds because she relies heavily in economic, military and technical assistance to the latter. The option is almost closed. This situation creates possibility of being westernized, leaving local culture and ritual on the verge of crisis. Thus, the loss of cultural self, American hegemony and cultural dependency are inevitable parts of globalization.

In the novel, the complexity of the Salim's multi identity, shifting between an Indian, African and European, is presented and at times richly contradictory theme in his life story. This is considered as the Homi Bhabha's concept of cultural hybridity or the condition of the in-between-ness, "Hybrid identities open up a third space for the oppositional critique, challenging the monolithic opposites which structure so much of our thinking, such as black and white, good and bad, male and female" (86).

In *A Bend in the River*, the characters role captures with the oriental images in relation to the place people, and attitudes which seemingly ensure west to be culturally superior. Big man and the posters are used to dominate the third world people and show them are superior. For the colonized people Salim, Mahesh, Inder,

Salim's father and others have no simple repudiation of the lies of the colonizer. Thus in *A Bend in the River*, Salim's son even struggle in order to quest the identity has been produced in the text, which is closely related to Said's Orientalism, and the negative impact of the globalization.

A Bend in the River, carries the deeply rutted influence of colonialism in different actions performed by the characters. However colonialism and globalization is concern to overreaching political, cultural and economic power, it controls over the natural resources and ruling populations living in geographical whom are not affected directly from the technological development. This situation can be seen clearly in Naipaul's *A Bend in the River*, when we go through the characters. In this way the colonial rulers uses this type of strategies to hold all short of domination over colonial people in the name of civilization, by transforming communication, trade, culture, and economy in the third world or developing countries. They also created the termed savage, black, and primitive. These terms are used to define themselves as colonizers and characteristic of the imperialism also. Therefore imperialism was a mission of subjugating culturally and economically to inferior people, which clearly links with the hazard of globalization in the post colonial period.

In the postcolonial world, the concept of identity is linked to the sense of place and identity formation which shift as an account of the effect of globalization. This aspect of postcoloniality is mainly related to the idea of home, particularly for those who had been forced to migrate to different colonial locations as migrant workers. This search of home brings awareness to those diasporic people about their complicated identity. This complicity occurs due to globalization. In this way Andrew Gurr observes that "deracination, exile, alienation, homeless are varying forms of the conditions of the existence for the people. The basic responses, to such

condition are search for identity and quest for home through self-discovery and self-realization (14). The selfhood of the postcolonial subjects is located in a long historical past on fragile memory and its reconstruction in the present.

Indeed Sallim's narrative in *A Bend in the River* also reveals the clutch of displaced people. This feeling of displacement is caused by the colonial domination and globalization. In this way, Salim challenges the shifting tribal and political upheavals which made him inferior into his own land. It made him aware about his quest of identity because the unstable identity does not provide him such a nationalistic feeling. In this way Brush King asserts in his essay "Vision of Dispossession in *A Bend in the River*" that "the world is what is it: men who are nothing, who allow themselves nothing, have no place in it" (9). From this point of view what we imagine that for Salim new nation, has begun to escape and the social chaos are the part of modern life whose value and identity reduced while colonized with the hazards of globalization. Firstly Salim displaced from his home land, then from the town where his store was in a bend in the river. He also faced many crisis there, struggles hard and also displaced from there too and went to London, where he got married and again return back to take his property, but found his property was lost and started the gold business. These, everything happened due to the inconstant of thinking, business, economy, and culture, which clearly proves us to read this novel as a critique of globalization.

Salim, Indar, Yvette and Mahesh's dilemma as the victimization of globalization, displacement, insecurity, loss of identity, marginalization, inconstant, employment and business, loss of the property, corruption, revolution, are the major parts of the novel *A Bend in the River*. This is to say that all of these characters share

common existential threat in the high tide of globalization. They are vulnerable; neither of them gain the consistency. They are the victim of globalization.

Finally it comes to conclusion that the impact of globalization infiltrates in Naipaul's fictional scheme in *A Bend in the River*. His imagination is guided with the vicious global sense of displacement, migration, and search for cultural roots. This novel is a critique of globalization. The post-colonial world is offensive of combination nationalities, cultures, and identity, which results the loss of individual identity and national identity. *A Bend in the River* circulates the search for individual identity, as an adversity to the high promises of globalization. The novelist peeps through the loopholes of globalization to find out the world of shattered dreams, identity, and civilization. By identifying Salim, and his quest of selfness, Naipaul undergoes many suffering and turmoil through the characters in *A Bend in the River*, where we clearly see the negative impacts of the globalization.

III. Hazards of Globalization

This research explores the hazards of globalization by clarifying the issues of quest of stable self-identity, homelessness and displacement, hybridity, of a group of immigrants people especially the third world through the characters in the text, *A Bend in the River*. This issue appears in the novel which subverts the motives of subordinating group of people who are defined as other into different ways to affirm the self-identity and subjectivity. In terms of searching their identity and self-authentic hood in the novel, the characters play the important role against the colonizers, which creates the boundary between colonizers and colonized and clearly concerns with the critique of globalization. This research shows the functioning of the ideological markers of postcolonial and global thoughts or discourses such as dislocated, homelessness and alienation positions of third world people. To substantiate this argument it makes an analysis of primarily the conditions of the colonizers power and agony. For the search of authentic self-hood of the people it is necessary to have interpersonal the relationship between the characters.

Characters, like Salim, Indar are geographically and culturally displaced, face the problem of alienation and the loss of their self identities. They wander in different places and live in the hope of creating new transformed self identity and socio cultural space. But by the effect or influence of the globalization in the world, social mobility and hybridity serves instead to alienate them from their root compelling them to live identity less or half life.

Globalization also crates the economic discrimination line among the countries in the world. Due to the power and money the world has been divided in many layers and peripheries. Globalization plays the vital role in manufacturing the hierarchies of the status where poor countries become poorer and poorer. The citizen

of the poor country is forced to leave their birthplace in quest of better education, jobs and livelihood. Here in this novel too Salim, Indar, Ferdinand, have been damaged by colonization, displaced by decolonization, and marginalized by globalization. But they create a new identity for every new situation; their former identities are never completely erased. They emerged in specific moment in the text and exacerbate the tension, thereby causing them to create another more dominant identity due to the effect of globalization.

In the novel Salim's displacement from his homeland to the bend in the river, Europe and then again in Africa clearly shows the instability in quest of better life and opportunities. When he moves place to place his culture, economy, his life style and thinking also lie with him and he is also force to learn the new one in every steps. This cause is due to globalization. To modernize is good but he is presented as a such character whose life is never complete. He is in quest of new thing in every moment. So it is come to know that he is damaged by the hazards of globalization. His feelings toward Europe and his connection with father, father's historical collection, Zebeth's link with him and Ferdinand's educational background transformation, Indar's personality and his experience of Europe, the revolution, Ferdinand's willing to study in the America, Salim's store, Yvette's tour with president, Salim's visit with different places and people, Indar and Yvette's dance, Raymond's history, Salim and Yvette's refreshment in a restaurant drinking wine and other, Nazruddin's letter to Salim telling the bad condition of Ugands, Salim's attack to his lover and his departure to Europe in plane, his marriage with Karisha and again his arrival to Africa in a single day, his gold business, corruption, Salim's sympathy toward President, and again his departure clearly shows the hazards of the globalization which leads the character in the novel inconstant, damaged, displaced, and marginalized.

According to the subject matter this research analyses *A Bend in the River* in relation to literature produced by cultures that developed in response to colonial domination in the name of globalization, from the first point of colonial contact to the present in the context. To evaluate, we can say that globalization is the means of colonialism, which leads to exploitation, suppression and power exercise upon the developing countries by the developed countries in *A Bend in the River*. In the name of the civilization, modernization and globalization the developed countries try to diffuse their culture, literacy works, market, power, etc. to the poor countries but poor countries are compelled to obey the norms and values developed by the developed countries. This leads to the poor countries poorer and poorer and dependent. Salim's condition in *A Bend in the River*, clearly proves. So the bad effects of the globalization should also be analyzed before practicing the opportunities for the better future. Emotions, desire and bad practices lead the people endangered of their culture, capacities not only that but also the life.

To sum up this research Naipaul's *A Bend in the River* as a critique of postcolonial phenomenon of globalization and consequence of imperialism and decolonization, hybridity, dislocation and marginalization. The experiences of the narrator, Salim and other characters comprise a narrative of migration and identity crisis, explaining a harsh route which begins with the brutalization and diaspora of people as a result of slavery, colonization and industrialization. This research presents a critique of globalization in terms of displacement and marginalization of the characters, their horror life and abortion of potentialities clearly examines the globalization.

Works Cited

- Allen, Brooke. "Racial Identity and the Quandary of Political Representation in V.S. Naipaul's Works." *Annals of the Association of American Geographers*. 91.1 (2001):16-29.
- Appadurai, Arjun. " Disjunction and Difference in the Global Cultural Economy." *The Postcolonial Studies Reader*. Eds. Ashcroft, Giffiths, and Tiffin. London: Routledge, 1998. 468-72.
- Aschift, Bill, Ganeth Giffiths and Hellen Tiffin.*The Empire Writes Back: Theory and Postcolonial Literature*. New York: Rutledge, 1989.
- Atlas, James. "Diaspora and Double Consciousness in Magic Seeds." *The Journal of the Midwest Modern Language Association*. 29.1 (Spring,1996) : 14-62.
- Bhabha, Homi K.*The Location of Culture*. London and New York: Rutledge, 1994.
- - - .“On Mimicry and Man: The Ambivalence of Colonial Discourse.” *The Location of Culture*. New York: Rutledge, 1994. 85-92.
- Bloom, Thomas Hansen. "Naipaul's Insomnia and Willie in Magic Seeds." *The English Kaleidoscope : Race, Ethnicity and the Civic Culture*. Ed. Asutosh Kuruvilla, Hamilton : Wsleyan University Press, 1995. 1-24.
- Boehmer, E. *Colonial and Postcolonial Literature: Migrant Metaphors*. Oxford: Oxford University Press, 1995. 30-41.
- Dayal, Samir. 1996. “Diaspora and Double Consciousness.” *Journal of the Midwest Modern Language Association*. 29 (1): 46–62.
- Dirlik, Arif. "The Global in the Local." *The Postcolonial Studies Reader*. Eds. Ashcroft, Giffiths and Tiffin. London: Routledge, 1998. 463-65.
- Fanon, Frantz. *Black Skin/ White Mask*. London: Pluto Press, 1986.

- Featherstone, M. *Undoing Culture: Globalization, Postmodernism and Identity*.
London: Sage, 1995.
- Giddens, A. *Modernity and Self-identity : Self and Society in the Late Modern Age*.
Cambridge: Polity, 1991.
- Gikandi, Simon. "Globalization and the Claims of Postcoloniality." *South Atlantic Quarterly*. 100.3 (2002): 456-82.
- - - . "African Literature and Colonial Factor." *The Cambridge History of African and Caribbean Literature*. 2 (1972): 245-56.
- Gilroy, Paul. *The Black Atlantic: Modernity and Double Consciousness*. Cambridge: Harvard University Press, 1993. 105-111.
- Griffins Paul J. "Notes on the Post-Colonial: Third World and Post-Colonial Issues in V.S. Naipaul." *Social Text* 31.2 (1992) : 16-43.
- Hall, Stuart. "Cultural Identity and Diaspora." *Colonial Discourse and Postcolonial Theory*. Ed. Patrick Williams and Laura Charisma. Cambridge: Cambridge University Press, 1993. 392-403.
- - -. "Cultural Identity and Diaspora." *Contemporary Postcolonial Theory : A Reader*. Ed. Padmini Mongia. New Delhi: OUP, 1996. 110-21.
- Hall, Stuart and Paul, Du Gey "Cultures in-between." *Quest of Cultural Identity*.
London: Sage. 1996. 53-60.
- Kakutani, Michiko. "Migrant's Europe: The Indian Writer's Landscape." *The Journal of American History* 43.2(2007): 7-21.
- Manguel Alberto, "Refusal to Political Correctness: V.S. Naipaul's Savage Indian in Magic Seed." *Sociological Forum*. 9.4 (December, 1994): 26-39.
- Mbembe, Achille. *On the Postcolony*. Barkely: University of California Press, 2001.

Money, Thomas. "The Consequences of Modern Cultural Shifts and Meltdowns in Magic Seeds." *Social Sciences*. 271.5 (August, 2004): 80-86

Naipaul, V.S. *Magic Seeds* London: Picador, 2004.

- - -. *A Bend in the River*. London: Picador. 1979.

Nixon, Ribon. *V. S. Naipaul: London Calling: V. S. Naipaul Postcolonial Mandarin*. New York: Oxford University Press. 2003.

Parry, Benita. "Resistance Theory/ Theory of Resistance." *Colonial Discourse / Postcolonial Theory*. Eds. Francis Barker et al. Manchester: Manchester University Press, 1994. 84-103.

Radhakrishna, R. "Cultural Theory and the Politics of Location." *Diasporic Mediations: Between Home and Location*. London: University of Minnesota Press, 1997. 133-45.

Said, Edward. "Intellectuals in the Postcolonial World." *Salvadi*. (1986) : 44-64.

- - -. *Orientalism*. London: Penguin Books, 1978.

- - -. *Culture and Imperialism*. London: Vintage, 1993.

- - -. *The World, Text and the Critic*. Cambridge: Harvard University Press, 1983

- - -. "Introduction" *Reflections on Exile*. New Delhi: Penguin Books, 2001.

Watson, C. W. "Cultural Diversity and Global Uniformity." *Education, Religion and the Media*. Ed. C.W. Watson London: University of Minnesota Press, 1986. 68-86.