

CHAPTER III

FINDING AND DISCUSSION

One Out Of Many is the first of three novellas of *In A Free State* book. In this story, the author V.S. Naipaul, presents a multifaceted exploration of trans-cultural migration through rural, urban and metropolitan landscapes, the mild-mannered protagonist from the hill country in India to Washington which is the capital of the world. As Roldan (2010, para 5) states that “*One Out Of Many* reflects the world falling apart as Santosh deals with the alienation and fluctuating identities in the postcolonial world where tragic figures, marginalized and frustrated, grope for a sense of identity and meaning in life”. Santosh, as the main character, portrayed as a foreign newcomer who feels like the alien in a new environment. He faces the different culture in his new place and is questioning for his identity. He wonders whether he has to adapt the American culture and belief or to keep his identity which represents his country.

The sudden transition of Santosh from Bombay to Washington makes him confused and has fluctuation feelings. The new society indirectly forces him to become ‘a citizen’ of American. In one side Santosh feels that he could obediently be an American citizen, but on the other side he struggles with his feeling and thought as Indian, because American culture is contradictory with Indian culture.

Santosh has high expectation on living in America. However, when his high expectation is not fulfilled, he becomes disappointed. In his disappointment of his new society, Santosh meets Priya, an Indian restaurant owner in Washington.

Santosh tries to build his root identity as an Indian through Priya. Santosh feels he can share the same culture and nationality of his homeland with Priya. Yet, through Priya, Santosh also forms his identity in between two different cultures.

Priya emerges as a guide and model of acculturation to Santosh. Priya can blend different stereotypes in American and Indian cultures. He masters the complexity of Indian linguistic and philosophy, and wisely combined with the business manner of America hard-working. Thus, Santosh feels connected to him and considers him as his close friend. In his journey, Santosh learns how to negotiate two different cultures where living in a multicultural contexts.

In this chapter the analysis will be divided into two subchapters, they are the Ambivalences which appear within Santosh and the process of how Santosh constructs his cultural identity.

3.1 Ambivalences within Santosh

The colonization in the past brings big impact to the colonized country. The influences to the country are not only in aspect of economics, politics, cultures, but also affects the individual aspect, especially the psychological side.

Moreover, the people who are forced to move away from their homeland have to collide with the new culture. This condition makes the colonized change their personal identities even their traditional values which have embedded a hundred years ago from their ancestor. The alienate individuals, both from their place in the social and cultural world and from themselves, form a crisis of identity. They

confuse which culture they have to maintain. Thus, it makes an ambivalence within the colonized. This condition also happens to Santosh.

Ashcroft, Griffith and Tiffin (1989, p.12) describe ambivalence as “a term first developed in psychoanalysis to describe a continual fluctuation between wanting one thing and wanting its opposite”. Since in *One Out Of Many*, Santosh is portrayed as an unstable person, he often thinks in two different situations and over confused of his thought.

The fluctual feelings of Santosh are seen in the beginning of the story. The author narrates that Santosh has become a citizen of America and thinks that people around him will assume that he is doing right. It is because many people believe that America can change their life to gain a new and better life. It is as mentioned by Santosh in the narration “Washington, capital of the world”. However, in the reality Santosh feels that he does not blend with the new environment. He feels happier in Bombay than in Washington.

I AM NOW an American citizen and I live in Washington, capital of the world. Many people, both here and in India, will feel that I have done well. But, I was so happy in Bombay. I was respected, I had a certain position. I worked for an important man. The highest in the land came to our bachelor chambers and enjoyed my food and showered compliments on me. I also had my friends we met in the evenings on the pavement below the gallery of our chambers. Some of us, like the tailor's bearer and myself, were domestics who lived in the street. The others were people who came to that bit of pavement to sleep. Respectable people, we didn't encourage riff-raff. (Naipaul, 1971, p.17).

Here, Santosh recalls his memory when he was in Bombay. The last memory when in Bombay is more exciting to Santosh than in Washington, because he was more appreciated there. He also had friends that have the same

condition who live on the pavement with him. He has prestige and respect based on commonly shared culture in his homeland. He has warm friends, a regular job he appreciates, and a position in a basic social system. The yearning of home is also greatly felt by Santosh which is described while he tells about his activities in his pavement, like reading newspaper, playing cards with his friends, telling stories and smoking. In his chamber he has facilities. Naipaul (2000, p.373) states that Santosh is a representative of the self-exiled who has become lost soul. He traps in a state of exile and can no longer return home.

In this context, Santosh as the immigrant viewed as the “guest” who is “away” from his home. Hannerz (2002, p.92) argues that people think about home when they are ‘away’. As a contrasting concept, ‘away’ can involve travel, tourism, migration, escape, exile, diaspora. Santosh thinks about home because he is away from home which the result of migration.

Moreover, the homesickness makes Santosh become a melancholic person, as stated in citation below .

Afterwards for half an hour or so I was free simply to stroll. I liked walking beside the Arabian Sea, waiting for the sun come up. Then the city and the ocean gleamed like gold. Alas for those morning walks, that sudden ocean dazzle, the moist salt breeze on my face, the flap of my shirt, that first cup of hot sweet tea from a stall, the taste of the first leaf-cigarette. (Naipaul, 1971, p.18).

From the above excerpt, it is revealed that Santosh still tries to keep recalling his homeland. He feels homesick with the landscape of his homeland which he can not find in Washington. Santosh describes his homeland as if it is a ‘paradise’, where he can feel and enjoy everything pleasantly. This situation

makes him like a free human without any pressure from others. He becomes himself. It indicates that happiness is a simple thing to gain. The condition which is undergone by Santosh is defined by Rushdie as nostalgia condition.

Nostalgia condition is haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. Further, if we do look back, we must also do so in the knowledge, which give the rise of profound uncertainties that our physical alienation from India almost inevitably. It means that we will not be capable of reclaiming the thing that was lost, that we will create fictions, not actual cities or villages, but invisible ones, imaginary homeland, Indias of the mind (Rushdie, 1992, p.10).

From the view above, the nostalgia condition is in Santosh's mind. He creates an imaginary homeland of India. He can only imagine his village but do nothing. He is merely able to imagine his village instead.

Santosh experiences an ambivalence due to missing his homeland when he is already in Washington. Whereas before he moves to Washington, he is very excited to follow his employer. However, in one time Santosh is afraid if he has to move to Washington because he never lives there. This situation is reflected in the narrative below.

My employer was seconded by his firm to Government service and was posted to Washington. I was happy for his sake but frightened for mine. He was to be away for some years and there was nobody in Bombay he could second me to. Soon, therefore, I was to be out of a job and out of the chambers. For many years I had considered my life as settled. (Naipaul, 1971, p.18)

Santosh is happy when he hears his employer will be transferred to Washington, but on other side he is frightened how his future is if his employer moves to Washington, because his life in Bombay is settled for many years. He has been served willingly. Yet, he is not ready to start everything from the

beginning. He begins to feel hopeless because he does not want to come back to his life in the village while he is becoming a porter during the tourist season, racing after the buses as he and his friends arrive at the station and shouting with forty or fifty for other luggage. He does not want to return to his past lives that are very restricted. Santosh already lives in the comfortable zone with his employer. Furthermore, the news about his employer transferred, encourages Santosh to urge his employer to take him to 'the capital of the world'. He is not willing to go back to the limitations of his village as stated in below.

I could have cried. It was no longer the sort of life for which I was fitted. I had grown soft in Bombay and I was no longer young. I had acquired possessions, I was used to the privacy of my cupboard. I had become a city man, used to certain comforts (Naipaul, 1971, p.18-19).

In the beginning his, employer does not allow Santosh to come with him.

His employer realizes that Washington is not compatible with Santosh. He warns Santosh that Washington is not Bombay because in Washington everything is more expensive than the ones in Bombay. Besides, his employer reminds Santosh that the culture is totally different and he is worried about Santosh's life in new environment.

Another ambivalence occurs while Santosh has a plan to escape from his employer. The idea of escaping emerges since he is bored to see the messy condition of the city. For several days, Santosh and his employer stay in the apartment and watch the city get burned. At that time, Washington gets burned due to the action of hubshi. Santosh and his employer only stay at the apartment, watch and hear the city get burned all the time, in the morning, afternoon even in

the night. Then this condition encourages Santosh to go out of the apartment and walk on the streets to see the trees, houses, shops, advertisements, to see that every signboard and every shop is burnt or strained with smoke, and everything all is in the ruins. Further, in his walks for mile after mile the streets are like that chaotic condition even when he passes the hubshi groups they are like people on holiday. They are like people who are proud of themselves and feel that what they have done is right.

Santosh is not really sure about the idea of escaping from his employer. He starts being confused whether he should stay with his employer in Washington or get back to Bombay by himself. Meanwhile, the way to get back to Bombay is not as easy as he thinks. This view is narrated below.

The idea of escape was a simple one, but it hadn't occurred to me before. When I adjusted to my imprisonment I had wanted only to get away from Washington and to return to Bombay. But then I had become confused. I had looked in the mirror and seen myself, and I knew it wasn't possible for me to return to Bombay to sort of job I had had and the life I had lived. I couldn't easily become part of someone else's presence again. Those evening chats on the pavement, those morning walks: happy times, but they were like the happy times of childhood: I didn't want them to return. (Naipaul, 1971, p.40).

It is clearly that Santosh in the confusing situation. On one side, he wants to be with his employer in America because he feels that he cannot get on well with the people in his surrounding. He feels that he is only a part of someone else's presence. As the result, he slightly thinks to get back to Bombay. However, he starts being afraid if his life in Bombay is not as comfortable as before.

In the journey of his anxiety, he finally gets the answer to decide whether he keeps coming back to Bombay or continuing his planning to escape. He finally

decides to escape from his employer while he meets an Indian man in front of the restaurant. The man is Priya, the owner of the restaurant. This man smiles to Santosh and makes him surprised because this is unusual. Commonly, everyone he meets always pretends that they do not see him, including Indians. Their attitude makes Santosh feel that they do not like the competition of his presence.

However, Priya is very much different with the ones he usually meets.

The fluctuation feeling happens again while Santosh begins his journey by plane. It is the first time for Santosh to go far away from his village and travel by plane. The journey is so torturing for him. In the first journey, Santosh is feeling very nice when the plane is started and rising up in the air. However, in the middle of his journey, the anxious feeling appears within Santosh. He slips off his shoes, tightens it even without the laces, and draws his feet up. To make himself better, he tries to chew the betel and drinks a wine, but his feeling gets worst instead. Even while the plane takes-off and arrives at Washington, Santosh experiences two different thoughts in one time.

I wanted the journey to end but I couldn't say I wanted to arrive at Washington. I was already a little scared of that city, to tell the truth. I wanted only to be off the plane and to be in the open again, to stand on the ground and breathe and to try to understand what time of day it was. (Naipaul, 1971, p.22)

The experience of Santosh makes him trapped in uncomfortable condition.

In that narrative, Santosh traps in his opposite thoughts, in one side he wants to end the journey, only to be off the plane to stand the ground. It means that Santosh want to arrive at Washington soon but on the other side Santosh says that he does not want to arrive at Washington. It indicates that actually he wants to come back

and feels more comfortable at Bombay, but he cannot come back at the time and must follow his employer. The condition makes him anxious and wants to end his journey soon. Even this condition makes him doubt to live at Washington. He shows his frightened of that city because he never lives at that city before, whereas before he goes to Washington he is very excited and feels very happy in the last day in Bombay. On the first day of his arriving, Santosh seems like a prisoner, he is trapped in new alien environment.

The other ambivalence occurs again while Santosh spends his nine days' pay only for unnecessary thing. He spends his one day for drinking a coffee, buying a piece of cake, bringing a pack of cigarettes even giving a tip for the waiter and goes to cinema. Santosh has lack of knowledge about foreign exchange, as illustrated below.

And that was all right. The movie had already started. It was in English, not too easy for me to follow, and it gave me time to think. It was only there, in the darkness, that I thought about the money I had been spending. The prices had seemed to me very reasonable, like Bombay prices. Three for the movie ticket, one fifty in the café, with tip. But I had been thinking in rupees and paying in dollars. In less than hour I had spent nine days' pay. (Naipaul, 1971, p.28-29).

Santosh does not know that the currency of US dollar has difference with Rupee. The innocence about the foreign exchange makes him lost his nine days' pay. He pays three dollars for the movie ticket and one fifty for his order in café and also the tip. He is confused how to calculate while he spends his money with US dollar, because he has been thinking in rupees but in another way he should pay in dollars. In this part, the unknowing of Santosh about the currency of US emerges as the periphery representation. Periphery describes that a particular

country is in the marginal condition. Periphery has a strong connection with the center level. It describes the structural relationship between the advance or metropolitan as 'center' and less develop as 'periphery'. Simon (2001, p.149) states that "at the global level the center consists of those nations with high consumption levels, highly developed economic structures, and sophisticated technologies. The periphery consists of those dependent nations whose economies are tightly integrated with those of the center". The center level is concentrate in power, wealth and employment. By contrast, the periphery level is dependent and underdeveloped with a bad economic structure.

Here, Santosh drags into the 'centre' position which is dollar has a high level and highly developed economic structures. The economic power of America brings Santosh into a marginal man. He cannot use his rupee because it is not valid in America, otherwise his knowledge about the dollar is very limited.

This ambivalence continues after Santosh watches the movie and arrives at the apartment. After what has happened within Santosh in a whole day, he asks his employer to go home. The conversation is illustrated below.

Santosh : Sahib, I want to go home.

Sahib : Santosh, I've paid five thousand rupees to bring you here. If I send you back now, you will have to work for six or seven years without salary to pay me back.

Santosh : I burst into tears. My poor Santosh, something has happened. Tell me what has happened?

Santosh : Sahib, I've spent more than half the advance you gave me this morning. I went out and had a coffee and cake and then I went to a movie.

His eyes went small and twinkly behind the glasses. He bit the inside of his top lip, scraped at his moustache with his lower teeth, and he said,

Sahib : You see, you see. I told you it was expensive.
(Naipaul, 1971, p.29).

The conversation indicates that he is really depressed and this condition makes him urge his employer to go back to Bombay. His employer is very angry to what Santosh has done because spends his money for unnecessary things which have expensive cost. In the prior of his living in Washington, he reminds Santosh if living in Washington is very expensive but Santosh does not listen to his employer. Then after he experiences it by himself, he really wants to go to Bombay instead. On the other side he cannot go back to Bombay because his employer has sacrificed to bring him to Washington. If Santosh comes back it means that he has to work without salary and it makes Santosh must stay at 'strange environment' to sustain his life, even though his heart is really tortured.

The other ambivalence is related to Santosh's belief. While arriving at Washington, Santosh is surprised because so many *hubshi*, his term for black people, inhabit the city. Santosh wonders why people in his surrounding treat *hubshi* just like common people, whereas in his country it is very embarrassing to be very close to the *hubshi*, as illustrated below.

Dishonoured, I say; and I know that this might seem strange to people over here, who have permitted the *hubshi* to settle among them in such large numbers and must therefore esteem them in certain ways. But in our country we frankly do not care for the *hubshi*. It is written in our books, both holy and not so holy, that it is indecent and wrong for a man of our blood to embrace the *hubshi* woman. To be dishonoured in this life, to be born a cat or a monkey or a *hubshi* in the next! (Naipaul, 1971, p.32)

Santosh is really holding tight his principle that it is wrong to embrace the *hubshi*. He believes based on his holy book that is very dishonour to approach the

hubshi. Even his ‘disgust’ toward *hubshi* has rooted deeply in his mind. It indicates that in his country the discrimination still exists because he says in his country they frankly do not care of the *hubshi*. The *hubshi* itself is a tribe that has inherited African ancestry and lives in South Asia. During the course of the Bantu expansion, African farmers settled in East Africa. Later, during the 15th to 17th centuries, this region was predominantly ruled by the Portuguese. They brought some Africans to India as slaves and sold them to local Nawabs and Sultans, whose descendants, admixed with neighboring populations, comprise the present-day Hubshi population of India (Shah, 2011, p.7).

However his disgust feeling to *hubshi* changes so fast. He begins to feel the sense of enchantment to *hubshi*. He begins obsessed to his appearance due to the *hubshi* considers himself as a handsome man. In their first meeting at the supermarket, when the *hubshi* girl takes his money, she sniffs and says, ‘You, always smell sweet, baby’. Then, it makes Santosh that he is praise worthy. The attraction of *hubshi* to Santosh brings him into the strain condition because he knows that it is indecent and wrong for him to consider that *hubshi* ‘exist’ and gives an attraction to *hubshi*.

However, he can not stand at his conviction. He begins overthinking, if he is as handsome as that man. Then he begins to go to the bathroom of the apartment simply to look at his face in the mirror. He cannot easily believe it himself now, when he was still in Bombay, he can pass his day frequently looking at the mirror. If he should look at the mirror, rather to check whether the barber has cut off too much hair or whether a pimple is about to burst. In this part there is

an ambivalence, between rejecting the opinion of the hubshi and trying to give sympathy to the hubshi. The attraction of the hubshi to Santosh makes him 'fall' to hubshi and becomes obsessed with his appearance.

Next, ambivalence occurs while Santosh stays in the apartment and the hubshi woman comes to the apartment. The hubshi woman forces Santosh to make a sexual contact with her. This incident makes Santosh have no choice, he has simply perceived and then felt to the hubshi embrace, as illustrated below.

A few days later I had my adventures. The hubshi woman came in, moving among my employer's ornaments like a bull. I was greatly provoked. The smell was too much, so was the sight of her armpits. I fell. She dragged me down on the couch, on the saffron spread which was one of my employer's nicest pieces of Punjabi folk-weaving. I saw the moment, helplessly, as one of dishonour. I saw her as Kali, goddess of death and destruction, coal-black, with a red tongue and white eyeballs and many powerful arms. I expected her to be wild and fierce, but she added insult to injury by being very playful, as though, because I small and strange, the act was not real. She laughed all the time. I would have liked to withdraw, but the act took over and completed itself. And the I felt dreadful. (Naipaul, 1971, p.37).

The sexual contact with the hubshi is bound to be an act of dishonour. Moreover, Santosh compares the hubshi with Kali, goddess of death and destruction, coal black, with a red tongue and white eyeballs and many powerful arms, as if the hubshi has a control over Santosh. In this narration Santosh is in two different clash condition, whether he has to accept or reject the invitation of hubshi. However, Santosh finally cannot reject the invitation and afterwards he takes a bath. He wants to purify himself by rubbing his body with half a lemon, as the way to completely remove his fault and sin.

The next ambivalence happens when Santosh asks Priya to go back to his past employer. This mind appears because Santosh fears of his illegal presence in Washington. The anxiety has become worst day by day. Until one day while Priya takes him to the cinema, Santosh is whimpered to Priya to carry him home to his employer. Santosh calls Priya undeliberately by mentioning the word 'Sahib', whereas this term means servile in Priya's opinion. Besides, this term reminds Santosh to his employer and he feels a pleasure while calling Sahib because this word raises the prestige of man. This word makes Santosh acknowledge his presence and it is also an attempt to recall the existence of his employer to whom he is impossible to go back. This narration is illustrated below.

I said, "Take me back, Sahib."

I had used the wrong word. Once I had used the word a hundred times a day. But then I had considered myself a small part of employer's presence, and the word was not servile; it was more like a name, like a reassuring sound, part of my employer's dignity and therefore part of mine. But Priya's dignity could never be mine; that was not our relationship. Priya I had always Priya; it was his wish, the American way, man to man. With Priya the word was servile. And he responded to the word. He did as I asked; he drove me back to the restaurant. I never called him by his name again.

I was good-looking; I had lost my looks. I was a free man; I had lost my freedom. (Naipaul, 1971, p.48).

It seems that Santosh misses his employer. He misses to call the word 'sahib'. Eventhough this word shows a caste between the employer and the servant, but that word has a dignity, his employer's dignity and he feels it is the part of him too. However, Priya asks Santosh to call his name only, without the word 'sahib'. Priya has held an American way in which everyone has the same class between the old and young, rich and poor, even a slave and an employer, they are all the same. According to Priya the term of 'sahib' cretaes a gap between

Santosh and himself. Furthermore, Priya asks Santosh just to call his name which indicates there is no gap between them, as the American way, man to man. As Herkovits in his work *Cultural Dynamics* (1967, p.29) he describes that the American is born into a society whose ideology is based on the concept of equality of opportunity, typified by such a commonly stated article of faith as, "every boy has a chance to become president," or by the prominence of the success story in popular literature.

3.2 The Construction of Santosh's Cultural Identity

Every country has always had its own culture in which it will be the inseparable part for the citizen or an individual. It contains point of view, behavior, tradition, and also belief which adhere to every individual. Thus, it constructs the identity in every individual. If there is a transition to move from one country to another country with all the differences culture, then it will affect the cultural identity in every individual. The differences of the own culture and other often cause the culture shock within the individual. Adler (1975, p.13) describes that culture shock is primarily a set of emotional reactions to the loss of perceptual reinforcements from one's own culture to new culture. Weaver (1994, p.169) also says that culture shock has three basic causal explanations, there are the loss of familiar cues, the breakdown of interpersonal communications and an identity crisis. Individuals experience culture shock because they cannot use their own cultural references to convey central aspects of their identity in the new culture. Thus, culture shock can influence every individual's cultural identity construction,

because every individual tries to identify themselves with the group and perceives acceptance into a group. The matter of culture shock makes individuals adjust themselves in the new culture and it influences how they construct the identity.

This condition occurs to Santosh. His moving from Bombay to America causes the culture shock inside himself. It will be explained in details in the next sub chapter about what culture shock is which is experienced by Santosh and how he constructs his cultural identity.

3.2.1 The Culture Shocks Experienced by Santosh

Santosh transmigration from Bombay to Washington causes culture shock within him. It is as the effect of the diaspora that might have resulted from the capture or removal of a group through slavery or systems of indentured labour (Brah, 1996, p.179). However, in the first decades after independence, unskilled, skilled, and professional workers migrated from India to the United Kingdom.

This is commonly attributed to Britain's postwar demand for low-skilled labor, postcolonial ties, and the United Kingdom's commonwealth immigration policy, which allowed any citizen of a Commonwealth country to live, work, vote, and hold public office in the United Kingdom (Daniel Naujoks, 2009, para 3). From time to time, they do not only move to the United Kingdom but also to the United States. Not only working as slave but also hiring foreigners with at least a bachelor's degree in "specialty occupations" including scientists, engineers, and IT specialists. It happens to Santosh who is following his employer as a bachelor to move to Washington. This movement brings a serious problem to Santosh as the

slave of his employer. He experiences a complexity about the cultural clash and the finding of identity.

The cultural clash within Santosh happens because there are many differences between his original culture which is brought from his homeland and the new culture that he meets. This condition makes him wonder which culture he has to maintain. His new society forces him to 'become' like them indirectly. This loss of a stable "sense of self" is sometimes called the dislocation or de-centering of the subject. This set of double displacements—decentering individuals both from their place in the social and cultural world, and from themselves—constitute a "crisis of identity" for the individual. The question of identity then occurs within Santosh all the time and it is a form of his identity crisis. As the cultural critic, Kobena Mercer, observes, "identity only becomes an issue when it is in crisis, when something assumed to be fixed, coherent and stable is displaced by the experience of doubt and uncertainty" (Mercer, 1990, p.43). Thus, while Santosh's culture which is considered to be fixed and stable by him, meet, clash and contradict with American culture, it will battle over and leave behind some questions about homelessness, belongings and rootless.

The first culture shock happens in the first Santosh's journey by plane. In the plane, Santosh feels like an alien because he looks different with others. While people in their modern dress looks far from the old-fashioned, yet Santosh is still in his ordinary Bombay clothes, as illustrated below.

When we settled down I looked around for people like myself, but I could see no one among the Indians or the foreigners who looked like a domestic. Worse, they were all dressed as though they were going to a wedding and; brother, I soon saw it wasn't they who

were conspicuous. I was in my ordinary Bombay clothes, the loose long tailed shirt, the wide-waisted pants held up with a piece of string. Perfectly respectable domestic's wear, neither dirty nor clean, and in Bombay no one would have looked. (Naipaul, 1971, p.20).

This part indicates that the impact of colonization in the past has influenced culturally to the Indian style even after the colonialization, in case of how they get dressed. In the past, the colonizer has controlled the colonized culturally and intellectually. As Said (1978, p.6) states that the colonizer which is called as the Occident is the power holder toward the Orient or called as the colonized. He defines that the relationship between Occident and Orient is a relationship of power, of domination, of varying degrees of a complex hegemony, and is quite accurately. The colonizer imposes their culture on the colonized people through various meaning including fashion/style.

Moreover, domination of the colonization constructs the concept of superiority and inferiority which is the superior or the Occident dominates the inferior or the Orient. This condition is depicted in people around Santosh. They are influenced by the Western style and applied the colonial style on how they get dressed. They are all get dressed as though they are going to a wedding while Santosh is only in his ordinary Bombay clothes. The inferiority expression of Santosh on how he gets dressed is totally different from people in the plane. Santosh considers that his clothes represent a dirty slave that no one would have looked him. Santosh domestic's wear is symbolized the inferiority of the colonized, while the people ones symbolized the superiority of the colonizer so it is portrayed a social gaps. The domination of colonizer in the cultural aspect,

forces the colonized to adapt their style indirectly by embedding colonizer values continuously, therefore the colonized receives it even applies the colonizer values.

Then, it happens to people around Santosh and later it brings impact to the construction of Santosh's cultural identity.

Another culture shock of Santosh happens when he arrives in Washington.

He confuses about the time in Washington because he compares it with the one in Bombay. He cannot differentiate between afternoon and evening. The situation of Washington traffic road, the buildings and the large number of hubshi which exist everywhere are also the problem for him. The culture shock of Santosh is described as the following.

For the people of Washington it was late afternoon or early evening, I couldn't say which. The time and the light didn't match, as they did in Bombay. Of that drive I remember green fields, wide roads, many motor cars travelling fast, making a steady hiss, hiss, which wasn't at all like our Bombay traffic noise. I remember big buildings and wide parks; many bazaar areas; then smaller houses without fences and with gardens like bush, with the hubshi standing about or sitting down, more usually sitting down, everywhere. Especially I remember the hubshi. I had heard about them in stories and had seen one or two in Bombay. But I had never dreamt that this wild race existed in such numbers in Washington and were permitted to roam the streets so freely. O father, what was this place I had come to? (Naipaul, 1971, p.23).

In this case, it shows that Santosh's culture and the American culture meet their inequality in terms of circumstance. This condition is called the contact zone in what Pratt (1992, p.6) states that refers to the space in which people geographically and historically are separated to come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, an intractable conflict.

The differences on both Santosh and American culture get crash each other. When the time is not match with the time in his homeland, it brings confusion within himself. The traffic situation in Washington in which many motor cars travel fast causes the discomfortable feeling within Santosh. The Santosh's question indicates that he is in destabilized. Anthias (2006, p.21) states that we feel destabilized when we seek for answers to the quandaries of uncertainty, disconnection, alienation and invisibility that we become obsessed with finding, even fixing, a social place that we feel at home in, or at least more at home with; where we seek for our imagined roots, for the secure haven of our group, our family, our nation write large.

Another culture shock happens to Santosh when he tries to go for a walk outside the apartment. He gets into the elevator and it is his first time. He feels he likes being in the aeroplane again. When the elevator stops and the blue metal door slides open he sees plain concrete corridors and blank walls. The noise of machinery is very loud. He is in the basement but then he just wants to go back to the apartment. Unfortunately, he forgets the number of the room and does not even know in what floor he is and his employer is on. Then he just sits on the floor of the elevator and feels the tears come to his eyes. While the elevator stops and the door opens, he meets his employer. Then Santosh embraces his employer and his employer takes him back to the apartment.

The frustration attitude of Santosh happens because he is lack of experience in the new environment. In Bombay he used to live on the pavement and never tries to get into the elevator. This condition as Oberg (2006, p.142) says

when an individual enters a strange culture, all or most of the familiar cues, which include the thousand and one ways in which we orient ourselves to the situations of daily life are removed. He or she is like a fish out of water. No matter of broadminded or full of good will you may be, a series of props has been knocked from under you, followed by a feeling of frustration and anxiety. Santosh feels that some cues around him are unfamiliar, so it makes him alone and defenseless.

The wandering into café is also a matter of culture shock of Santosh. He is looking for a café or a tea-stall where he expects there are domestics congregated.

But he sees no domestics, and he is chased away from that place. The waitress chases away Santosh because he is barefoot and she says that the café does not serve for the hippies. Santosh gets irritated for being treated by the waitress like a hippies. He wonders why people in America always wear their best dress. The expression can be seen as illustrated below.

O father! I had come out without my shoes. But what a country, I thought, walking briskly away, where people are never allowed to dress normally but must forever wear their very best! Why must they wear out shoes and fine clothes for no purpose? What occasion are they honouring? What waste, what presumption! Who do they think is noticing them all the time? (Naipaul, 1971, p.27)

Santosh becomes the outsider of people. His domestic wears and the barefoot are the things which symbolize in India. In the new culture, it speaks of strangeness, filthiness and poverty. Besides, what American people wear represent the materialistic life. They spend the money and wear their best dress just to impress other people. Everything is measured by the thing. The desire to pursue other tangible things can provide physical comforts that ignore the importance of

spiritual values. The materialism value has been buried within Americans. They are allowing themselves to believe that having more stuff and money enhance their well-being.

Otherwise, while Americans have been affected by materialism value, Santosh represents the rejection of materialistic life. Santosh is mocking to what American does. The repulsion attitude of Santosh is the way of colonized authority and dynamics of opposition as what Baha (1994,p.88) has stated.

While Santosh chases away from the café then he tries to find the other pleasure. He comes to a roundabout with trees and a fountain where there are many people who look like his own people. He feels like a fulfillment in a dream. Some of the hubshi are there, playing musical instruments and looking quite happy in their way. There are some Americans sitting on the grass and the fountain and the kerb. Many of them are in rough, friendly-looking clothes; some are without shoes; and he feels he has been over-hasty in condemning the entire race.

In this case Santosh is trying to position himself as in one similar culture. As Hall (1990, p.223) contends that Santosh defines his cultural identity in terms of one, shared culture, sort of collective 'one true self', shared the common cultural codes.

The men were bearded, bare-footed and in saffron robes, and the girls were in saris and canvas shoes that looked like our own bata shoes. They were shaking little cymbals and chanting and lifting their heads up and down and going round in a circle, making a lot of dust. It was a little bit like a red Indian dance in a cowboy movie, but they were chanting Sanskrit words in praise of lord Krishna. (Naipaul, 1971, p.27).

Here Santosh feels he has a “friend” from the equal culture so he encourages himself to adjust in that groups. But then the cultural syncretism in that groups disturb his thought. He thinks that the half-caste appearance of the dancers, their bad Sanskrit pronunciation and the accent are not common in his purity culture. Santosh regards them as strangers. He loses his pleasure in the dancing and he feels for the dancers the sort of distaste they feel they are faced with something that should be kin but turns out not to be, turn out to be degraded. He is perceptive enough to accurately assess that, even within India, syncretic hybridity is the legacy of the travelers, but his rigidity and fear of contamination lead him to reject the pleasure of kinship and potential for community which they offer. Syncretism and hybridity here bring risk, not enrichment.

After arriving at Washington, the main problem of Santosh is also in language. He cannot speak English well. One time after Santosh visits a café, then he goes to cinema and watches the movie. While the movie has already been started he totally does not understand because the film is in English. It is not too easy for him to follow. After culture and history, language is also the major constituent of diasporic memory. It forms an emotional link with the homeland. In this case, Santosh can only speaks Indian language but it becomes useless since he comes to land in which English is the tool of power. As Rajheswari in his essay, *Issues in Minority Languages In India* (2002, p.1) reveals that the minority languages are typically those which carry relatively less or marginal functional load and functional transparency. The concept of “functional load” in this context refers to the ability of languages to successfully function in one or more social

domain. The load is considered to be higher or lower on the basis of the number of domains. The language that successfully functions in relatively more domains is considered to have a higher functional load. The higher the functional load, the more powerful the language is perceived to be.

The culture shock of Santosh also happens when his belief is contradicted with the American. A hubshi woman has interest to Santosh because of his sweet smell. Then one day she forces Santosh to make sexual contact with her. Santosh cannot reject the invitation of hubshi woman because of her strong 'power'. He feels in an idleness, whereas in his holy books, it is written that a man of their blood is indecent and wrong to embrace the hubshi woman.

The escaping of Santosh also becomes the complex problem in pawning his own culture values. The escaping makes Santosh become an illegal in America. To become a legal citizen he must have a green card. This consciousness of his status appears when many waiters in Priya's restaurant always talk about the green card everyday.

Their talk amid the biryanis and the pillaus was all of papers and green cards. They were always about to get green cards or they had been cheated out of green cards or they had just got green cards. At first I didn't know what they were talking about. When I understood I was more than depressed (Naipaul, 1971, p.46).

Santosh gets depressed because since he goes far away from his employer now the responsibility is in his own. Then, Priya asks Santosh for marrying the hubshi and forgetting the life in Santosh village. This condition is very contradictory with Santosh's culture value. He ignores his family in the village by 'selling' his self worth.

Moreover, Santosh feels shock while the guests of his employer are having dinner in the apartment. When the guest looks at the pieces of sculpture in the apartment he says that he has himself brought back a whole head from one of Santosh's ancient temples, he has got the guide to hack it off. Whereas it is illegal but the guest without feeling guilty pays the guide two dollars instead. Clearly it makes Santosh grieve and his employer is offended since their 'gods' are being contemptuously treated by that American. The American considers that sculpture is only for decoration, yet in hindus culture that sculpture is something worshiped. It indicates that American has been influenced by materialistic value. All the things are just looked by its 'form' and material not looking beyond the thing therefore that American considers the sculpture has no important, yet for hindus the sculpture must be respected because they consider that sculpture is their god.

3.2.2 The Construction of Santosh's Cultural Identity

When someone leaves his/her homeland, the question of identity usually becomes the new problem. It is because the person who ties the root culture must be removed from his home and struggled with the new culture. Then, the question of belonging in relation to migration and existential and material displacement become a crucial problem. It is experienced by Santosh. His movement to America makes him thinking about his 'own' real culture because his root culture always grapples with the American culture. Therefore in the beginning of his journey until the end Santosh seeks for his cultural identity and always tries to construct it.

Talking about identity is a never ending topic since it is always in a process and it is a production which is never complete. The formation of identity can not be separated from culture and society because society is composed of people and the way they behave is their culture. Nadel (1951, p.79) phrases that society is the totality of social facts projected on to the dimension of relationships and groupings while culture is the same totality in the dimension of action.

The subject of cultural identities are always in context 'positioned'. Cultural identity is never static. As Brah (1996, p.18) has stated that they evolve through history. That is why the process of cultural production is, in part, a process cultural transformation. Stuart Hall in his work *Cultural Identity and Diaspora* (1990, p.223) reveals that there are at least two different ways of thinking about 'cultural identity'. The first way describes as the following.

The first position defines 'cultural identity' in terms of one, shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves', which people with a shared history and ancestry hold in common.

Within the terms of this definition, our cultural identities are reflecting the common historical experiences and sharing cultural codes which provide us, as 'one people', with stable, unchanging and continuous frames of reference and meaning, beneath the shifting divisions and vicissitudes of our actual history.

Cultural identity here has same/similar characteristics and as the way to maintain culture which has the same history and characteristic.

Furthermore, the second position of thinking cultural identity recognizes that, as well as the many points of similarity, there are also critical points of deep and significant difference which constitute 'what we really are'; or rather - since

history has intervened - 'what we have become'. We cannot speak for very long, with any exactness, about 'one experience, one identity', without acknowledging its other side. Cultural identity in the second way defines as the following.

Cultural identity is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to the continuous 'play' of history, culture and power (Hall, 1990, p.225).

In this perspective, cultural identity forms a person to accept culture which has similar and different culture and history. Here, cultural identity is not a fixed essence at all, it depends on how the person gets the cultural identity as 'position' therefore he/she are becoming 'whoelse' in everywhere. Cultural identity is the point of identification, the unstable point of identification, which is made, within the discourses of history and culture. In this context, cultural identity is not an essence but a positioning. Cultural identity is not something which has already existed but beyond that, it is formed through the process. It is the experience of transformation.

The formation of identity in person can not be separated from the elements of culture. Hofstede (1994, p.85) classifies the culture into four categories; symbols, rituals, values, and heroes. It explains in a clearer way as the following:

Symbols refer to verbal and nonverbal language. Rituals are the socially essential collective activities within a culture. Values are the feelings not open for discussion within a culture about what is good or bad, beautiful or ugly, normal or abnormal, which are present in a majority of the members of a culture, or at least in those who occupy pivotal positions. Heroes are the real or imaginary people who serve as behavior models within culture. A

culture's heroes are expressed in the culture's myth, which can be the subject of novels and other forms of literature.

Santosh tries to figure out how to fit his differences with the American culture in what they dress while he watches television a lot. In television he sees the commercial and sees the American buy and clean clothes. He also becomes more careful to his appearance since a hubshi woman has interest in him and says, 'You always smell sweet, baby'. He often looks into the mirror to see his face and check whether the barber has cut off too much hair or whether a pimple is about to burst. Santosh even compares himself with the American man in the television and thinks that he is as handsome as that man. Then, Santosh buys laces for his old black shoes, socks and a belt. He also buys some clothes, a green hat, a green suit. Besides, he buys the pants and some sort of zippered jacket.

The discovery of Santosh appearance is the way of positioning himself within the society. He tries to become someone who can accept and adjust in the new culture. A process identity of Santosh as Hall has said, recognizes that, as well as the many points of similarity, there are also critical points of deep and significant difference. In this part Santosh negotiates his culture with the American by changing his appearance. The construction within Santosh is also influenced by one of the elements of culture in which is the television. Here, television is the symbol of nonverbal language which affects the construction of Santosh. By watching the television, people can adapt how they behave, what they wear, how they spend their money and many more and the influences are very strong to the construction identity of the person.

In aspect of language Santosh also learns from the television. He watches television a lot and he feels his English is improved. His English lessons are taken a stage further by the hubshi maid who works for someone on their floor in the apartment block. He also learns from the hubshi girl at the supermarket who teaches him a few words of English. 'Me black and beautiful' is the first thing she teaches him. Other word is 'He pig' while she points to the policeman with the gun outside the supermarket (Naipaul, 1971, p.32). What the hubshi girl teaches to Santosh is the symbol of the oppositional and adversarial to the dominant authority structure since at that time black people are trifled by whites. White men have not consider black people as human and humiliates them. In this case the hubshi girl tries to invite and locate Santosh as her 'soul brother' because of the same skin that they have.

In this case indicates that once again Santosh tries to negotiate his different culture in his new environment. He becomes aware with the differences among both cultures especially in their language. The strong desire of Santosh by showing his persistence in learning English from the television and hubshi girl shows that he realizes there are also many significant differences in the matter of culture. In addition, Santosh's willingness to learn English is his step to be more acceptable to people in his surrounding.

The construction of Santosh in the aspect of language is not only about learning from the hubshi girl but also from his new friend, Priya. In Santosh point, Priya is the 'hero' who saves him from the strange place because Priya's existence is the real model to influence the formation of identity in person as Hofstede has

stated that its formation cannot be separated from the element of culture in this case is hero. Priya, the owner of the Indian restaurant always uses English although is little strange. While Santosh and Priya are making a little dialogue there is a word fall out from Priya which Santosh does not know. Priya shares to Santosh about what he is doing at America, what people have done to him, why he is living like that, why he does not renounce and go and meditate on the riverbank.

Then he says “the yemblems of the world, Santosh. Just yemblems’ (Naipaul, 1971, p.41). In Santosh’s mind he does not know the English word Priya used, but Santosh understands its meaning and for a moment it is like being back in Bombay, exchanging stories and philosophies with the tailor’s bearer and others in the evening. In this part the English term used by Priya becomes a ‘bridge’ among them to unite their ‘soul’ even Santosh does not know the meaning.

Santosh feels he finds his real identity as Indian through Priya. Santosh defines himself as ‘one true self’ as Hall (1990, p.223) states in the first position of thinking in cultural identity, “the first position defines cultural identity in terms of one, shared culture, sort of collective ‘one true self’, more superficial or artificially imposed ‘selves’, which people with a shared history and ancestry hold in common”. Priya is the representation as ‘one true self’ in Santosh view. Priya is also from Bombay, therefore the belonging of the same historical experiences and shared cultural codes become pleasurable unspoken experience for Santosh.

Santosh adores Priya because his stories and philosophies remind him to his friends in Bombay. Since in America Santosh never talks to people who have the same philosophy, Priya emerges as the guide and model for Santosh.

Santosh begins trying his adjustment in the new society while his employer asks him to go out and has a little walk in the afternoon. He goes to the park and finds many people look like his own people.

Some of the hubshi were there, playing musical instruments and looking quite happy. There were some Americans sitting about on the grass and the fountain and the kerb. Many of them were in rough, friendly looking clothes, some were without shoes. Besides, there were many dancers who had attracted me into the circle. The men bearded, bare-footed and in saffron robes, and the girls were in saris and canvas shoes that look like his own Bata shoes. They were shaking little cymbals and chanting and lifting their heads up and down and going round in circle. it was a little bit like a red Indian dance in a cowboy movie but they were chanting Sanskrit words praise of Lord Krishna (Naipaul, 1971, p.27).

Santosh constructs his cultural identity as in one similar culture as Hall has stated. The similar characteristic which is represented by the people bring him to his 'home'. People in this circle are very affecting Santosh's cultural identity therefore he can see that culture is not only one as natural. It is because the people blend their culture with the culture that they interact. They appear as example of cultural syncretism, such as dancing somewhat like Red Indians in a cowboy movie, while chanting Sanskrit words in praise of Lord Krishna. The creation of new transcultural that is caused by the contact zone between Indian and American influences Santosh in his construction. He becomes repulse to what people do in blending his culture. At first he is very pleased, but then a disturbing thought comes to him. He feels that it might have been because of the half-caste appearance of the dancers, or their bad Sanskrit pronunciation and their accent.

Santosh thinks that those people are strangers, but he wishes perhaps once upon a time they have been like him (Naipaul, 1971, p.28). This condition is as Bhabha

(1994, p.38) states that 'Cultural identity always emerges in this contradictory and ambivalent space, which for Bhabha makes the claim to a hierarchical 'purity' of cultures untenable'. Bhabha argues that all social collectives, nation states, cultures or small-scale ethnic groups, are caught in a continuous process of hybridity.

In other day while Santosh have stayed with Priya and worked for him, Santosh starts to adjust himself. He decides to no longer stay in his room. He begins to go out walking in the afternoon, every afternoon he walks a little farther.

It becomes his ambition to walk to that circle with the fountain where on his first day out in Washington. He begins come upon those people in hindu costumes, sings their Sanskrit gibberish and does their strange red Indian dance. For Santosh there is no longer mystery. He considers that he knows where everybody has come from and where those cars are going. But he also feels that everybody there seems like him. He takes a walk to get going to the circle everyday after the lunch rush and sit until it is time to go back to Priya's for the dinners.

I decided to act, to challenge fate. I decided I would no longer stay in my room and hide. I gained courage, every afternoon I walked a little farther. [...] I had come upon those people in hindu costumes, like domestics abandoned a long time ago, singing their Sanskrit gibberish and doing their strange red Indian dance (Naipaul, 1971, p.52-53).

This part shows that Santosh realizes that culture has differences and it can produce the new culture by mixing both culture. It affects Santosh in constructing his mind and identity that he could becoming whoelse in everywhere. The people seem so ordinary on Santosh's view. Here, cultural identity of Santosh is the point of identification, the unstable point of identification, which is made, within the

discourses of history and culture. Santosh's cultural identity is not an essence but a positioning. It indicates that Santosh negotiates his sense of belonging. His sense of belonging refers to the process of becoming which regards the ongoing process of identification.

Santosh finds and constructs his cultural identity in the sense of his belief.

It describes while his employer decorates the apartment with Indian element.

Santosh is very delighted because his employer conjures up the room to look like something in a magazine, with books and Indian paintings fabrics and pieces of sculpture and bronze statues of their gods. Even live far from his own village his employer symbolizes as a 'hero' in Santosh opinion, who serves as behavior model within a culture. Through his employer Santosh does not really separated from his village because the belief which is a habit in there is still practiced well in America. Santosh understands that he is a prisoner but he accepts this and adjust. He learns to live within the apartment and tries to stay calm.

Moreover, Santosh does not forget about his faith which is brought from his own village. He brings a quantity of the weed from Bombay in one of his bundles, together with a hundred razor blades, believing both weed and blades to be purely Indian things (Naipaul, 1971. P.32). Both those things really mean something to Santosh. According to Hindu the weed is used to apply for religious ceremonies like Holi and to seek divinity. According to Hindu mythology, whenever any devotee offers weed to Lord Shiva, the 'king of Gods', it pleases Him. Interestingly, this relation between Lord Shiva and weed is believed to be precious while upholding an individual's physical health and emotional or

psychological balance. Besides, weed or known as mariyuana is a source of happiness joy-giver, liberator that was compassionately given to humans to help attain delight and lose fear (Chopra, 1957, p.25). Meanwhile razor blade is regarded as religious sword which symbolizes courage and self-defence. It indicates that Santosh wishes that his life would be nice in America by bringing his belief Indian things. He hopes that bringing his lucky things would bring a happy life even far from his village. Here, cultural identity is very related to the history in the past. Santosh constructs it through the memory and myth. In this regard, the question of feeling at home and homeland become important aspects of belonging which developing emotional and social bonds with places that are constructed as sites of identifications and membership (Anthias, 2006, p.21).

The lucky Indian things are also applied by Priya. In Priya's restaurant Santosh can see his collection of good-luck objects on Priya's shelf such as a brass plate with a heap of uncooked rice, for prosperity, a little copybook and a little diary pencil for good luck with the accounts, a little clay lamp for general good luck (Naipaul, 1971, p.41). In Santosh point of view Priya is like an 'oasis' in the middle of desert. In the middle of stranger places Santosh finds Priya as his friend who has same values, faith, and characteristics in culture.

The next construction of Santosh's identity in the sense of his faith happens while he is forced to have sexual contact by hubshi woman. Santosh takes a bath and rubs his body with half a lemon after he is forced by the hubshi.

Santosh is not only bath and rub his body but also roll naked on the floor of the bathroom and howling. He dresses as he has done in his village on a religious

occasion by wearing his dhoti-length of new cotton which a gift from the tailor's bearer. Then he draps this around his waist and between his legs, lit incense sticks, sit down cross-leg on the floor and try to meditate (Naipaul, 1971, p.37). Santosh realizes what he has done is really worse according to his faith because India culture holds tightly that sex before marriage is unapologize therefore he does prayer for penance and cleansing himself. Besides based on his holy books, embracing the hubshi woman is really indecent. What Santosh do is the influence of one of the element of culture which can form his identity as Hofstede (1994, p.85) reveals that one element that is ritual in which is the socially essential collective activity within a culture. The ritual is done by Santosh as the effort to keep holding the origin faith even it grapples in circumstances of inequality. It is as the way of Santosh to preserve his belief.

While Santosh escapes from his employer he is aware that he has made himself illegal in America. This condition makes him depressed. Therefore Santosh marries the hubshi based on Priya's suggestion. Priya considers it is not a big problem for Santosh. Priya suggests even a little bit forcing Santosh for marrying the hubshi. "Marry the hubshi. That will automatically make you a citizen. Then you will be a free man" (Naipaul, 1971, p.55). However that suggestion still brings difficulties for Santosh because he has wife and children in the hills at home. Priya convinces Santosh to consider himself as important than the family.

Wife and children in the hills, that is very nice and that is always there. But that is over. You have to do what is best for you here. You are alone here. Hubshi, nobody worries about that here. This

isn't Bombay. Nobody looks at you when you walk down the street. Nobody cares what you do (Naipaul, 1971, p.55).

Here, Priya is the representation and model of acculturation. Priya successfully maneuvers the bittersweet phases of transition. He blends divergent culture, which keep maintaining marvelous and philosophical bent of India then combining with the carelessness American culture. This condition really influences Santosh. The role model of Priya changes Santosh's perception on how to position himself in the strange place. Through Priya, Santosh convinces himself that he can do anything what he wants without hoping the attention of others. He feels like a free man. It indicates that Santosh has been influenced by American values in term of individualism side. Santosh focuses to himself and struggles for liberation. He emphasizes that his self-reliance is more important than others even he denies his family in the village.

At the end Santosh chooses to stay at Washington. He becomes citizen and his presence is legal. Eventhough he has married with the hubshi, he still lives with Priya but they do not talk together as much as they have ever done because Priya has own activities. Santosh does not ask his identity anymore, he does not ask he lives at Washington and why he does willing to leave his family for becoming legal citizen at Washington. He constructs himself to become 'whoelse' in the place he lives now. The environment surrounding him becomes a common place in his eyes. Eventhough he still feels that he is a stranger but he tries to adjust himself.

Its smell are strange, everything in its strange. But my strength in this house is that I am stranger. I have closed my mind and heart to the English language, to newspapers and radio and television, to the

pictures of hubshi runners and boxers and musicians on the wall. I do not want to understand or learn anymore (Naipaul, 1971, p.58).

In this part, Santosh realizes and knows that no culture is really pure. His identity is structured by both cultures when they interact each other. Santosh recognizes that, as well as the many points of similarity, there are also critical points of deep and significant difference which constitute 'what we really are'; or rather - since history has intervened - 'what we have become' as Hall has stated.

Santosh formulates and negotiates his own culture and American so that in some part he can accept the American with blending his own culture.

Santosh decides to be free by looking himself deeply that he has a face and a body which is must caring for his body for a certain number of years. Santosh positions himself in the dominant regimes of representation and enters into divergent cultures. As Spivak (1990, p.37-38) states that "it's important for people not to feel rooted in one place. So, wherever I am, I feel I'm on the run in some way. [...] I'm devoted to my native language, but I cannot think it as natural, because one is never natural ... one is never at home". Santosh refuses to speak English language because he does not want to forget his own language. However, he receives some values of American for instance the individualism side because he never thinks of himself as a presence again.

At last Santosh constructs his cultural identity through many elements of culture, for instance through the symbol of both cultures; hero which is represented by Priya, values and norms from both cultures. His cultural identity construction undergoes the constant transformation. He also negotiates between Indian and American culture so that he can be accepted in the new environment

since he realizes that culture is always being in process. The negotiation itself occurs when he blends his own culture with the American and it is caught in a continuous process of identity.

